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VOL. XIX, No 1 JANUARY 1914

The Musician

Beethoven

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MR. WRIGHTSON, who is president of the Washington College of Music, is the leading exponent of Wm. Shakespeare's method of teaching as presented in the latter's splendid work *The Art of Singing*. Through Mr. Wrightson's representations, Mr. Shakespeare has twice visited the United States, in 1912 remaining at Washington for ten days, giving lessons and appearing with Mr. Wrightson in lecture recitals.

Musical heredity is exemplified in Mr. Wrightson. His maternal grandfather, James Harris, was a well-known orchestra and opera director, and a great uncle, Sir Joseph Harris, was celebrated as an organist and composer. Mr. Wrightson was born in London, in 1869, and sang, as a boy, in the choir of St. Paul's Cathedral. In 1889 he first came to the United States, and remained here for ten years. He then returned to England to study with Shakespeare, and thus entered upon relations with the Master which have been of a very intimate character ever since. During 1901-02 he was in Chicago, 1902-04 dean of the School of Music, West Virginia University, and since 1904 in Washington, where he founded the Washington College of Music. He is a baritone singer of marked ability and exceptional artistic temperament. As a teacher he has had fine success and has pupils who have made good in the church and operatic fields. Below we give a statement of Mr. Wrightson's experience with Shakespeare's *Art of Singing*.

WHAT MR. SYDNEY LLOYD WRIGHTSON, THE LEADING EXPONENT OF MR. WILLIAM SHAKESPEARE'S METHOD IN AMERICA, THINKS OF SHAKESPEARE'S "ART OF SINGING"

In the early summer of 1897, having heard a great deal of the teaching of Mr. William Shakespeare in London, England, I decided to go abroad and take a short course of lessons, expecting to return in the Fall to resume my teaching in America. I stayed until the Fall of 1899, prolonging my visit for two years because I realized that I had met a master, who up to that time was the only one who had apparently grasped and had put into a concrete method the teaching of the old Italian Masters, which, strange to say, had never been handed down in writing, consequently the *real art* had become so distorted that from it had arisen the so-called different methods of tone production.

At the time of my beginning to study with Mr. Shakespeare, he had just commenced to write *The Art of Singing*, which was originally published in three different parts, but which in 1905 he rewrote entirely and revised again in 1910, so that it appeared as it does now in one complete volume. It was my pleasure and honor to take down in long hand from dictation by him much of his original writing of the first edition, consequently I feel that I am entitled to give a comprehensive opinion of what I consider the most remarkable work that has ever been published on the treatise of the voice.

From years of experience in teaching I am thoroughly convinced that were every student of singing to read this work not once but a hundred times, so as to retain a comprehensive knowledge of what Mr. Shakespeare means and then practise the principles and exercises, the percentage of throaty, nasal, contracted and harsh voices among many who think they can sing would be decreased fully seventy-five per cent.

To Mr. Shakespeare must be accorded the credit of having found the key to and the vital point of *correct tone production*. The singer who accomplishes the art of producing every tone on a noiseless and imperceptible breath, eliminating all thought of the register idea entirely and treating the voice as one voice and not as a collection of registers, can then claim that he has mastered the art of tone production. This can only be accomplished by following Mr. Shakespeare's inimitable breathing exercises and the absolute elimination from the mind of all thought or mention of the word *throat*. I quote from his book "that is the right tone that responds to the rightly controlled breath and reveals the unconscious tongue and the unconscious throat," and I add to that a pet quotation of mine "that technic in singing is hitting the note right, in the right place, at the right time, with the right breath." I once heard Mr. Shakespeare say something which at first appeared to be somewhat illogical, until I took the trouble to decipher clearly what he meant, "While singing be conscious of the fact that you are unconscious of your throat."

I should say to every student who contemplates studying the greatest of all arts, *singing*, to keep clear of every teacher who does not make a specialty of breath control and who is anxious to give songs, instead of exercises, to encourage the pupil. There are many so situated that they cannot afford to take a course of lessons from any teacher. *The Art of Singing* fills that want.

SYDNEY LLOYD WRIGHTSON,
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November 12, 1913.

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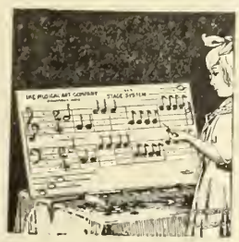
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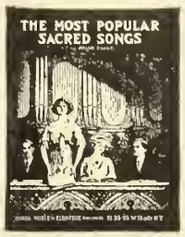
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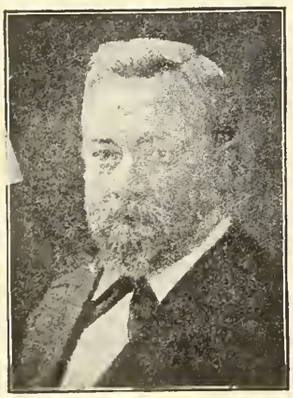

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FANNIE BLOOMFIELD-ZEISLER

WITH A STUDY OF HER HANDS

By G. MARK WILSON

AMERICAN music owes much of the progress which has been made and is still being made to the splendid achievements of American artists, prominent among them being the subject of the present sketch who has won not only national appreciation but also international recognition as an artist of the first rank among pianists.

Fannie Bloomfield-Zeisler was born in Bielitz, Austria, in the year 1865, but was brought to America when but two years old, so that to all intents and purposes she is an American. She began the study of piano playing at the age of six. In passing, it may be of interest to mention that the first melody mastered by her was *Annie Laurie*, a rather cosmopolitan combination when viewed from an international point of view. She, an Austrian by birth, an American by adoption, makes her initial bow with a Scotch tune.

Relative to youth and music, Madame Zeisler said, "I am positive that an early beginning is absolutely essential to the making of virtuosi. Music is too big a subject and technical progress too slow to compass when study is commenced in middle age or even early youth. Personally I have never known of an individual who proved an exception to this rule."

Speaking of there being any special method capable of universal and successful application in teaching, the artist exclaimed:

"There is no such thing. Leschetizky is spoken of as having originated a system of this nature, a sort of 'specific cure-all,' but this is far from being the case. What Leschetizky really does is to discover the student's weak points and then build them up by a systematic course of study, especially prescribed for that particular student's requirements, be it fingering, phrasing, pedaling, chord, scale, octave or passage work. These exercises are selected by the master from Czerny, Loeschhorn, Köhler, etc., or, as is frequently the case, may be taken from his own admirable collection of études. To me this seems the only consistent way of instructing, and I have followed it in all my studio work with the most flattering results.

"In music, as in everything else, to attain proficiency, one must ever be a severe critic of one's own achievements, must appraise that which is faulty or laudable with strict and unbiased judgment, all the while striving to eradicate shortcomings and at the same time improve upon that which is deemed worthy of comment.

"There is no royal road to success in music, except it be long hours of conscientious work and strict attention to detail, which reminds me of a story I once heard: It seems that a sculptor invited a friend to see a statue on which he (the sculptor) was working. Some months later this same friend was permitted to look upon the finished marble. Upon inquiry, the sculptor explained that he had employed the intervening time in strengthening certain portions of the figure, softening an outline here, altering a vein there, etc.

"'But,' said the visitor, with a deprecatory wave of the hand, 'these are but trifles.'

"'Aye,' said the sculptor, 'trifles they are, but trifles make perfection and perfection is no trifle.' So it is with music, we must ever be after the trifles, strengthening, softening, altering and smoothing the tone and the technic, with an eye always on the perfection molded by our ideals.

"While it is by no means my intention to lay too much stress upon mere technic, yet technic is a necessity and a concert pianist should be capable of achieving much more in this line than he will be called upon to use in actual playing, thereby allowing a wide margin to overcome nervousness, attend to the interpretation, as well as attain breadth, power and freedom of expression. Technic being simply the medium through which a virtuoso tells the composer's story, should therefore be subservient to the emotion, conception and musical meaning of a work. It is simply a 'means' and, furthermore, we must remember that one of the primal precepts of true art is to keep the 'means' as far as possible in the background."

Speaking of developing sympathy and understanding, Madame Zeisler said: "To foster and develop these essentials in addition to individuality and mental outlook, nothing can compare with travel and reading. As for myself, I am an inveterate reader, having read practically all the German and English classics.

"It may surprise you to learn that I can and frequently do employ my time working along mechanical lines. Paperhanging, upholstering, and carpentering are trades in the practice of which I often indulge. For aside from relaxing the mind and muscles, this sort of employment has always been intensely interesting to me. Moreover, it gives me the advantage of knowing how a thing should be done and when it is done right. To be sure, I do not cultivate these hobbies at the approach of, or during the concert season, on account of the ill

FANNIE BLOOMFIELD-ZEISLER

2. HAND RAISED AT END OF ARPEGGIO
3. PLAYING OCTAVES

1. MME. ZEISLER'S HANDS

4. RIGHT HAND PLAYING HEAVY CHORDS
5. CROSSING HANDS

effect it would have on my hands, but when not restricted in this manner I thoroughly enjoy manual labor.

"Into my work I throw my every effort; forgetting self, fatigue and time. To me this seems the only consistent and effective way of studying. My advice to pupils is, secure a competent instructor and pursue this plan. Forget the clock, give your work undivided attention, and always maintain high ideals by which to judge the result of your efforts."

Madame Zeisler is very decided in all her actions and opinions. She is quick to condemn that which does not please and equally quick to praise that which meets with her approval. The piano has affected the outlines, structure and texture of her hands to a very marked degree, the muscles on either side of the fingers being like wonderfully tempered rods of steel; the finger tips are covered by thick callous skin and are extremely flat.

"I do not believe that the technical demand made by the compositions of modern composers detracts from their musical qualities," continued the artist, "for the reason already given, that is, a virtuoso should be capable of accomplishing twice as much in the field of technic as he will be called upon to use in concert work.

"It is my conviction that technical demands and achievements will continue to advance as time passes. Since the law of progress is at work in every other branch of art and science, it would therefore be strange indeed, if piano virtuosity were to be left out in the cold, while the various professions, trades, etc., climbed onward and upward, round by round, as the years roll by, toward that will-o'-the-wisp perfection. In furtherance of this theory, I argue that the average child of today seems to possess a birthright of more intuitive knowledge than did the child of one hundred, fifty, or even twenty years ago. Therefore he learns more rapidly, and the surplus time thus saved is employed in delving into new studies and gaining a deeper knowledge of the old ones. This being true of general education, then why not of piano technic which differs from general education in only that it specializes in one study?

"Having spoken so much of technic, I fear, lest I be misunderstood, so let me again emphasize the fact that technic is simply a 'means,' and should be looked upon only as a vehicle for the expression of musical thought. In brief it is striking the balance, with technic and control on one side, emotion and understanding on the other, that produces a true artist.

MUSIC STUDY IN EUROPE AND THE UNITED STATES

(Some months ago Mr. H. E. Krehbiel contributed an article to the New York *Tribune* on the subject of music study abroad, from which we have taken a portion which has especial value to those ambitious young musicians who think their artistic salvation depends upon going to Europe for study.—Editor.)

EVERY music student, every music student's parent and every music student's patron in America, for generations, has been confronted with the question whether or not it is advisable to pursue music study in Europe. There was a time when the answer of every person of knowledge whose opinion was asked had to be in the affirmative. But that time is passed, and now an honest adviser takes the circumstances of each individual case into consideration before deciding the momentous question.

Much depends upon the moral stamina, sound sense and artistic capacity as well as zeal of the student. Provincialism and ignorance, masquerading under the guise of patriotism, have too often been ready with the reply that Europe offers nothing which cannot be had in America, except, possibly, an advertisement. That answer never was wholly true, is not now and never will be. It lies in the nature of art that its manifestations must be studied under many climes by one who desires seriously to become its practitioner. If the best teachers in Italy, France and Germany were all to open studios in New York, Boston and Chicago it would still be a good thing for their American pupils to make wise and intimate acquaintance with the musical institutions of Europe.

The part which art generally plays in the public and private life of European peoples, its effect upon their minds and manners, their thoughts and conduct, is an essential element in artistic culture, and this cannot be acquired from teachers, or books, but only from individual experience, by contact with the people themselves and observation of their institutions.

This "artistic atmosphere" is something very different from the thing which haunts the minds of the majority of young persons who plead with their parents or patrons for the privilege of studying in Europe. In a great many cases the real desire, mixed with artistic ambition, is to escape the restrictive influences which surround them here. For many students the "artistic atmosphere" means Bohemianism as it has so often been pictured in fiction and as it is so often illustrated in the lives of artists.

For reasons which they would find it difficult to explain, this Bohemianism is widely supposed to be essential to an artistic career, although the fact known to sober observers is that its destructive influence is a thousandfold greater than its creative. That many American students seek it and little else when they go to Europe, ostensibly to study, is indicated by the circumstance that in Paris, Berlin, Milan and Florence they are now studying with the same teachers whom a short time ago they might have had in New York and Chicago. A dozen or more American teachers are vastly successful abroad because of their large classes of American pupils, who, by the very fact of going to the same men with whom they studied here, show that their purpose in going abroad was not to imbibe the traditions of foreign countries, but to enjoy a life denied them by American conventions.

Study under foreign conditions, involving a thorough knowledge of foreign languages, with all the drudgery which that implies, vigorous technical training, mastery of routine and all the other things which are a weariness to the flesh is too irksome for them, and they are relieved of it by associations which enable them to use their own language, consult their own comforts, pursue their old and own methods and habits and still live abroad.

It is this kind of study abroad, with its oftentimes awful consequences, which ought to be discouraged. In fact, there is no excuse in nine hundred and ninety-nine cases out of a thousand for anybody to go to Europe to learn to sing, play the pianoforte or violin or compose. All that can be learned in New York as well as anywhere. Purely technical study has nothing to do with learning to *live* art, to breathe the atmosphere of art, to which attention has been drawn —the principle which leads the French government to send the winners of the *Prix de Rome* to Italy for a period of years and encourage them to travel in Germany.

European countries—Germany more particularly, Italy in a smaller degree—offer advantages in the way of an apprenticeship in operatic work, which heretofore American cities could not hold out. Their many small theatres in which opera is cultivated (exclusively in Italy, together with the spoken drama in Germany) have given American singers opportunities to acquire a practical knowledge of their art. The value of these opportunities was inestimable, as has been disclosed in scores of cases, and never so forcibly as within the last decade.

MODERN MUSICAL TENDENCIES

BY ARTHUR ELSON

II

SCHOENBERG

ARNOLD SCHOENBERG is the musical "bad boy" of the present in Germany. He wrote a text book on harmony, so his experiments would seem entitled to respect; but on several different occasions audiences have wondered whether his compositions were not meant as a joke at the expense of those who accept what they do not understand. In some places his works have aroused laughter, in others they have been met by hisses, and only a few applaud. Like Strauss, he had an earlier period, but even this was marked by excesses, his *Gurre Lieder* demanding an orchestra of 180 players. In his recent pieces his harmonic and melodic skips seem at times wholly without plan or reason. If Debussy is considered to have written "music of the future," then Schoenberg must be aiming to be understood in about the year 3000. The principle, however, is only the detached effects and "musical stippling" of the modern school carried to their extreme results. For piano, Schoenberg has introduced the device of holding high notes in silence, playing a low note, and letting the upper notes vibrate in sympathy with the overtones.

BUSONI

The example of Busoni shows the ease with which a composer may shift from the old styles to the new. When young, Busoni devoted himself enthusiastically to counterpoint, and wrote some remarkably effective fugues. But, after seeing the warm reception that the modern French school received in certain quarters, he adopted the modern style for his own works. He has composed operas in an advanced harmonic style, but his most successful work at present is probably the incidental music to *Turandot,* which at least one English critic considers the best example of modernism yet produced.

THE RUSSIANS

Russia, too, now boasts her advanced composers. The vitality of the earlier school in Russia has carried it practically up to the present, and Glazunov is still with us, even though Rimsky-Korsakov, the leader of the nationalists, died a year or two ago, after a long career. The grace, beauty, and variety of the Russian folk music gave to this school a broad foundation, upon which the composers erected an impressive musical edifice. Now, however, it would seem that there are to be no additions to it, and the younger men are going over to the camp of modernism. Stravinsky writes ballets, such as *The Bird of Fire* or *The Consecration of Spring,* in the most approved chaotic style of the present, and he handles the style brilliantly enough, as his *Feu d'artifice* will show. Scriabine adopts a system of chords based on fourths, and gives his new harmonic effects with a large and loud orchestra. There has been a movement for the suppression of needless noise in large cities; and the wits at once claimed that it started just after Scriabine had produced his *Prometheus.* That work has not yet crossed the Atlantic, but the blaring brasses in his *Poeme de l'extase* certainly give point to the joke. Rachmaninoff is more artistic, and his *Isle of the Dead* is one of the best works of the present.

MODERN ENGLISH COMPOSERS

England, too, has come into line rapidly. It is a long step from the sugary style of *The Bohemian Girl* to the modernism of a Delius or a Holbrooke, but the change has taken place in comparatively few decades. Holbrooke is a great admirer of Poe's writings, and has written a symphony and other compositions inspired by that author's subjects. Holbrooke has composed also some ambitious operas, of which *The Children of Don* is one; but if a Hammerstein could not make that work a success, then probably it deserved to fail. Delius has written large tone pictures, such as *Paris, A Night Piece, A Mass of Life, Brigg Fair* (on English folk tunes), and *The Song of the High Hills.* These have won some attention in England and Germany, but are not unequivocal successes. In common with many other works of today, they seem to represent a period of experiment. When the genius of the modern school appears, he will have all the present composers' mastery of effects, but will use these bits of originality in a more artistic, if not more coherent, way. Just now composers show much cleverness in the search for novel styles; but, as stated above, they do not often see that these novelties of utterance are only a means, to be used for the end and object of an artistic whole. Cyril Scott has devoted himself chiefly to piano works, and, as in Debussy's case, their blurred and blended harmonies have been used to create effective *genre* pictures.

THE DEMAND FOR NOVELTY

All this search for novelty may have its foundation upon a true artistic principle. It is possible that we outgrow what we are used to, and unconsciously demand more striking and unusual effects, for which familiarity has not as yet bred contempt. If this is so, we must also admit that composers must proceed more rapidly than audiences. The hearer of a composition is not steeped in music. He may listen to a new work that demands several performances for a full appreciation, but for him these performances come at long intervals of time. Meanwhile the composer, who makes music the chief interest of his daily life, grows at a much quicker rate than the listener, and very soon, perhaps, outstrips his public. Time is the only thing which will show which composers are on the right path. It is said that ridicule is the test of truth; and if the modern works can hold their own in the face of the many attacks made on them, they will prove their worth. At present, however, few of them do hold their own; too many are heard a few times, as curiosities, and then shelved.

THE MODERN PROGRAM STYLE

As to the second chief quality of modernism, the program style, it certainly seems much in evidence at present. Form did not at once develop with the introduction of harmony and the monodic school in 1600. It took two centuries for the sonata and the symphony to reach their greatest growth. For another century the tendency has been to cast form aside in favor of a plastic freedom of style suitable for descriptive music; but this period has been comparatively short, and form has not yet been banished from music. Robert Franz used to say that no one should attempt a symphony after the perfection shown in that field by Beethoven; yet enough such works have been written since classical times to form the subject of a sizable book by Weingartner.

There is nothing to prevent program music from existing side by side with the so-called pure, or absolute, music. At present the program school is in the ascendancy because program music is easier to write, and because the complex effects of the modern orchestra lend themselves well to the effects of the pictorial style. Here, again, we have not yet exhausted the possibilities. Art is greatest when its capabilities are fairly well understood, and its limitations not yet reached; and this is the situation of program music today. Mathematics will show us that with a doubled number of different kinds of instruments in the orchestra, there will be much more than double the number of possible combinations. Where a Beethoven score shows only about a dozen staffs at most, that of *Ein Heldenleben,* for instance, has at times as many as thirty, with forty-six actual notes to an orchestral chord. This great increase in complexity has occurred in a century when form had already reached its full development; so that it would be surprising if composers had not applied themselves to exploiting the program effects of varying orchestral color. The possibilities are so great that we have a long way to go yet before reaching the limits of the field. The great diversity of composers' styles will show this. The broad power of a Strauss, the refined delicacy of a Debussy, or the sombre impressiveness of a Rachmaninoff are widely different from one another, and yet all sprung from modern orchestral conditions. The present writer thinks that the program school will remain supreme for many decades to come, and that only when it has reached its full growth will there be anything like a desertion by composers in favor of form. The musical form of the future, too, may be something wholly new. It is possible that coming composers will enrich the symphony with larger orchestral resources; but it may also be possible to develop some form which will have more to do with regulating and contrasting orchestral color.

Meanwhile the symphony holds its own, and Beethoven is not abolished by Debussy. Brahms, too, is now universally appreciated, and his example shows that noble music can still be written in the absolute school and in strict form. Bruckner and Franck brought to the symphony a more modern style, as well as a deep earnestness, and if this has led as yet only to the abstrusities of Paderewski or Elgar, who sometimes grow dull when trying to be symphonically earnest, there is no reason why the future should not bring forth better results.

In opera, Wagner is still the one god, and Puccini is his prophet. That is not saying that Puccini is a mere imitator, like Kistler or Schillings; but Puccini has seen the worth of the music drama, and his scores support the action and echo the sense of the dialogue in his librettos. Here pure music is entirely out of place, unless in an overture, and program music the only proper thing. There were times when this was disregarded. Handel wrote operas that had a set number of characters, with prescribed arias for each; but these works did not outlive their century. Rossini and his school wrote florid melodies to display their singers; but except with those who care more for such display than for artistic principles and expressive music, this school, too, is largely out of date. At present it seems as if the music drama had come into its own, and if Puccini does not give us grand orchestral scenes, like the *Ride of the Valkyries* or the *Magic Fire Music,* he still sets worthy subjects in a thoroughly artistic manner.

On the whole, then, music seems at present in an experimental phase. The search for novel effects, combined with a certain lack of the emotional expression that comes only with the greatest inspiration, has given the modern school a somewhat dry and artificial character, and earned it the title of cerebral music. But modernism is not to be put aside as a mere fad, in spite of the ease with which anyone may indulge in it by simply introducing queer effects. If it does not last in its present shape, it will certainly bring about some valuable results, and it has already succeeded in enriching the range of harmony, even for those composers who are not bent on a radical search for what is new and strange.

JOSEF STRANSKY

A Talk on Orchestral Conducting and Training for Conducting

Reported by A. Walter Kramer

IN the recesses of his study, seated among his pictures—masterpieces, many of them—you will find, these winter afternoons, one of the most distinguished of the conductors of today. It is the New York Philharmonic's present conductor, Josef Stransky.

Mr. Stransky is the most genial of men, ever gracious, affable, and, above all, sincere. Two winters has he spent in New York, and in that time he has made the English language his own, with peculiar success. So that he may converse with you in an idiom very close to "the King's English," not in a dialectic English such as most European musicians who come to these shores employ for many years after their arrival.

Pictures play a very important part in the life of this noted musician. For the eminent conductor is one of those broadly cultured men, who believe in the correlation of the arts. Let no one suppose even for a moment that Mr. Stransky is a *dilletante* in his appreciation of pictures. He is versed in this art as he is in music; and if you speak with him he will tell you that the former is the more difficult of the two to understand.

Last fall the conductor and his charming wife—who, it may be mentioned, before her marriage was Marie Doxrud, and was a member of the soprano contingent of the choir of St. Bartholomew's Church, New York—on their return from Europe moved their household goods. Not far from Carnegie Hall, the place of concerts and rehearsals innumerable, the Stranskys have their abode, which looks out on an expanse of Central Park, a view that it is difficult to surpass in New York. Everything is arranged in a manner artistic and dignified; the dwelling breathes culture and refinement. And the walls of several of the rooms are hung with pictures. If you ask Mr. Stransky anything about these he will wax enthusiastic, will tell you many, many things, so that should you be one of those numerous ones whose knowledge of modern painting is limited you will be considerably the wiser when you have listened to him and reflected.

Modern German painting is Mr. Stransky's particular *forte*. You will see masterpieces of this noted school on his walls, in fact, pictures by every important living German painter. Max Liebermann's *Cobbler Shop* and *Synagogue in Amsterdam;* Franz Von Stuch's *Pan;* Ferdinand Hodler's *Wandering Jew*—a world-famous picture; *The Annunciation,* by Heinrich Vogeler; Hans Thoma's *Twilight on the Lake of Garda;* six pictures by Wilhelm Trubner and Heinrich von Zügel's *Cattle* are some of them. And they are worth studying. Mr. Stransky sits among his pictures quite as he does among his orchestral scores; he studies them and he has an unusual library of works on modern art. In leisure moments he is engaged in writing a book on the subject.

That the present conductor of New York's oldest symphonic organization has taken the land of his present official calling to his heart is generally known. He believes very much in America and Americans. Accordingly his advice, opinions, in fact all his ideas on the subject of American musical growth have a sympathetic note in them which is not frequently found in the expression of foreign conductors. Mr. Stransky had much to say recently on the position of the orchestral conductor in America as contrasted with that of the musician occupying such a post in Europe.

"It is quite a different state of affairs, I assure you," said the conductor. "You must first realize that in Berlin or Vienna the great orchestras are conducted along other lines than here. They are not managed by anyone, but are co-operative organizations in which the members are shareholders. The ambition of the players then is to be busy every evening if possible, for the more they play the more money they make. They do not have any regular conductor as we have here.

"For example, take the Berlin Philharmonic. There is a series of ten concerts which Nikisch conducts each year. Only ten times then does this orchestra play under him and the rest of the year—they play *all year*—they are led by other men, some of note, others absolutely of no account. The position is exactly this: Anyone can come and engage the orchestra for a concert, be he pianist, violinist, tenor, composer or what not. The individual arrives, announces the number of rehearsals he wants, arranges the price. The orchestra plays for him. Thus the orchestra is engaged every evening throughout the year, playing under any and every one who has the necessary amount of *marks* to engage it. And

JOSEF STRANSKY

the price is not prohibitive as it is here. Consequently, many mediocre artists arrive in America with the report that they have played with the Berlin Philharmonic. Ask them the date on which they played and you can determine whether they were engaged as soloist with the orchestra or whether they engaged the orchestra to play with them. If the date was not in the series conducted by Nikisch you may know that it was the latter.

"Then, too, the orchestra has no regular rehearsals. For Mr. Nikisch may be conducting in Leipzig a few days before and arrive in Berlin just in time to have a rehearsal or two before the concert. Of course the men take the greatest interest in the concerts which he conducts. That is but natural. The attitude of the press is different from in America too. In Berlin the critics expect the best work only when the regular conductor is at the head of it. And if a solo wood-wind is not so good they forgive the conductor and charge it up to the player, who is also excused to a certain extent because of the vast amount of playing he has to do under the order of things there.

On the other hand, in America, the conductor is placed in entire charge of the orchestra. This year I made fourteen changes in the *personnel* of the Philharmonic, replacing the weak spots by the best obtainable material. I am to engage the best and only the best. And, this being the case, the responsibility for everything that happens in connection with the Philharmonic rests on my shoulders. If something goes wrong I am to blame and no one else. Do I think it the better arrangement? Most assuredly. It is a healthy way of working and makes for the best results. The orchestra that has its regular conductor, its scheduled rehearsal, its *personnel,* constantly improved, cannot fail to become a more and more formidable body with the completion of each season's work."

Before coming to America Mr. Stransky was conductor of the Blüthner Orchestra in Berlin. Conditions similar to those mentioned as existing in the Berlin Philharmonic obtained there. This orchestra, which under Mr. Stransky's baton reached a high plane of excellence, also "hires itself out" (if the homely phrase may be employed) and plays almost nightly in Berlin. It, too, has the problem to meet that the Berlin Philharmonic has. And Mr. Stransky feels the difficulty under which these organizations labor all the more keenly now that he has accustomed himself to the American way of building orchestral bodies. Also rehearsals are *few* under the Berlin conditions.

There has been a cry from time to time for the acceptance of the American symphonic conductor. Music lovers, in whose hearts the patriotic note throbs, have wanted to know why the American musician was not more often chosen as conductor. Someone has suggested a "training school" for conductors. Hear what Mr. Stransky has to say about its chances.

"You may know that for several years I was the head instructor of the conducting classes at the Stern Conservatory in the German capital, and therefore I can tell you from actual experience how impracticable it is to attempt to *teach* conducting. It is the custom at the Stern Conservatory to have the student orchestra assemble and have various students, who have ambitions as conductors, take up the baton and conduct a piece.

"Frankly I want to tell you that it was not productive of very much in the long run. Those who had talent among those who tried conducted well from the start, while the others who had no gift for conducting could never hold the players together at all. And they probably never would had they had an orchestra to rehearse with all day. I do not believe that the art of conducting can be taught in a school, as can the piano or violin. My idea of the preparation for conducting is, first, to become a well-trained musician; study harmony, counterpoint, an instrument, piano or violin, and then take the baton and conduct. If you have the gift for conducting you *will,* if you haven't you *won't.* That is, you will show at once, from the moment you pick up the baton that you can conduct or *vice versa.*

"The course that I believe American musicians, who wish to win their spurs as conductors, should pursue is as follows: Go first as conductor or chorus-master with a light opera company if the other is not available. Then to a regular opera house, where the routine is to be gotten. You can't learn to swim out of water, can you? Everybody can beat four quarters to a measure, it is true, but *how?* And the opera house, where one is made to follow the singer, where one gains freedom, where one must control not only principals and orchestra but also the chorus, is the place to learn. There, too, one gets the dramatic instinct, the feeling for atmosphere, for a scenic picture—which is of such great importance.

"After all this is acquired one may take up the post as conductor of a symphonic orchestral or-

ganization. First the opera house, then the concert hall, is my theory! And that I am right in my contention is proved by the fact that nearly all the great conductors of symphonic orchestras in the world today were first opera conductors."

Mr. Stransky himself was conductor at the opera in Hamburg for many years, and his readings of Wagner there won him fame in that city and in Germany in general. He is of the opinion that the conductor who goes from the opera to the concert has all the advantages in his favor, and for this reason he recommends it as the path to be pursued by American aspirants for recognition in this field.

American audiences interest this master musician intensely. He is one of the few conductors who have come to us from abroad who do not assume an attitude of unreasonable and egotistical superiority to their audiences. In fact, he finds an eagerness among American music lovers which he does not believe exists anywhere else in the world today.

"The audiences here," declared the Philharmonic *chef d'orchestre,* "need now to be interested in the great masterpieces. That is the main fare which they should be given. Of course I believe in novelties as my programs show, but novelties are to a program what dessert is to a dinner, you must remember. The people abroad are satiated with the great master works for they have heard them for many decades already. Here, on the contrary, the sound of an orchestra was unknown to old persons alive today until they were almost forty. In Europe young children are taken to orchestral concerts and have been for years, so that by the time they have reached maturity they know the masterpieces of symphonic literature quite well. That condition does not exist here and therefore the classics must be played regularly. I strongly hold that the way to create the truest love for music is to inculcate it in the child as early as possible. The growth comes readily enough when the seed is sown in this manner."

And that the conductor is not a narrow classicist is proved by the novelties he has listed for this year's concerts. Already there have been produced by him Richard Strauss's new *Festival Prelude,* Op. 61, Max Reger's *Ballet Suite,* which the great German modern has dedicated to him, while the winter will see a *Suite* by Victor de Sabbata, a young Italian, and works by Sibelius, Rachmaninoff, Gottlieb-Noren, Enesco, and Glazunov. About the much-talked of Max Reger the conductor spoke as follows:

"Reger is now coming into his own. I do not mean that his works up to the present time have not been worthy and in many ways extraordinary. But there has been a certain justification in some one's calling him the 'modern Bach.' Reger is now not satisfied with being the 'modern Bach,' he wants to be the 'modern Reger'! That is, he has worked on the strict polyphonic lines although always with modern harmonies, long enough, and today he feels the emotional in music more than he did before. Incidentally he is now conducting the private orchestra of the Duke of Meiningen and in this way he is constantly becoming more and more familiar with modern orchestral works and more closely associated with orchestral colors. His two recent suites, the *Romantic,* which I did last year, and the *Ballet,* this year, have been commented on as typical of a new *Regerish* personality. Now that he has done the two suites he feels that he is ready for his first symphony. And he recently wrote me that he was beginning to work on it already."

It will be remembered that the great Johannes Brahms approached the symphony with fear and dread. He wrote some *Serenades* first, works which are virtually in the *sinfonietta* form. But he showed judgment, and when he set down his first monumental orchestral work, the symphony in C minor, he wrote what was hailed as the *Tenth* symphony, implying of course that it followed on Beethoven's *Ninth.* Might not Max Reger count himself happy should his first symphony prove to be a *Fifth,* following the *Fourth* of Brahms?

The geniality of Josef Stransky is only paralleled by his genuine modesty. He has written orchestral works, it is learned, but they have not appeared on the Philharmonic programs, in the two seasons in which he has been at the head of the orchestra. Last year Mme. Schumann-Heink sang his superb *Zwei symphonische Gesänge* (Two symphonic songs) with orchestra, winning much success for herself and the composer with them. This summer they were issued by one of the leading German music publishers and stand high in the list of modern German art songs. It is not an easy matter to resist the temptation of producing one's own works when one has at hand so admirable an orchestra as the New York Philharmonic. Yet Mr. Stransky is unnecessarily modest about his compositions.

As a conductor he has endeared himself to music lovers wherever he has appeared with his orchestra, has been recognized as a chosen disciple of the art of interpreting orchestral music of all schools, classic, romantic and modern, his remarkable versatility astounding numerous persons. And it is the inherently poetic nature of the man—that which gives him his love for all the arts, painting, literature and music—that has produced in him a master of emotional utterance, a conductor of compelling distinction. And what is more to the student of humanity as well as of music, who goes in his estimate beneath the surface, Josef Stransky is a personality,—a master of his art,—a leader among men in civil life as well as on the concert platform.

THE HOME MUSIC CABINET

BY CHARLES N. BOYD

In some homes where music students are to be found the music is piled on top of the piano This custom does not, however, find favor with the careful housewife, who prefers to crown the piano with a couple of tall, slender vases, that forever menace the player. Neither does the owner of the music always favor this disposition of the sheet music library, for in the process of the daily dustings the music becomes most extraordinarily transposed and inverted. Pupils have even been known to come from such homes to their lessons with the cover of one piece, the body of another, and the last page of a third. In the home of the professional musicians the care of the music is a different matter, and even the most punctilious wife or housekeeper may be taught, in the course of years, to leave music where and as it is found, whether on the piano, a table or a chair.

So it comes about that many students invest in a music cabinet. If it be bought in a furniture store, the chances are that its designer evidently chose a refrigerator as his model. There is a large space, probably intended for ice, and various smaller compartments in which music may be placed under certain trying conditions. In order to find any desired selection it is usually necessary to remove at least half the contents of the case, tearing one or two sheets from end to end during the process. This removal cannot be accomplished without kneeling at the shrine of the cabinet; it is impossible for one in either a standing or sitting posture.

The vicissitudes of life finally lead one to visit a home decorated with one of these remarkable pieces of furniture. The charming daughter of the home is devoted to her piano, and she appreciates the interest taken by the visitor in her music.

"Certainly, I shall be glad to play something for you. Let me see, I think you would like a piece I was trying over the other day." She falls on her knees before the cabinet, the door of which is ornamented with a much more imposing lyre than can be found in the pages of Praetorius or Engel. After some fumbling with the lock the door swings open and Alys surveys the contents. "Let me see; I think it was on this shelf." She begins to pry among the corners of a handful of music which completely fills the shelf space, but a hurried investigation fails to disclose the desired sheets. With a regretful sigh, as for a task from which there is no escape, Alys removes the whole handful and lays it on the floor.

On top of the pile are two or three songs: *Es hat nicht sollen sein, Nazareth,* and *Oh, dry those tears.*

"I ought to return those songs to Jennie Smith —she forgot them here the day she came over to practice for the Ladies' Aid Society affair." They go to one side, on the floor, and the next item appears, a piano solo minus its first page.

"There is that Beethoven sonata. I'd like to play it for you, but the first page has been lost for months, and I've nearly forgotten the rest."

Several gaily-tinted covers announce the next items as "popular hits." "It's a shame to have such stuff here, but the boys don't like any other pieces, and I just have to have a few ragtime things to please them."

A dilapidated copy of Bertini exercises follows suit. "Horrid old things—I just hate them. I never could get them as fast as they ought to go, but the teacher said most of the metronome marks were too high anyway."

Durand's waltz in E flat, a Godard mazurka, and Chaminade's *Scarf Dance* were laid on the left with a disapproving sniff. Two or three monthly musical magazines, of rather ancient date. "I must tear the music out of them and throw the rest away—the music is the only good part of those tiresome papers." More bright colors, each cover requesting or commanding, "Try this over on your piano." Indian songs by Charles Wakefield Cadman.

"Don't you think *The moon drops low* is just exquisite? But his accompaniments are so hard." The lot is complete with a book of Mendelssohn's *Song without Words.* "There is a pretty piece in that book called *Consolation,* but since we sing it as a hymn in church I hardly ever play it."

The futile quest is continued through all the compartments and mazes of the cabinet. Always a source of trouble, the metronome falls out of the ice-box section.

"Really," Alys laments, "I haven't the slightest idea where that piece could be. Let's see, did I lend that to Susie? No, for she has one of her own. I couldn't have forgotten it at the teacher's, for she is awfully fussy about me playing things she hasn't taught me. I've just loads of things here that she gave me for lessons, but I don't think you would like any of them. Well, of all things! If that isn't here on the piano rack, in between the pages of something else! What, must you be going? I'm sorry it took me so long to look through that cabinet; really I must learn to keep my music in better order. Next time you come I'll have something nice to play for you."

What would many of us suffer without the faithful music cabinet?

THE MAKING OF A MUSICIAN

As Shown in Reminiscences of Constantin von Sternberg

II

TO return now to my chance acquaintance in Berlin. He was a young music student by name of Moritz Moszkowski. At my first visit to his house I found my impression of his wonderful talent still further strengthened, although at that time he had not yet started to write. (It was on one of my first concert tours several years later that I succeeded in interesting the first publisher, Hainauer in Breslau, in Moszkowski's talent.) What he saw in me I know not, but we became very much attached to each other and one fine day, when my engagement to the aforesaid theatre was nearly settled, he introduced me to his master, forgetting, however, to tell me the gentleman's name.

I was asked to play something and as my plea of not being a pianist was unavailing I played some operatic reminiscences, improvising all but the subjects at the spur of the moment. The elderly gentleman said that there was something in my touch which predestined me to be a pianist and offered to teach me. It was not until then that I learned his name.

"They call me old Kullak," he said.

My hesitation on the score of lack of means he brushed aside by saying that he was not in the habit of inviting people to let them starve. And for two whole years he not only supported and taught me, but actually gave me pocket money to boot until, in the second year, I could earn it as a head teacher in the Academy.

Kullak was the most perfect opposite of Moscheles. Modern to the core, despite his sixty years, he kept abreast, if indeed not ahead, of his time and knew, in piano literature, the very latest creations of significance by memory. His father had insisted upon his becoming a jurist, and in filial obedience he had made his LL.D., studying music all the while under pretext of an accomplishment; but after his father's death he changed saddles at once and in a very few years was appointed court-pianist to the King of Prussia, besides becoming known far and wide as the greatest teacher of his time.

Among my classmates were Moszkowski, the two Scharwenkas, Grünfeld, Pirani, Emil Liebling (of Chicago), Arthur Mees, Adele aus der Ohe, Martha Remmert, Johanna Zarembski, and others of less renown. When I visited the dear master eight years later — it was after my first season in America—he told me with great sadness that neither before nor after my time had he with him such a large gathering of talents.

In the course of my two years I had asked him several times to tell me the amount of my indebtedness. These inquiries occurred always in those moments of despair when a particularly difficult task made me lose heart and doubt my talent. He invariably replied with a serious tone: "The day of reckoning will come, be sure of it!" Well, it did come!

One day in September, 1874—my second year with him—Kullak told me to hire the hall of the Sing-Akademie for some good date in the following February. To my utter astonishment he added: "for your pianistic début." I had hardly any repertory to speak of, but he meant that this was a mere detail to which we could easily attend in the meantime. I hired the hall, went to work on my repertory and when February came round and I was all primed and ready—imagine my horror and dismay—the papers announced that Rubinstein would give two recitals, one right before and the other right after my date, in the self-same hall.

Poor me! Sandwiched in between two *Rubinstein nights!* I was heartbroken! I knew at once that not one of the critics would come to my recital, that there would be no audience and that the whole preparation was made, and the money spent, in vain. I walked about as in a daze, ransacking my almost paralyzed brain for an escape from such a gigantic neighborship. Nothing, however, would suggest itself. Rubinstein's first night was on Monday.

On the day before I found myself in the lobby of the Hotel St. Petersburg where he always stayed when in Berlin. How I came to be there I knew no more than I knew what I wanted there. In my dazed condition I must have sent my card to Rubinstein, for presently the bell boy told me that I was invited to come to his rooms. I went, though still totally at a loss what to say, what to do, what—well—what I wanted with him. A sort of dumb, dark instinct had led me to think that an escape from my difficulty—if there was an escape—could only come from him.

There he sat at his desk, occupied with some orchestration, and there was I, at the door, turning my hat between my fingers, unable to say a word. He asked in a kindly voice what I wished.

"I do not know"

Eyeing me with curiosity he asked something else to which I remember having again replied: "I don't know."

Then he rose and approached me with his big, elephantine steps, saying: "Young man, you seem greatly distressed. What is it? Poverty—or what? Tell me!"

His kindness restored my self-possession somewhat and when, in a barely audible voice, I told him of my trouble, he—laughed.

"What," he said, "you, a strapping young fellow are afraid of an old man like me? Go to! Come here, sit down and tell me all about yourself. Where did you study?" Being told, he remarked rather seriously:

"If Kullak stakes his great name at your début, you have no right to question his judgment. He knows what he is about."

Then I had to play something which seemed to please him, for he looked very seriously at me, but did not comment upon my playing. After a minute's walking thoughtfully across the room he invited me to accompany him to his concert the following night.

At the appointed time I was in his rooms, saw him finish his dressing and when his carriage had brought us to the hall he told me to sit on the stage behind the raised lid of the grand piano. After each group of pieces he retired with me to the greenroom where a crowd of people overwhelmed him with compliments and thanks. He introduced me to everybody and told them of my appearance on the following night. As a matter of course it was soon known all over the hall that the young chap behind the piano was a protégé of Rubinstein — which accounts for my crowded house on the next night. I had to escort him back to the hotel where he kept me for supper.

Before leaving I asked him—nay, I implored him to stay away from my concert. I feared that his presence would take my nerve away. His reply, however, was uncertain. He thought that some private invitation would prevent his attending, but promise to stay away he would not.

The next night was bitterly cold, and as in those days Japanese pocket stoves were not yet known I arrived at the hall with my fingers frozen to a nice, heavenly blue. Something or other had prevented me from arriving at the hall early enough to warm my hands and as it was time to begin I had to go on the stage, fingers or no fingers.

At my first shy glance at the audience I felt as if the ground had opened under me, for there sat Rubinstein in the front row, as big as life, right in front of my piano, smiling cordially at me and calling loud enough for me to hear it:

"Eh bien, mon chèr—courage! Allez y!"

Well! A sort of desperation seized me, fortunately; the first group, three études by Chopin (Op. 10, No. 12, Op. 25, Nos. 6 and 11) went with such dash as to bring me four recalls, after which I decided to play the whole three over again. It was a rather athletic venture, but it succeeded so well that at the end Rubinstein's voice was heard all over the hall shouting: *"Donnerwetter!"* while he reached up and shook hands with me.

Such an endorsement, which, in various ways, he upheld through the entire program, could not help prejudicing the audience and also the critics in my favor and the next morning's papers told me that I had "arrived." The large number of engagements which followed quickly proved it. Before the recital was ended Kullak's servant told me that "Master" wished to see me as soon as I was through. (I learned subsequently that on account of his nervous condition he never attended the débuts of his pupils, but that this time he had delegated one pupil for each group of pieces to bring him an immediate report.)

I rushed to his house and found him pacing the room in a state of great agitation. For some moments he did not speak; at last he stepped close up to me, saying in a tone of pretended austerity:

"You have asked me repeatedly how much you owe me"—and then he took my head tenderly between his hands—"why, you brave boy, we are quits, *quits* and QUITS! God bless you! And now quickly run over to Rubinstein; he was here today. I know he wants you."

What words could describe my feelings of that moment? I was overwhelmed with emotion. I kissed the dear old Master's hands; I hugged him till he cried for mercy and—oh, well—of the moisture in my eyes I have never been ashamed.

Need I say that it was not the liberation from a monetary debt that made my heart run over? Ah, no, it was the gratitude, the admiration of his ideal unselfishness and the unspeakable bliss of having "made good" as we say; of having justified the Master's trust in me and my talent.

I ran post haste to Rubinstein where the rest of the evening lasted well into the third hour of the morning. My happiness was superhuman. I doubt if anyone but an artist can ever experience that utter felicity. Why, "the world was mine"! Kullak had said so and Rubinstein, too. What right had I to doubt it? Yet, it was not a fierce triumph that I felt, but rather a sense of honor, a blushing sense of being now admitted to the ranks of "artists," a joyous gratitude to my beloved Master and no less to that noble, generous soul, Rubinstein, who had so lavishly befriended an utter stranger, merely because he surmised some talent in him, and the strength of character to develop it. For the end of the repast I had primed myself to give the fullest expression to my gratitude, but Rubinstein immediately cut me short, rose to go and said:

"N'eu parlous pas! Vous avez beaucoup de talent et puis," and he extended his hand to me, *"vous êtes bon garcon. Au revoir!"* And with a

smile and a wave of the hand to my comrades (whom he had also invited) he left.

I called again the next day but was not received. Assuming that there was a purpose in his denial to see me, I modestly refrained from calling at the greenroom on the same evening, hoping for some other opportunity of proving my gratitude and appreciation. To my never ceasing regret this opportunity did not come. I had to travel a great deal; so did he, and while, on my travels, I met a great many of my former classmates, friends, and acquaintances, it never happened that I should cross Rubinstein's path again.

As I think of him, of Kullak, and of Liszt—whom I met three months later—my admiration and my affection waver constantly between the two great qualities these men united in themselves because of the perfect harmony of the artist and the man in them; their musical genius claims precedence because of their great achievements, and yet it seems as if their musical achievements were but the visible and audible manifestations of their great personalities, of their regal way of thinking, feeling and doing, of their *soul caliber*.

Has that caliber died out? As the saleswomen in the stores say: "They don't come that size any more." Alas! As the true violinist cannot see a fine violin without feeling an irrepressible desire to play upon it, just so these men could not see a boy or girl with pronounced talent without doing for them all that was in their power; they just *had* to teach them, without a thought of reward—material or otherwise, direct or indirect—evading even the pupil's gratitude, satisfied with their affection and their success, with the joy of a gardener nursing a sprouting seed into full blooming flowerhood.

In the spring Kullak sent me with a letter to Liszt. I mentioned the letter to Moscheles he had given to my grandmother in 1865, but he had not the faintest recollection of it. The young men and women who formed his closer *entourage* are well known and most of them have earned fine reputations in the musical world; but they were, after all, only few. The majority of those who beleaguered the kind old Master were there for the unmistakable commercial purpose of establishing a sham claim upon the right of henceforth posing as "pupils of Liszt." He knew it, no doubt, but thinking that it may be an incentive to them to make themselves worthy of such a title he tolerated them all.

Desiring a closer approach to him than could be hoped for under these conditions, I stayed only two weeks; but before leaving Weimar I had obtained his promise that he would receive me in Rome, where, two years later, I spent six delightful weeks with him.

Returning from Weimar to Kullak who quite approved of my course, he told me to try my wings now and to "fly" a little. A tour through a number of watering places and summer resorts followed. Financially the success was varying, but artistically I had good reasons to feel gratified. When I came to Ludwigslust I heard that the Grand Duke of Mecklenburg was summering there, and at once I went to the palace to invite him to my concert (in which, by the way, I was assisted by Eugene Hildach and Miss Schubert, whom he subsequently married). The Grand Duke with his wife and mother—the sister of William I of Germany—as well as the entire Court came to the concert, at the end of which I was invited to play some more at the palace "if I were not too tired."

Well, I wasn't! It turned out, however, that I had to do much more talking than playing. My natural and, I fear, a little informal ways seemed to afford the Court a sort of pleasant relief from the formality-laden atmosphere of Court life. I was kept for the late supper, during which Frederic Francis II (Colonel General of the German army and conqueror of Orleans in the war of '70, the Grand Duke of Mecklenburg) suggested that I should "anchor" in his capital city of Schwerin. Acting upon his suggestion I soon became pianist at the Court and enjoyed the fatherly protection of the sovereign in many ways.

I found a number of interesting men in Schwerin: Kücken, the composer, to whom the song *How could I leave thee* is ascribed; Josef Gungl (the waltz rival of Johann Strauss), whose daughter was prima donna at the Court opera there; Carl Hill, who sang the first *Alberich* in Bayreuth and often rehearsed the part with me—the *Ring* was not yet printed at that time and the handwriting of Hill's part looked very much like Anton Seidl's; Anton Schott, the tenor, who was the star of the Metropolitan Opera in New York in the nineties; Aloys Schmitt was the conductor; Fritz Scheel, who conducted the Philadelphia Orchestra when it was first organized, was among the violinists of the Schwerin Orchestra at that time and played many a sonata with me. The three years I spent there were among the happiest of my life; the more so as my occupation as pianist and teacher left me ample time to make short concert tours and fill many engagements in Hamburg, Munich, Cologne (under Ferd. Hiller), Frankfort, and other centers.

This happy period terminated through an offer to make a whole year's tour with the celebrated singer, Mme. Desirée Artôt, the great pet of the Emperors and Empresses of Germany, Russia and—before the *débacle*—of France. We went over most of Europe, also to Egypt, and finally through the entire empire of Russia, into Asia Minor down to the border of Persia, and up through Siberia almost to the Arctic regions, if I judged by the temperatures we encountered. The experiences of this tour, both serious and comical, might make no uninteresting reading; for we were the first artists to go beyond the borders of western civilization—but I may speak of these experiences at some other occasion. In St. Petersburg we played at the "Winter Palace" before Alexander II, who began the liberation of the serfs six years before Lincoln freed the slaves and who, alas, was repaid for his humaneness in the same coin as was Lincoln—an all too precise and sad repetition of history.

Our tour ended in Berlin, where, two days after my arrival, I was summoned to play before William I on his birthday (22d March, 1880). Several ladies and gentlemen of the Court told me that such pronounced graciousness as both the Emperor and the Empress showed me was of extremely rare occurrence. At the supper after the concert, the old Emperor came to the artists' table in the center of the marble hall, where I sat with the other participants in the program—among whom, by the way, was the song writer Taubert (acting as accompanist) and Mme. Artôt, Padilla and Lilli Lehmann. In a pretty little speech the Emperor apologized to the ladies for depriving them of (as he thought) an interesting companion and invited me to his little table of four covers to give him and to "Augusta" a report of our "wild Asiatic" concert tour of which he had heard. The magnificent fee I received on the next morning was augmented by a beautiful pin bearing his initials in diamonds. It was not to be mine for long; after a few weeks it was stolen, but the loss has not deprived me of a lovely and much treasured memory. As the kindly old monarch spoke to me with his soft, mellow voice, I could hardly bring myself to realize that this same man was just as well versed in the thundering language of cannon, and that he had felt the responsibility for the harrowing sights of blood-soaked battle fields; it seemed so utterly incongruous that my heart, vainly of course, but strenuously, tried to controvert my reason.

[The third section telling of Mr. von Sternberg's experiences in the United States will be printed in THE MUSICIAN for February.—Editor.]

CREDIT IN SCHOOL WORK FOR OUTSIDE MUSIC STUDY

Report from Junction City, Kansas.

(The following circular has been issued by Mr. J. W. Shideler, Superintendent of the Public Schools of Junction City, Kansas. We are glad to give it space here as it contains valuable suggestions to persons interested in music in the schools, and shows a method of meeting a very serious problem, namely, how a boy or girl shall be able to study music seriously and yet keep up in school work. To our readers we say that if your school department is not using such methods you can do splendid service to the cause of music by bringing this report to the attention of your local superintendent. It points the way in accordance with the best thought of the best educators of today.—The Editor.)

THERE has been a growing demand among the pupils of the Junction City High School to take some form of instrumental music outside of school. To do this they have had either to run the risk of overwork or postpone their musical training until later in life. The school authorities have arrived at the conclusion that a serious and thorough study of singing or playing any musical instrument is as truly a part of education as any regular school subject. Hence, one unit credit a year will be granted toward graduation for music taken outside of school on the basis of the requirement of thirty-two credits for graduation, provided the work is taken under specified supervision.

The requirements are as follows:

1. For instrumental music (piano), the following points will be emphasized: (*a*) bodily poise—position of hands; (*b*) correct rhythm; (*c*) tone coloring; (*d*) correct pedaling; (*e*) phrasing; (*f*) expression. (Violin) Omit latter part of (*a*) and (*d*) and substitute correct handling of bow.

2. For voice culture: (*a*) vocal poise; (*b*) tone quality; (*c*) tone placement; (*d*) articulation; (*e*) pronunciation; (*f*) smoothness of vocalization; (*g*) phrasing; (*h*) expression; (*i*) interpretation.

3. Application for such credit must be made by parent and must be accompanied by written recommendation of private teacher.

4. No pupil will be accepted who takes less than one lesson a week and practises less than six hours a week.

5. The teacher must report to the superintendent the first of the following months: October, December, February, April, and May 15, the character and grade of the work, the progress made by the pupil since the preceding report, and the compositions studied, with remarks concerning the scope and quality of the work done on each composition. The teacher will report a grade in per cent on the basis of 75 per cent for passing work. These reports are to be made in duplicate.

6. The parent will report to the superintendent, the first of every month, the number of hours of practice of the pupil.

7. The pupil will be required to pass an examination at the close of the year, under a board of examiners appointed by the superintendent. The examination will be planned on the basis of the unsigned reports of the teacher.

THE PORTRAITS OF BEETHOVEN

BY J. CUTHBERT HADDEN

"WAS this the force that launched a thousand ships,
And burned the topless towers of Ilium?" asks Marlowe, writing of the vision of Golden Helen. A similar question has been asked in regard to the diverging portraits of Mary Stuart. Was this the force that turned so many heads some 350 years ago? The Queen of Scots was assuredly bewitching. Knox admits it, Knollys asserts it, Ruthven lost his heart to her in Lochleven Castle. Whoever saw her desired her. Yet not one of Mary's portraits represents her as beautiful.

Romney has sufficiently explained the fascination of Nelson's Lady Hamilton. But Mary Stuart's charm remains unexplained by her portraits. So also with her descendant, the romantic, the "bonnie Prince Charlie." We are told, too, that not one of the portraits of Robert Burns is true to life; that Flora Macdonald was not as she has been painted. And so on. The point I wish to make is, that the old portrait painters are not to be depended on for strict fidelity to their originals.

With regard to Beethoven, it has been rightly remarked that the very excess of hero worship has done much to deprive the world of a clear idea of what he was really like. Many portraits of him are to be obtained, or seen in books and collections, "but the majority of them suffer from the defect of having been designed to make the outward seeming of the man conform to the spirit of his music. Just so did Nasmyth represent Burns when the poet came to Edinburgh straight from the plow in 1786. No plowman could ever have looked like that! Nasmyth must have purposely strained for a poetic effect, ideal rather than real—must have desired to produce "a form of mingled mist and light," as in Longfellow's vision. He refines the face till Burns looks like a lisping Corydon, instead of the large-eyed, amorous-mouthed minstrel of Caledonia.

In like manner has Beethoven been travestied in his portraits. A really authentic portrait of the composer (and there are several authentic portraits) has about it a feeling of the unfamiliar, so diversely has he been "tricked up" by the artists. As Sir George Grove puts it, most of the portraits "either idealize him into a sort of Jupiter Olympus, or they rob him of all expression"; but he is right in adding that it must have been a difficult face to take, because of the constant variety in its expression, as well as the impatience of the sitter.

Before going farther it will be well to know what Beethoven was like, as described by contemporaries who had seen him or knew him intimately. Modern "popular" descriptions are not always to be trusted. Mr. Bernard Shaw's Beethoven is short, thick-chested, dirty, pitted with smallpox, with "a rugged, resolute mouth, a short nose, marked nostrils, dark eyes, and black hair which curled over his low, broad forehead."

Beethoven was "meanly dressed and very ugly to look at," says one of his admirers, the Countess Gallenberg. The face may indeed have been ugly, but all admit that it was remarkably expressive. When lost in thought and abstracted, he would naturally look gloomy, but on recognizing a friend, his smile was peculiarly genial and winning. He had the breadth of jaw which distinguishes so many men of intellect; the mouth firm and determined; the lips protruding with a look almost of fierceness.

But the special feature of the face were the eyes. It was in them that the earnestness and sincerity of his character beamed forth. They were black—not large, but bright—and when he was in what Madame von Breuning called the *raptus*, they dilated in a peculiar way. The head was large, the forehead both high and broad, and the hair abundant. It was originally black, as already stated, but towards the end of his life, though as thick as ever, it became quite white and formed a striking contrast to the red color of his complexion. Beard or moustache he never wore. His teeth were very white and regular, and good up to his death; in laughing he showed them much. He was below the middle height—not more than five feet five, but broad across the shoulders, and very firmly built; "the image of strength," said one. His hands were covered with hair, the fingers strong and short (he could barely span a tenth), and the tips broad, as if pressed out with long practising from early youth. Such is the Beethoven we *read of*.

The earliest known portrait is a silhouette, done when Beethoven was a boy of 16, showing him in what was evidently the gala uniform of the Electoral Orchestra at Bonn, of which he was a member. One divines the powdered hair, square-cut coat, and large lace cravat of the 18th century. The artist was a certain Nessen, of whose professional career nothing seems to be known.

The miniature by Chr. Hornemann, painted on ivory in 1802, when Beethoven was 32, comes next in point of chronology. Hornemann was a Dane (born at Copenhagen in 1776), and traveled much in his capacity of miniature painter. Settling for a time in Vienna, he received many commissions from notable people connected with the Imperial Court. His portrait of Beethoven (which, by the way, bears a striking resemblance to certain of the portraits of Burns) is declared to be one of the most trustworthy likenesses. Here the thick and frowsy hair of later life already begins to figure as a leading characteristic. The features are, on the whole, very pleasing. But what about these nice little side whiskers in the Prussian or English style?

Beethoven himself considered the Hornemann to be one of his best portraits, and he presented it 24 years afterwards to his old friend, Stephan von Breuning as a reconciliation gift. This accounts for its being photographed in Breuning's *Schwarzspanierhaus*. Beethoven was continually quarreling with his best friends, but in forwarding the Hornemann to Breuning he wrote in a tone of deep penitence, making a most manly confession of his error. Here is what he said: "Beneath this portrait, dear Stephan, may all that has for so long gone between us be forever hidden. I know how I have torn your heart. For this the emotion that you must certainly have noticed in me has been sufficient punishment. My feeling towards you was not malice. My portrait has long been intended for you. I need not tell you that I never meant it for anyone else."

Many portraits of Beethoven were painted during the first five or six years of the last century, and some of the most widely-known were by amateur artists connected with the Austrian Civil Service. Willibrod Mähler, who, in 1808, painted the familiar portrait of the master in a sitting position, was one of these government officials. His is the first large portrait of Beethoven of which we have any knowledge. Mähler did it to the commission of a niece of the composer. The figure is life-size, three-quarters length. Beethoven is represented with an extended right hand (not too well drawn), as if, in a moment of inspiration, he were beating time. It is a specially interesting portrait as being the first which shows practically the whole figure. But undoubtedly it is over-idealized, especially as regards the expression of the eyes. The rugged Beethoven could never have had that refined appearance.

Curious, in a different way, is the next recorded impression of Beethoven. It is a pen and ink drawing, made by Ferdinand Schnorr of Carolsfeld, now, I believe, in possession of the music publishers, Artaria, of Vienna. "While the features," says one, "remain somewhat the same as in the Mähler picture, and the rather fetching side whiskers still persist, the costume is a little more genteel; the expression of the face seems somewhat animated and mirthful. So that, on the whole, this is a totally different impression from that given by any other picture of the Master, although, if we compare it with the Hornemann miniature, it will be seen that the two are by no means inconsistent."

The authority thus quoted goes on to say that Schnorr's design looks very much as if there might have been an attractive girl in the background! We *do* know that Beethoven was extremely sensitive to the charms of woman. It is recorded how he used to "stare amorously at a handsome peasant girl and watch her working in the garden." His pupil, Ferdinand Ries, who had exceptional opportunities for observation, describes him as a sad flirt. "Beethoven," he says, "had a great liking for female society, especially young and beautiful girls." But Beethoven was incurably deaf by the time Schnorr painted him, and was not likely to be paying attention to pretty girls.

Two years later, about 1814, a life mask of the composer was made by the artist Fr. Klein, as a study for preparing a bust. Beethoven was characteristically impatient under the mask process, which consists of pouring wet plaster on the face while the "subject" inhales his breath through a couple of quills stuck in his nostrils. Finally, however, after several trials, Klein got what he wanted.

Now a painter may fail to reproduce his original exactly. But a life mask cannot lie. And so this work of Klein's is really our first absolutely certain guide as to Becthoven's appearance. The nose, it will be seen, is "rather straight, wide at the base"; the lips are full, and the forehead is of that width to which later portraits have accustomed us. By the aid of this mask and his own studies, Klein produced a bust, which was, however, not considered by Beethoven's contemporaries a good likeness. It once formed part of a collection of busts of celebrated composers in the salon of Andreas Streicher, the pianoforte manufacturer of Vienna. After Beethoven's death a mask of the face was taken which essentially agrees with Klein's life mask. The latter, it may be added, was used for the bust of Beethoven made by Johannes Gelert for the Lincoln Park, Chicago; but the sculptor has here given the head a slightly idealized expression by the upturned countenance.

About the time that the Klein mask was done, a pencil drawing was made by Letronne, which Grove classes among the few really trustworthy likenesses of the Master. It is "a full face, and gives us the same features as the life mask, but with more distinctness. The bushy hair also appears, but in this instance it is allowed to fall somewhat over the forehead."

Stephan von Breuning already mentioned, expressly testified to the accuracy of the little full-length sketch from life made by Johann P. Lyser (born Flensburg 1804, died 1860). To one detail only did Breuning object: the hat, he said, should have been set straight on the head, instead of all on one side. Lyser probably listened to the critical advice and remedied the defect in his next venture—a pen and ink drawing, also full length. Here Becthoven is walking on the street in Vienna, a couple of figures being in the near distance. The perspective, it has been observed, is perhaps a trifle strong as between Beethoven's stature and the height of the buildings behind, but the impression of the composer is quite real and suggestive. The picture was published originally in the Hamburg *Cecilia* in

1833. Lyser was not only a clever amateur artist, but he achieved some success as a writer on music and was one of the original contributors to Schumann's *Neue Zeitschrift für Musik*. Gustav Lyser, the distinguished German author, was his son.

A famous portrait, in which the composer is represented with a pen in his hand writing the words *Missa Solemnis* on some music paper, was made by Stieler in 1820. This was considered by many of Beethoven's friends to be among the best of the authentic portraits. Moscheles, who frequently met Beethoven in Vienna, said: "It is excellent, and the likeness faithful, but it has not the air of vigor and animation portrayed in that of Schimon." As a matter of fact, it seems to be the foundation for most of the idealized portraits. The aspect of the face is such that its characteristic formation makes less impression than usual, but the bushy hair, now somewhat gray, is especially striking.

The Schimon mentioned by Moscheles is an oil painting of 1819, differing somewhat from other portraits. The features are pretty much the same, but the facial expression is less lively. A year before its date is the portrait, also in oil, done by F. A. von Klober, and now in the birth house at Bonn. It has the appearance of a reasonably faithful representation, but, like the Stieler, is obviously idealized.

It is not easy to pronounce upon the strange portrait taken from a lithograph made by an artist named Tejeek. It is said to represent Beethoven about 1825, two years before his death. If we are to trust it, the composer was not always attired like a shabby Bohemian, for his dress here would certainly not disgrace a fashionable gentleman of the period. However that may be, it is impossible that Beethoven could have presented so smooth an appearance as in this figure. Compare it with the rugged pen and ink impression of the face made by Moritz von Schwind.

Two very curious representations of the Master are those of Joseph D. Böhm, which seem to have been done somewhere about 1823. They have something of the aspect of caricatures, but are at the same time very realistic and lifelike. One gives a side view of Beethoven as he appeared on the street; the other a back view, with a sketch-book in his hand. Later on, the artist executed a medallion of the composer for Councilor Radnitzky, of Vienna. Böhm, it may be noted, was a relative of the famous sculptor, Boehm. Early in the century he enjoyed a considerable reputation in the cultured circles of Vienna, and after a tour in Italy, slightly altered his name and called himself Gius. Daniele Boehm.

There are many other portraits of Beethoven which space will not allow me to deal with in detail. There is the so-called Brunswick, discovered by D. Alfred Nagl. It was first printed some 70 years ago in the Leipzig *Illustrirte Zeitung*, and shortly afterwards reproduced in the London *Musical Standard*. It has found many admirers among the music lovers of Germany, but certain authorities do not consider it of much merit. Another portrait, belonging to the princely family of Lichnowsky, was executed by J. Neugass in 1806. The composer's merry friend, Carl Holtz, a clever caricaturist and artist, who played violin and 'cello, also reproduced the well-known features. Other contemporary artists and sculptors who did the same were Anton Dietrich, Stephen Decker, Steinmüller, Kriehuber, Leopold Heuberger, and Dannhauser.

After all, we ought, perhaps, to admit that no painter could really have done justice to Beethoven in his youth, or when, in 1821, he reminded Weber of King Lear: "His thick, grizzly hair, white in places, stood up on his extraordinarily developed skull. His square nose, his graceful and gentle mouth, his large, round chin and powerful jaws, imparted to his face, which was broad and pitted with the smallpox, a perfectly leonic energy, lighted up by two brilliant eyes, shaded by thick eyebrows."

A DEFECT IN AMERICAN MUSICIANSHIP

BY LOUIS ARTHUR RUSSELL

[In a contribution to the New York *Tribune* Mr. Russell expressed himself very forcibly on the above subject. We quote here the closing portion of the article.—Editor.]

Cleverness is a constantly developing trait. Speedy accomplishment is the watchword of us all. The air is full of "haste." We demand immediate results in whatever we undertake; instantaneous processes alone satisfy our on-pressing spirits, and in consequence we are obliged in many things to be content with superficial results.

Parnassus should be deliberately climbed, but here we expect to be "lifted" up to the heights in an Otis car.

We are taught to play the piano through the study (?) of a Liszt rhapsody or a Beethoven sonata; we are taught to sing, through the use of the great operatic airs. Children in public schools are taught the love songs of the day as "class songs"; they sing opera choruses, oratorio choruses, classic songs of the "heaviest" nature in their public exhibitions. Classes of boys and girls sing the cantatas, etc., written for adults.

AMERICAN SUPERFICIALITY

Young vocal students, after a few lessons, are given to understand that the opera is their true destination, and a few weeks' instruction sets them hunting for a "job" for money. Unfinished singers and instrumentalists put themselves before the public in print and in performance on the same plane as the artist. The tendency of the day is to crowd hastily to the top. Modern advertising methods make it possible for the merest tyro to put himself alongside of the greatest of artists.

Incompetent teachers throng the music centers; talented men and women are hurried along by friends into a prominence for which they are not prepared, and they never find time to finish their education.

Serious study of music is the desire of but few of the hundreds of thousands of music pupils in the country. A course of study which should normally extend over a number of years is "done" at a summer normal session. Hence, the great majority of our music students emerge from the studio in any short space of time they may deem advisable, clad in all the "official" attire of professional make-up, brilliant to look upon, convincing in manner and speech, but in thousands of cases mere pretenders, with a reputation lacking any discernible means of support—a brilliant fiddler, an attractive player of light piano pieces, a singer with a voice only, a composer who whistles his melodies to a musician for transcription and harmonization, a teacher who dallies with a sacred vocation.

IMPERFECT CULTURE

Most of these people make a living, but cease to develop early in life; the singer loses his voice in a few years; the "composer" soon exhausts his sources of inspiration; the teacher never reaps the result of an artist pupil; yet in the ranks of the overcrowded and undercultured profession there are hundreds of men and women with every evidence of talent of a high degree, whose early days of music work were bright with prospective success, but their present stigma of mediocrity is the result of imperfect culture.

The studios, the schoolrooms, the academies, the home lesson room, the college lecture hall, everywhere, music is studied or taught upon principles differing widely from acknowledged truths. Imperfectly developed teachers find no difficulty in securing positions or pupils. Fundamental teaching is rare; patient working and waiting for results are not articles of general faith. We have many music lovers; many who "sense" music with astute discernment; singers who sing expressively; players who "get an effect" from their instruments; but musicianship, thoroughness, fundamental culture, mastery over technic, real knowledge of the theory and practice of their art—ah! these are the rarities.

Hence the superabundance of mediocrity, the early decay of voices and the few real composers. My prediction is this: America will never come to its own until a new dispensation arrives, a new way of "looking at the music question," especially a new way of music teaching and of music study. This new way will not be a searching for the "national idea" but rather the looking afar down to the root of it all, and a willingness to begin at the bottom, building upon a sure foundation a "thorough-and-through" musicianship.

When we cease to look upon music as a mere pleasure and cease to teach the art, beginning at the top; when our public schools come to the realization of the fact that singing pretty songs is not the whole of music study, and turn their attention to the making of prospective musicians; and when the good teacher will be known for his musicianship, his conscience, and his devotion to his art, then may we hope for the American musician to come into his own, which is no less than the world affords at its very best.

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A CLASSIFICATION OF THE SCALES ACCORDING TO FINGERING

BY WILLIAM B. KINNEAR

A contributor to The Musician for August, 1913, gave rules for the fingering of the major scales. The following complete classification and grouping of the major and minor scales according to fingering has proved useful in my own teaching, and may prove interesting to others.

Abbreviations: L, means left hand; R, means right hand; 1st, 2d, 3d, 4th, 5th refer to fingers; simple numerals 2, 7, etc., mean scale degrees, reckoned upward from tonic as 1.

FIRST GROUP

Major and minor scales of C, G, D, A. E—L, 4th plays 2; R, 4th plays 7. F—L, same; R, 4th plays B♭.

SECOND GROUP

Major scales of B♭, E♭, A♭—L, 4th plays 4; R, 4th plays B♭.

THIRD GROUP

Major scales of B (C♭), F♯ (G♭), C♯ (D♭)—L, 4th plays F♯ (G♭); R, 4th plays A♯ (B♭).

FOURTH GROUP

Minor scales outside first group—C♯ and G♯—L, 4th plays 4; R, 5th plays 2.

F♯—L, 4th plays 1; R, 4th plays 2.

B♭—L, 4th plays 6; R, 4th plays 1.

E♭—L, 4th plays 3; R, 4th plays 5.

B—Both hands like B major.

These fingerings are for harmonic minor scale. The melodic minor scale, with major sixth and seventh (usually an ascending scale), and the "primitive" minor scale, with minor seventh and sixth (usually a descending scale), require fingering modifications as follows: F♯ and C♯, melodic- and primitive, R, 4th plays 6. G♯, primitive, L, 4th plays 7.

With these exceptions, the same fingering applies to all three minor scale forms in the same key.

LETTERS TO THE BEGINNING TEACHER

BY HELENA MAGUIRE

IV

THE WICK

"The new men lit up their little lanterns it is true; but they were like the glow-worms' lamps, giving no warmth and very little light."—Rolland on the new glories of French music in *Jean Christophe.*

Now the Wick is the soft and pliant part of the Candle, and is closely allied to "weak"; indeed our grandames called the "wick," in their tallow-dipping, "the weak part," and that is how it came by its name. And as, in their hard lives, anything "weak" was akin to wicked, it came about that an old woman who was believed to practise evil was called a "wich" (later we inserted the "t"). There was logic in this too, for, as the office of the wick was to "lead the oil to the flame," so the wick-ed work of the "wich" or witch, was, of course, to lead her victim into everlasting flames.

WHEN MUSIC TEACHERS WERE "HARD"

In the early days of music teaching softness was unheard of. Even up to the middle of the nineteenth century softness in the teacher was considered weakness. A ripple of laughter was caused the other day at a Russian musicale when a pupil read from her essay on Anton Rubinstein that slaps on the face and blows upon the head were of frequent occurrence in his lessons from Professor Villoing.

This hard method is so entirely unlike what the pupils of today are accustomed to that the thought of it occasions nothing but mirth. Fear is not dead in our children; it never lived in them.

Yet a report of an investigation into the educational methods of our country which has just been sent to Washington finds that years have been wasted and much youthful talent destroyed by the foolish, soft, experimenting teachers of the years just passed.

THE OTHER EXTREME

It is the old story of the pendulum, which swings just as far to the right side as it has previously gone to the left. Our ancestors believed firmly in the Rod and all it symbolized, and acted firmly upon the belief. The nineteenth century, by the aid of Charles Dickens and others, saw the many evil results of hardness in those who taught children, and, following the law of the pendulum, swung quite to the opposite extreme.

The child was made a fetich; given a quite unnatural place in society, and made the victim of a violent attempt at readjustment of the whole system of education. As a result we are all suffering, more or less, from the paralyzing influence of the wabbling uncertainties and muddled contradictions which are bound to accompany experimenting.

Our ancestors' hardness was wrong, but is our present softness right? We see our reform schools crowded with children; we see so much crime among children that the Juvenile Court is a necessity; we see the house so ruled by the child that music teachers must take their orders from children; lessons are attended or not, recitals played in or not, according to the whim of the child rather than the authority of the parent, and the Beginning Teacher has to learn humbly to *request* the Child to do his duty. She quickly learns that the only way she can "last out" is to accept conditions as she finds them, and be as "soft" as the modern school teacher, and the modern mother, and all the modern music teachers are. Some of the last are simply jelly-like in their efforts to propitiate and please "The Child," and it is only very occasionally that a Beginning Teacher has the courage to speak her mind on the subject as plainly as did Martin Dooley's little friend.

Mr. Dooley was of the old school, whose motto was, "Spare the rod and spoil the child." It puzzled him greatly, the unvarying "softness" of his little music-teacher friend with the "little villains" whom she had to teach. But his questioning always met with the same response—the children were all lovely, perfectly dear, she adored them, and everything was just as she would have it. Then, one day, she told him she was going to be married.

"But how can you bear to give up teaching your abominable little adorables?" he asked her.

"Just this way," she replied, and her eyes blazed as she went on. "Just this way. The day before I am married I am going to make a great fire and invite certain of these adorables, and I am going to sit by and watch these roast and stew and sizzle horribly over my fire for one long, glorious recompensing afternoon."

Then they laughed together, and Martin Dooley understood something of what that young music teacher had borne from "The Child of the Period."

Well, the other extreme from the "hardness" of Mr. Squeers has been certainly reached. People are realizing that while softness and silliness are not synonymous any more than are softness and weakness, it is nevertheless difficult, at times, to tell them apart. The revolt from hardness has done more for the teacher than it has for the pupil; the real gain to the pupil will come to him through the greater wisdom and understanding which have come to the teacher through this change. It has made the teacher understand that the slaps and blows could only have come from a teacher who is himself undisciplined. No teacher of today can strike a child and retain her self-respect, and the desire, even to do so, is indicative of a state of mind which is not a proper one for teaching, no matter how great the provocation. This makes better teachers, and the children will, in turn, profit.

On the other hand, to allow the child to rule his elders before he has learned self-control, is something which the music teacher can only meet with a gentle ridicule, an easy but persistent refusal to take orders from the child, and a constant insistence upon referring all matters to the parental authority for decision. And here the "soft" way is good. Anything that would savor of criticism or condemnation would be unwise; the sweet, soft, taking-it-for-granted that authority is vested in the head and not the foot of the family is the only way.

SNUFFING THE WICK

Her soft part is the most important part of the teacher; without it you are "as the glow-worm's lamp, giving out no warmth, and very little light."

This soft part of you which "carries the oil to the flame" is the heart of you, and I hope it will not be subjected to *too* much "snuffing." Snuffing every wick must have, because of the weakness of it, and its tendency to blacken and to bend, to dim the flame and make the Candle waste. Snuffing keeps us bright, and rids us of weaknesses which we could not get rid of ourselves. But, oh, how clumsy some of the people are who undertake to "snuff" us, and how spiteful others, and how they hurt! And always they tell us that it is only to make us burn more brightly, even though they quite put our lights out in attempting to do so.

THE PROPHECY

But sometime the little Candle will come into its own, and burn in a Temple which an enlightened people will build to the Art of Music, and the "snuffing" of the Candle will be as a reverent duty, at which will be used "snuffers and snuff dishes of pure and beaten gold" as in the temples of old. Some day.

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THE SUBSTITUTE

In the orchestra attached to the theater of one of the smaller German cities were two trombone players. Every evening they played indefatigably in perfect agreement on their instruments, and the public often enjoyed watching the uniformity of the motions. Both were very fond of a fresh drink, and the first trombonist in particular had a big, big thirst.

It happened one day that a certain rich man of the city took it into his head to have a jolly party at one of the beer gardens. Among the guests invited to the affair was our first trombonist. But, oh, the irony of fate! That very evening had been fixed for the first production of an opera in which there was a solo for the trombone. Which should he

THE TWO TROMBONE PLAYERS

attend, the jollification whither his thirst called him, or the performance?

The pay for the latter was small enough to make the decision one easy to reach. He would send a substitute, and as he could not find a capable player he sent one who knew nothing of the instrument, telling him:

"You really do not need to play; just put the mouthpiece to your lips, swell up your cheeks, and push the slide in and out just like the second trombonist."

With a heart free of care he betook himself to the social affair. The substitute went to the theater and took his place in the orchestra with the resolve to keep his eye turned toward his fellow player.

The overture began, the two trombonists placed their instruments to their mouths, drew the slides in and out, but—was it because of the other instruments or was their hearing poor?—neither heard a sound from his neighbor's horn.

Then came the trombone solo! Behold, the conductor was making all kinds of wild gesticulations, but deep silence was all that resulted. He signaled to the trombone players; both put the instruments to their mouths, puffed out their cheeks almost to bursting, but all was still as before!

The second trombone player had also sent a substitute, who knew no more about playing the trombone than did the first substitute. He had been carefully instructed to keep his eye on his colleague and follow him.

THE IRON RING

A New Year's Fantasy

BY KATHERINE METCALF ROOF

HIGH up, upon the mountain top, was the temple of the Master, so high that it caught the first and last rays of the sun and of the moon. Down at the foot of the winding path that led to it stood four maidens.

They had heard that the path was steep and narrow, in some places set with sharp stones, in others overgrown with weeds and nettles, and that before they reached the top, many a dark night would close in upon them when they could not see the way. But though they had heard all this they did not think of it, for they knew that very soon the Master of that temple would pass, and they had determined to ask him how to reach the top.

Each young pilgrim who waited there bore with her the gift which, at the journey's end, was to be laid upon the altar in that temple. But though the gifts were of almost equal value, the maidens were quite different in aspect. One was beautiful, and one was dark and ill favored, and one was clad in rich garments. The fourth was neither beautiful nor ugly nor clad in rich garments, but she looked with fearless eyes.

And as they waited, without acclaim or sound of wheels, suddenly the Master appeared upon the path, and although he was very old he seemed young, and there was a light about him as he moved.

Then she that was beautiful stepped forth as spokesman. The Master paused and asked them their desire.

"Your counsel, oh Master," they cried in unison, "for our feet are set also upon this path. We are determined to reach the heights, and you alone can show us the way."

The Master looked at them in silence before he said: "What are the gifts that you would lay upon that altar?" And they held out their gifts that he might see them. But when he had looked upon them he said: "Do you not know that these gifts of yours are but as rough gold? There is a long and hard journey for each to travel before this gold may be wrought into a fair vessel to serve in that temple of art upon the mountain top; and that journey is so hard that many who undertake it perish or fall back by the way."

But as he spoke the beauty thought, "It will not be so hard for *me* because I am beautiful and others will help me."

And she that was dark and ill-favored thought, "It will not be so hard for *me* because my natural gift is greater than that of the others." And she that wore rich raiment thought, "Because I am rich I need not go by foot along that path."

But she who had gazed at the temple with fearless eyes looked down upon the path and thought, "If the path is so difficult I must keep my eyes upon it even while I remember the white temple on the mountain top."

Then the Master turned to the maiden who was beautiful and said: "Beauty may hinder as well as help, and neither beauty nor gift are sufficient to carry to the mountain top."

To the maiden who had no beauty he said: "Your great gift alone is not enough; neither will it carry you to that temple on the heights."

To the one clad in rich garments he said: "It is not in soft silks that you can travel that path, neither will cushions ease the way. Over each stone your feet must pass alone, else you will lose the way.

And to them all he said: "There is only one talisman that will carry you to your goal." But when with one accord they cried:

"What is it? Oh, Master, give it to us!" he raised his hand and said, "Wait."

Then he beckoned to him the fourth maiden who had not spoken, but who looked with fearless eyes.

"I have neither beauty nor riches, oh Master," she said; "and as for my gift I fear it is not so great as the gift of these others." When she paused there the Master asked her:

"How then do you hope to reach the top?"

And she answered: "It may be that I shall never reach the top; but, because I am poor I do not fear to work, and already I have learned to wait; so perhaps I may hold out upon that steep journey."

Then, with a smile, the Master drew from a golden pocket at his side four rings, not of gold or even of silver, but of dark iron, made with rough rivets; and they were harsh and unbeautiful to look upon.

Nevertheless, he beckoned the maidens to him and placed one upon the finger of each. "Wear this until you reach the top of the mountain, although it may become heavy and hurt your hand. Wear it until your journey's end; then shall you find your heart's desire." When he had spoken the Master started again upon his way.

But the fourth maiden, to whom he had spoken last, followed after him, stretching out her arms. "Oh, Master, shall we never see your face again?"

Gently the Master answered her: "Yes, if you reach the end of the path."

When he had passed the beauty cried: "I cannot wear this ugly band, already it has hurt my hand!"

And the one clad in rich garments added: "See how hideous it is beside my jewels!"

And she that was ill-favored exclaimed bitterly, "Upon his own hands he wore gold and precious stones!"

But the fourth maiden, she that had fearless eyes, set the ring upon her finger and said no word and together they set out to climb the path.

Now, when night began to fall, the beauty complained of the cold; and she that was richly clad said that her feet were bruised; and the brow of the third was dark; but the fourth maiden, who had spoken last, walked on, though her feet were cut and bleeding, and said no word. And on the second day the first three outstripped her, for her shoes were old and she was poorly clad. But on the third day, as she journeyed alone, she passed a dancing house from which came light and music. As she paused to look she saw at the window her companion who was beautiful, and her white hand rested upon the window sill. Then the fourth maiden, seeing it, exclaimed:

"Where is your iron ring?"

And the beautiful one replied: "It was ugly and hurt, and I threw it in the mud. I was too tired to journey on in the dark so I have stopped here. If you are wise you will stop also."

And the young pilgrim who stood outside in the dark and cold exclaimed: "And shall you never try to reach the temple on the mountain top?" The beauty shrugged and shook her head.

"If I had had money to pay for carriages I might have reached it—but on foot one has not strength to go so far."

But the fourth maiden, who stood outside the house of light and music, although she was very weary and longed to stop and rest, felt the pressure of the iron ring upon her hand, and did not take her feet from off the path. The next day she met her companion who was rich standing at the counter of a bazar buying silks and cloth of gold; and looking at the hand that clasped a gorgeous mantle the fourth maiden asked her:

"Where is your iron ring?"

And the rich maiden laughed.

"I flung it from me, for it was heavy and hurt. I met friends here who laughed at it and at my garments bedraggled by my climb up this ugly mountain. Here I shall buy new raiment and return with them tomorrow down the path."

"And you will never try to reach the temple at the top?" the fourth maiden asked sorrowfully. And the rich one replied:

"No, the way is too difficult. If I had beauty it would be different; but the gift alone is not enough. Besides I cannot wear that ugly iron ring."

The fourth maiden passed on with a heavy heart, wondering if she should ever reach the top of the mountain, for the night was cold, and a heavy storm had come on, and there was no place to lay her head. The evening of the next day, weary and spent, she overtook her remaining companion, she who had neither riches nor beauty but had the greater gift, and who so far had outstripped them all upon the path. Upon the earth she found her, her dark head bent upon her arm. "Why do you weep?" the fourth maiden asked her. "Is it that you have lost your iron ring?"

Then with passion the other answered

"I have not lost it, but with my heel I have ground it in the dust; for, although I wore it till my hand was bruised and bleeding, it was of no avail. If I had had wealth or beauty to help me on this path I might have reached the top. As it is, unless some one helps me down again I shall die here by the way."

"Alas, I cannot help you," the fourth maiden replied, "for I must still push onward toward the top."

"It is because you are stronger and used to hardship that you are able to climb this steep and cruel path," the other cried bitterly, "yet I see that you too have thrown away your iron ring, for the ring upon that finger is silver."

And the fourth maiden smiled. "No, it is the same iron ring; but with my blood and with my tears and with my laughter it has grown brighter day by day even while it was heavy on my hand, and now I feel that it grows lighter, the rivets no longer hurt; and I know that with its help I shall reach the end of my path."

And leaving her last companion bemoaning her hard lot she continued to climb the path which soon became less steep day by day until she stood upon a plain where the sun shone, and not far off she saw the shining gates of the temple that she had once looked upon from the foot of the mountain. And as she approached those gates they opened for her and she beheld the Master himself standing upon the white marble steps, and smiling at her he spoke:

"You may enter, oh young pilgrim with the fearless eyes, if you can show to the keeper of the gates your iron ring."

The maiden looked down at her finger upon which she had worn the iron ring that had become silver and saw that it was neither silver nor iron but gold; and that the coarse rivets which had cut her hand were become precious jewels even like those upon the hand of the Master.

Then the Master took her by the hand and said: "Enter, for by the power of the iron ring which turns to gold upon the mountain top and by that alone may you pass within these gates."

Then because she had worn her iron ring through the dark and the cold and the storm all the way up the steep and stony path, the young pilgrim who had neither beauty nor wealth entered the gates of the great temple, and laid her gift upon its altar

WHAT MAKES A TEACHER?

BY ARTHUR DE GUICHARD

II

SOME SINGING TEACHERS AND A FEW OTHERS

"Let me urge you to visit some of the other studios and judge for yourself; and do not restrict your inquiry to piano teachers, for you will find much worse than they."

These words rang in my ears incessantly for many weeks after they had been pronounced by my gifted colleague, whose studio is in that important studio building that is tenanted almost exclusively by teachers of music and that is situated in that city which is called by its somewhat short-sighted citizens "the greatest in the world."

And during many more weeks the advice to visit other studios haunted me, until it became an obsession, an impelling power that had to be satisfied. The preceding visit and its painful disclosures had impressed upon me so much pessimism about the state of musical pedagogy, that a species of dread, dread of the "worse than they," took hold of me. What if it should be so? But, no; no matter how muddy the water, some pearls would surely be discovered!

AN ADMIRABLE PEDAGOG

There was my adviser, for example. He was the very pink and perfection of pedagogs; a man of a certain age, no longer young in years, old enough to have acquired both by study and actual experience all that is needed to equip a safe and sure teacher of the difficult art of singing, yet so full of the sacred fire of musical and pedagogical enthusiasm as to appear fully twenty years younger than his age. In appearance tall and thin, with a physiognomy and bearing that, when illumined with the divine afflatus and desire to impart knowledge, made him look like a veritable Don Quixote, ever ready to break a lance against the overpowering windmills of pretense and charlatanry.

Yet was he so good and honest a teacher and so wholesouled in the expression of his opinions, that I determined at length to go again on a voyage of discovery, *not* in order to find the "worse than they," but to explore the tangle of the vocal wilderness and to acquire more precise information and data anent the professorial problem.

The first visit encouraged me greatly and made me think that my friend, Don Quixote, had mislaid his mirror of truth; for here was a teacher after my own heart giving most competent instruction to a rather throaty tenor, explaining and showing by his own voice how to sing the upper E, F and F♯ with covered voice, a free floating tone and complete absence from throatiness of any kind.

THE THROATY TENOR

During a pause in the lesson the teacher, a man of about forty-five, having a very sympathetic yet straightforward manner, explained that the pupil was one of several who had come to him to have their voices "repaired," after having been subjected to maltreatment from the incompetent "teaching" (save the mark!) of charlatans. The tenor pupil added that he had found it very difficult to discover the capable teacher. He had spent much time and money with three different "professors," each of whom had declared that the preceding "professor" was wrong and did not know his business, that HE was the only true exponent of the *bel canto* method, and all with the lamentable result that each individual had screwed up the poor pupil's throat a peg tighter, until his voice was almost done for.

"We are gradually conquering the tight throat," said the teacher, "and there is no doubt that we shall eventually obtain a free emission; but I am very much afraid that the continued maltreatment to which the throat has been exposed will result in a 'white' voice. It is not positive that it will be so, but that is usually the case. Mr. Liner (the young man in question) may think himself fortunate that he has not contracted a chronic congested throat! A few months more of the charlatan and the throat would have been irreparably ruined. You see, sir," he added, by way of conclusion, "there are so many postulants for singing honors and so very few competent instructors that there is a vast field for the vocal adventurer."

"SAWBONES, M. D.—VOCAL TEACHER"

The interview, which had begun so well, seemed as if it would be spoiled in its conclusion, for here was my host warning me *a la* Don Quixote! After exchanging a few words of encouragement, I took my leave to go in quest of other information. "Down the avenue of chestnuts,"—that is to say, down the corridor of marble I spied a door that bore the legend: "Dr. Raw Sawbones, M.D.,—Vocal Teacher." *"Diable!"* said I to myself, *"qu'est-ce qu'il fait dans cette galère?* I must go and see that. The chances are that he is a doctor and not a singer; if so—no, thank you! But he may be a musician and singer, who is also a doctor; in which case—all's well, that's the man we need."

But he wasn't. He was merely an ear, eye, nose and throat specialist, who had qualified as a doctor and who was an expert in the use of the laryngoscope (every singer may become one by using a special laryngoscope for self-examination, but it will not teach him how to sing!) but who was incapable either of breathing correctly or of producing a pure tone with his voice, as an example for the pupil's imitation. What "vocal teaching" could he impart?

He could show what takes place in the larynx, and in the mouth the changes of tongue position and soft palate tension, but he could not tell how to control those organs, he could not show the relation between face and voice; in short, he could only preach the hygiene of mouth, throat and nose—very valuable knowledge indeed, but having nothing to do directly with the art of voice training. Dr. Sawbones had nothing to teach in practical singing, but he could do himself and his patients a heap of good by studying the art of singing for himself.

THROAT DOCTORS SHOULD LEARN SINGING

There is a very good friend of mine, an M.D., who has been for many years a well-known specialist for eye, ear, nose and throat. I happened to be in his office one day when a woman came in to be treated for a sore throat. The case seemed to puzzle my friend somewhat, because he could not account for the congested state of the throat, for the patient insisted that she had not caught cold in any way, she had had no fever and her temperature was normal. Before giving her a prescription, my doctor-friend asked me aside what I thought of the case. I merely replied: "Ask her if she is taking singing lessons." In reply to the doctor's queries the patient said that she had been taking lessons for some time past, but that they did not seem to do her any good, because her throat always ached after them. It did not take me long to convince my friend that herein lay the cause of all the trouble. He was then able to treat and to cure her by operating on the singing teacher; he was cut out. When cured, the woman went to a competent teacher, and she has not had a sore throat since.

My friend was so impressed with the rapidity and correctness of the diagnosis ("How did you discover it?" he asked. "She spoke throatily, in the most approved Boston style; that was sufficient indication," said I) that he became a student of singing in order the better to understand his patient's throat disorders.

The moral of the whole story is that it is highly beneficial to doctors—throat specialists—and indeed, an absolute necessity for them, to learn *How to Sing.* They may never become singers, but they will become better throat specialists.

TEACHER MUST BE A SINGER

On the other hand, the throat doctor who is unable to exemplify correct breathing and who cannot emit a pure tone, is not qualified to teach "Voice" merely because he can see "the wheels go round." We cannot sing a certain note, or any note, by pulling a string or a sinew, because there is no string; and we cannot control the mechanism of the vocal organs in any other way than by power of will exercised indirectly. One might as well say: "Now, my boy, exercise your will-power on your Sciatic Plexus, set in motion the Posterior Tibial Nerve and the External Saphenous Nerve and perambulate to the post office." Even if you knew what it all meant you could not do it as directed. Neither can we act upon the separate parts of the vocal organs, except by the empirical instructions of the experienced singing teacher. He is the man to teach us; the man who can himself show us and tell us how to do it.

Many of these medico-pedagogs were met and interviewed in the course of my peregrinations, but I did not have the good luck to find one who was able to sing me a pure tone, or who could instruct me how to pass on the high tenor G, from covered voice to falsetto and back again to covered.

PRETENDERS AND OTHERS

Discouraged by my incursion into the domain of medicine and surgery, I resumed—Diogenes-like—my quest for an honest man; by which I mean a competent teacher. But I was doomed to disappointment, as far as the "most-important-in-the-world" studio building was concerned, and —I may add—as far as all similar agglomerations of studios were concerned. In each could be found two, sometimes three, highly capable and competent teachers quietly and earnestly pursuing their profession, occasionally in the face of serious disadvantages, surrounded and almost hidden by a horde of pretenders, incompetents and yet worse, who obtain their considerable following by a persistent system of big-drum, loud, noisy, blatant and nauseating advertising, which proclaims each to be THE ONLY ONE. Their professional life is short, because the time comes when they are inevitably unmasked, but before then they have amassed much ill-gotten gain, ruined innumerable voices and irremediably damaged as many trusting throats.

Though many of my observations were sad enough, a certain comicality and grim humor were not altogether wanting. There was the teacher of coloratura who instructed the pupil to stand on the right foot for an ascending scale and on the left foot when descending! There was the man with a rather pretty quality of voice, but with a tremolo that one might cut with a rolling-pin, endeavoring to show a pupil how to sing a note, while the unlucky pupil was unable to decide which note of the tremolo he was supposed to sing. This man's specialty was Interpretation; he should confine himself to sea songs—his voice is so wavy! There was the teacher with a loud, noisy voice, as hard as a xylophone, who advertises himself "late of X Opera Company." He neglects to state that he carried a banner in the last row of the chorus.

As a matter of politeness and forbearance towards the fair sex (or dark, as the case may be),

I refrain from disclosing all or any part of what I discovered. I will only say that matters with them were in just as bad shape as with the sterner sex. (Are they sterner? I do not believe it.)

HOW TO KNOW THE GOOD TEACHER

In conclusion: Must we be pessimistic and despair? Not so; for in every city of any importance there are a few admirable teachers, splendidly equipped for imparting excellent vocal instruction, from the rudiments to a degree of highest excellence. There seems to be quite a campaign going on just now in the special and daily press in an endeavor to claim that there is no need for our singers to go to Europe to study. It is very laudable but mistaken patriotism. The need does exist, because: (1) while there are just as good teachers to be found here as in Europe, there are not enough of them yet; (2) the dramatic training necessary for the interpretation of opera, is either not to be had or is vastly inferior; (3) the present need for foreign languages in operatic singing (a very contemptible kowtowing to fashionable "taste," in my opinion) cannot be adequately supplied in this country—if the diction and enunciation are to be pure, they must be acquired in the country of the language, Italian in Italy, French in France, and German in Germany.

The one all-important thing for parents and pupils to aim at securing is *the fully equipped and competent teacher,* who must be a thorough musician, a good singer, a correct and even elegant speaker, a practical scholar if possible (the more he knows the better will he teach) and one whose pupils attest his value. *"By his works ye shall know him."*

NOTES ON THE MUSIC IN THIS ISSUE

JANUARY marks the beginning of a new calendar year, and the opening of the mid-season period in musical work. Pupils should be thoroughly busy with their lesson duties, and teachers should be alert to see new material of possible value to them in their work.

A few weeks ago a caller at the Editor's office asked why we do not include in the music section a larger number of pieces of very easy grade. Our reply to such a query is that the great majority of teachers are generally oversupplied with music of Grade I, or just between I and II. Therefore we have usually selected our easy numbers from sets of little pieces, the one used in THE MUSICIAN being, in a measure, a representative of the others.

It is in the middle grades, III and IV, that we feel we can do the most useful work for our readers. Many pupils go no farther in their studies than these grades, and are continually looking for new music. Players who have reached higher grades find these easier pieces very useful as sight-reading or recreation numbers. And, finally, a variety of grades of difficulty help the teacher more than would a large number of pieces in one grade. We believe that our policy is the best for all.

Throbbing hearts (Schlagende Herzen), by F. Sabathil, is from the pen of a German composer who has won the appreciation of American teachers and their pupils. The piece is in waltz rhythm, rapid tempo, and the difficulty is therefore one of velocity rather than getting the correct notes. In the middle section in A♭, make the melody in dotted half notes sing, the accompaniment rather subdued so as not to obscure the theme; a little later this broadens by being taken in full chords. This piece will make a good number for use in the social circle.

Hungarian dance (Ungarischer Tanz), No. 6, by Brahms, is one of this master's most delightful easier pieces, and should be in the repertoire of every teacher and every player who reaches Grade IV. The theme is striking and characteristic of the music of the Hungarian gypsies and offers fine material for study in artistic playing as well as in clear delineation of melodies. It is a standard recital piece.

At the spring (An der Quelle), Op. 142, No. 4, by Gustave Lazarus, is included this month to place before the readers of THE MUSICIAN a piece of musical quality and unusual technical value, the piece being built on a six note arpeggio divided between the two hands, played very fluently and lightly. Mark clearly the difference between melody and accompaniment notes; the latter are sixteenths, the others longer note values, and therefore to be sustained. This piece affords useful drill in playing, all essential feature in modern music.

Zigzag (Intermezzo caprice), by Richard Ferber, has a rhythm akin to that of the modern gavotte. Note the contrast between legato and staccato, a characteristic of this style of composition; particularly does this direction apply to the middle section in B♭, the figure consisting of an eighth followed by two sixteenths. We recommend assigning this piece to a pupil whose rhythmic sense needs working out.

The merrymakers, Op. 5, No. 1, by Wilmot Lemont, is one of a set of six easy teaching pieces, pleasing in melody, lively in rhythm, and attractive in harmony. This particular one is in a sort of two-step rhythm, and should be especially pleasing to boy players. Once it has been well drilled into the fingers the player should deliver it with a fair speed and the feeling of being out in the open and "making merry" at some favorite sport or other diversion. Make the melody stand out clearly.

The dance of the dolls, by H. C. Gilmour, is an easy, graceful drawing room waltz which should prove acceptable to audiences and interesting to pupils. Note the alternation of short and long phrases, the latter, in many instances, requiring a staccato touch. Here is a piece with fine quality as a teaching number, and one well worth while working up to a considerable speed before playing it in public. It is brilliant and effective when properly played.

Awake! Awake! (Juvenile overture), Op. 34, No. 1, by Charles Wakefield Cadman, is the work of one of the most popular American composers of today. It is well named by the composer as it is a miniature overture in form and style. The main themes are well contrasted, and have quite different technical purpose. If the young player has a feeling for tone color, suggest that the first phrase is a fanfare of the horns; the second, marked *pp*, a phrase played by the strings; the longer phrase beginning on the last beat of the eighth measure may represent the violins; this alternation of stringed and brass instruments, with the use of the wood wind at certain points, will aid in fixing the delivery of the piece by a young player.

Laughing water, by Susan Schmitt, is one of a series of easy teaching pieces that is worth the attention of teachers. The technical value of this number consists in the use of the outer three fingers in playing a theme while the thumb plays one note reiterated in rapid succession, but subdued in power as compared with the melody. Here is a stimulating piece for young players.

At the inn (Au der Herberge), Op. 391, No. 2, by Friedrich Baumfelder, is the work of a distinguished German composer, who has written much and successfully for pupils in the lower and intermediate grades. *At the inn* is a good number for the ensemble class. A useful plan is to have the pupils learn both *primo* and *secondo* parts, changing about so as to have drill in reading a part in which both hands are in the treble, and also in the bass clefs; at the same time there is a difference in the style of the two parts, and pupils should have work in accompaniment as well as melody playing. Try this number on your next recital program.

A petition, by Louis Victor Saar, is a sacred song by a composer who is now living in Cincinnati. It has charm of melody, but more than that, a broad, rich musical texture to work out which both voice and instrument are called upon. The instrumental portion is not a mere accompaniment; it has real independence, the effect being based upon the union of voice and the supplementing instrumental support. An organist who is willing to experiment to secure the proper registration can aid the singer in giving a fine, effective rendering. It is written for medium voice, and can also be had for low voice in B♭.

Melody in E♭, Op. 42, No. 3, by P. I. Tchaikovsky, is a violin number of fine quality and exceptional teaching value for young artists. It has been carefully prepared for educational purposes by Mr. Eugene Gruenberg, of the New England Conservatory, and should be added to the teaching repertoire of the wideawake instructor. Notice the care with which the Editor has used the higher position so as to keep the peculiar tone color of the different strings; this is particularly the case near the end where the G string is indicated.

A road tune, song by Wm. Spencer Johnson, is a simple, straightforward vocal number, that can be used to advantage with young pupils, especially those for whom love songs are not desired. Sing it with a light, free attack, the speed being about equivalent to the pace at which one would read it. Do not place stress on every word or syllable, but only on those which would receive emphasis in reading.

Two *Bergerettes* are selected from the volume recently issued by the publisher of THE MUSICIAN, and advertised on another page in the present issue. *Maidens, remember* (Jeunes fillettes) has a most charming melody in the middle of the voice, and is a little song that will not fail to please an audience. In the burden, la, la, la, etc., do not pronounce the "n" in "lon" and "lan"; it is the nasal sound of the French language and is simply added to the vowel, giving it a nasal quality, just as in the name *"Chopin." Oh, shepherdess fickle* (Bergère légère) is a perfect gem in the pastoral style and will attract hearers by its delightful simplicity of melody and rhythm. The English translations are admirably done by Frederick Martens. Give these songs to your pupils and take the first opportunity to place them on a recital program. Edmond Clément, the famous French operatic tenor, has used these and other songs from the collection with great success in his recitals.

The Musician

A MONTHLY PUBLICATION

W. J. BALTZELL, Editor

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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

EDITORIAL NOTES

ON BEING OBSTINATE

HOW to win success is a problem for most of us, one that occupies the thought with more than ordinary force this first month of the new year.

Year's resolutions has gone out of style.

Some tell us that the making of New Customs change with the years and to "turn over a new leaf" on January 1 is something to be smiled at.

Let us accept the fact. At the same time, we can, with profit, seek a substitute, some principle of thought or action that will serve the same purpose as the once popular making of resolutions. Here is the proposition of the present writer:

To win success requires steady, sustained effort along the line that holds out the best prospects. Paraphrasing we may say that the man or the woman who seeks success must have the power and the willingness to resist outside pressure which may tend to relax the effort or to direct it in other lines. Some persons call this obstinacy. And, in truth, it is not a bad name for the principle.

The writer of this note once asked a shrewd observer his impression of a man who had made a splendid success in business, just after the two had met in conference relative to a pending business deal. Each of the two men *knew* that his point of view was the right one. The reply to the query was, "He is the most mildly obstinate man I ever met. He wouldn't budge an inch from his position." And it is a fact that this mild obstinacy, this gentle persistence probably had much to do with the success of the man in question.

For the present teaching season it will be worth while for teachers to be mildly obstinate in holding pupils to the course of study marked out for them. The teacher is supposed to have a thorough knowledge of the material he uses and its bearing upon the progress of the pupil. He should, therefore, tactfully but firmly hold the pupil to that course of study and not yield to the suggestion, now and then, to relax and use other material of no definite educational value. There is a relation between progress and certain forms of obstinacy.

Pupils, also, will find it pays to be obstinate so far as yielding to the siren voice of social diversions of all kinds. The one who wishes to make progress must stick to the work, passing by those things which make heavy inroads upon time and attention.

One other direction in which obstinacy can help is in efforts to improve musical affairs in your community. If the wished for support has not yet come, keep at your efforts persistently, in a mildly obstinate way, giving the public to understand that you are in the work to stay.

Think out the best course for the present year and then persist obstinately, if needs be. The result will prove to be worth while.

—*—

TWO LETTERS FROM READERS OF "THE MUSICIAN"

WE have repeatedly stated in these columns that we look upon THE MUSICIAN as a medium for the exchange of helpful ideas in music education. A teacher in the Northwest may have had certain experiences which parallel those of a teacher in one of the Southern states; a student in New England, trying to work alone with such material as he can secure, may be greatly aided by reading of the experiences of a California student. Through THE MUSICIAN it is possible to pass such material on to the one who needs it.

This month we make quotation from two letters which were written by persons widely separated. The first comes from Nova Scotia and the part we select reads as follows:

HOW "THE MUSICIAN" HELPS

"I have planned many times to write to you but decided at last not to let this vacation go by without at least telling you how much I have appreciated your magazine. . . . From my experience of almost ten years of teaching and study the lessons that have come to me most strongly are as follows:

"First. The teacher's personality counts for more with the average pupil than any amount of skill and learning.

"Second. If one's work is really worth while one is bound to get along no matter what difficulties and discouragements beset the path.

"Third. No matter how much one knows or how well one may play he does not 'know it all.' If one is on the lookout for lessons he will always get them.

"Last but not least. To be up-to-date one must have at least one musical magazine in the studio where it can be picked up for a minute or two, if opportunity offers, either by the teacher or the pupil who happens to come a few minutes before lesson time. The latter will enjoy reading it if it is left open at the right place.

"I believe I have picked up most of my ideas from articles in THE MUSICIAN from time to time. If my thoughts are helpful to anyone I shall be glad to pass them on."

A HEROINE IN MUSIC

The other letter comes from New Mexico and tells a story which shows the heroic character of music workers, a story in which a brave little woman musician is the central figure. There is heroism, there is endurance, there is sacrifice among musicians as well as among other classes whose praises have been sung by the poet. Here is a part of the letter written by one who is familiar with the parties concerned.

"Last night a concert was given in the park by our band boys whose leader is Mrs. ——. The little woman stood bravely up and beat time for them. Few in the audience knew that out yonder in the hospital her husband lay dying of that dread disease, tuberculosis. The physician had told her that very day that the end was close at hand. It has been her efforts alone that paid the expenses of medical treatment; her efforts alone, as bandmaster and music teacher, that have furnished food and clothing for her children. All day long and into the hours of darkness this frail woman must sit at the piano stool to gain a livelihood for a dying husband and six children, yet no murmur escapes her lips. This is one of the glimpses behind the scenes, the bread-and-butter side of art."

The story of sacrifices and burdens by the musicians of this broad land would take a long time to tell. Many women and many men must draw to the fullest upon their store of courage and endurance to support the duties placed upon them. Yet through all, such is the uplifting power of the beautiful art, such the consolation it yields to its devotees, rarely does a murmur arise. The song of life still sounds on, sweet in melody and rich in harmonies, and art is enriched and beautified.

—*—

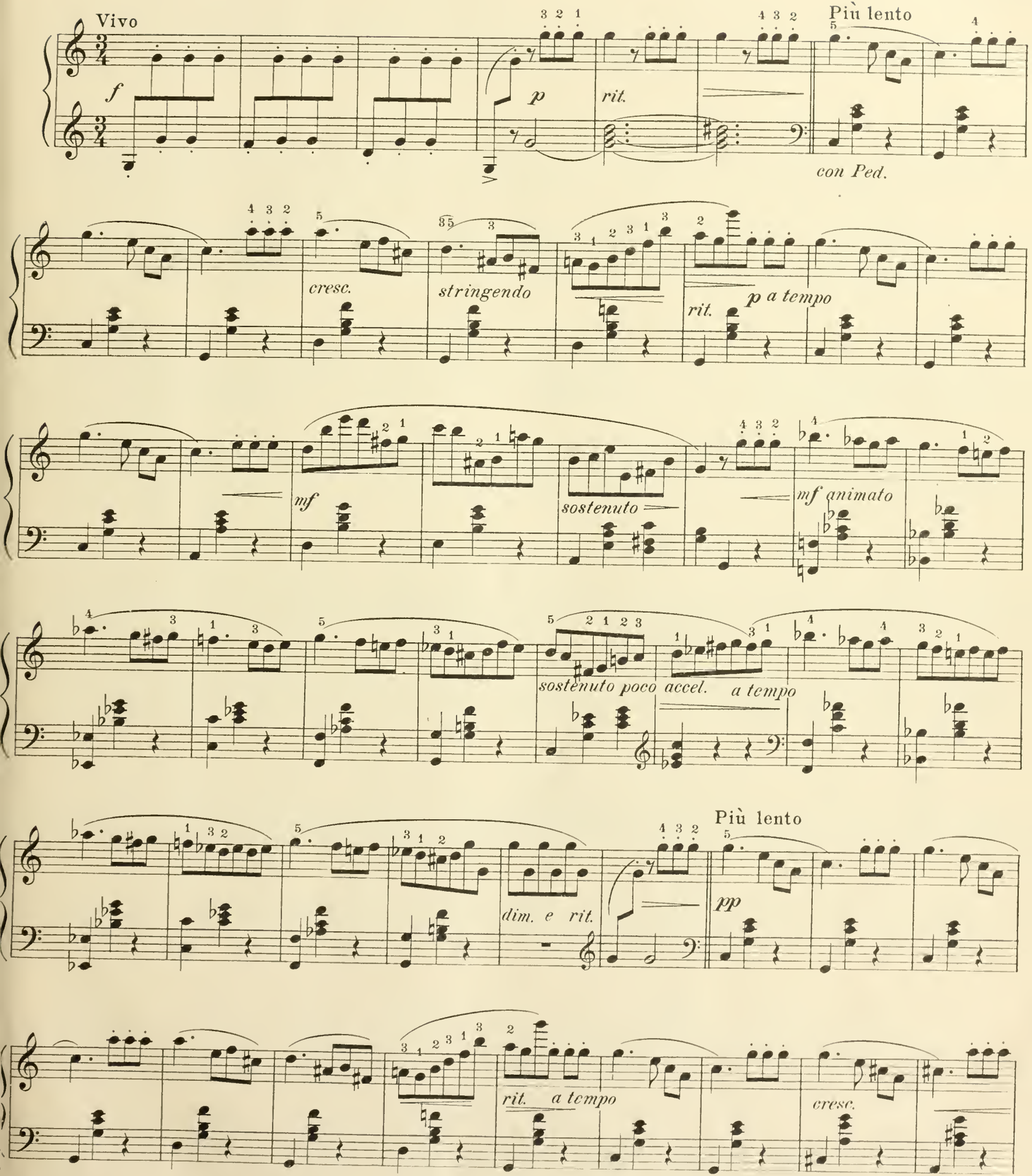
GROWTH NEEDS TIME

AN old Roman author, who was fond of writing in epigrams, is responsible for the following which is worthy the attention of musicians and teachers of music: "It takes a long time to bring excellence to maturity."

Is not that the problem which most teachers must meet, namely, bring to ripeness the excellent material offered them in their pupils? But the process is slow, just as growth usually is. A pupil's perceptive powers may be acute yet her ability to retain may be less than the average. In another case a pupil may have facile fingers and be able to play at a rapid tempo, yet be slow in fixing the piece in the mind. And so in other particulars. Knowledge cannot be forced in the mind and packed down, with the hope that it will stay. A small amount of new material at each lesson, properly related to what has previously been acquired, is much the safer and better method.

THROBBING HEARTS
(SCHLAGENDE HERZEN)
VALSE

F. SABATHIL



Grade IV
THE MUSICIAN

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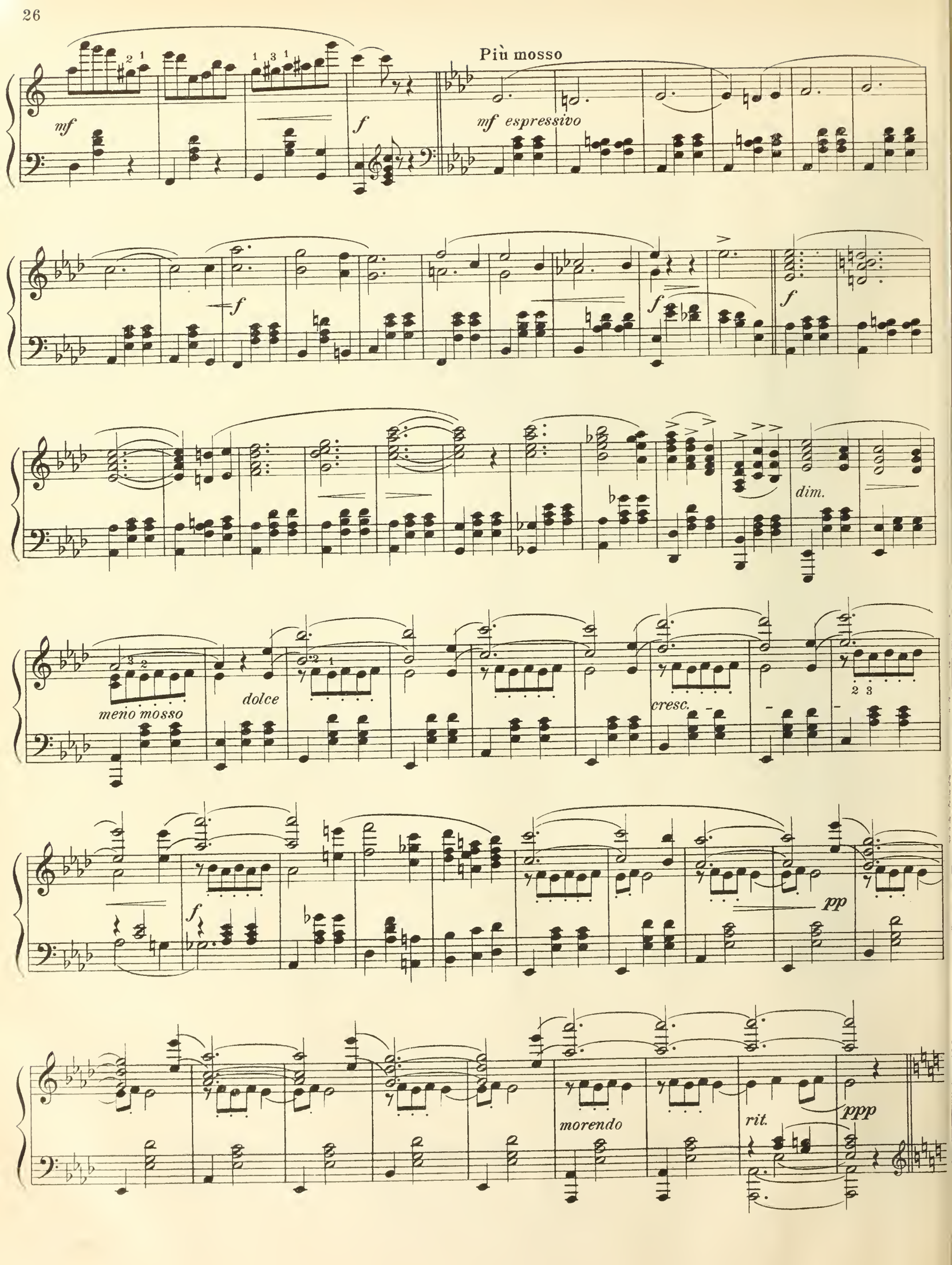
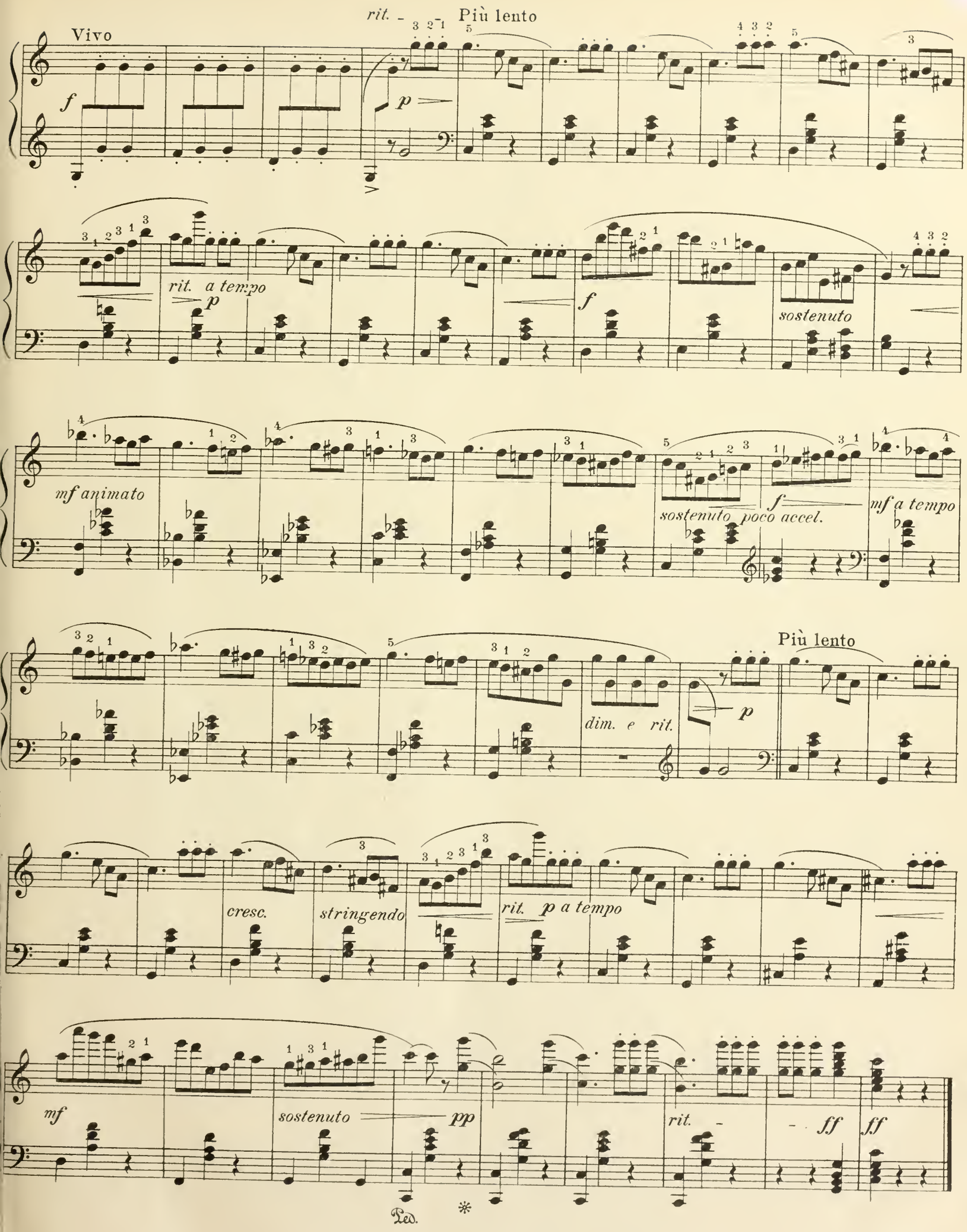

Più mosso
mf
f
mf espressivo
f
f
f
dim.
meno mosso
dolce
cresc.
f
pp
morendo
rit.
ppp


rit.
Più lento
Vivo
f
p
rit. a tempo
p
f
sostenuto
mf animato
sostenuto poco accel.
f
mf a tempo
Più lento
dim. e rit.
p
cresc.
stringendo
rit. p a tempo
mf
sostenuto
pp
rit.
ff
ff
Ped.
*

Edited and fingered by John Orth

HUNGARIAN DANCE, No 6
(UNGARISCHER TANZ)

JOHANNES BRAHMS

Vivace

f *sf* *p poco sostenuto*

più rit. *a tempo*

vivo a tempo

f *sf* *p* *p leggiero*

molto sostenuto *sosten.*

Grade IV-V

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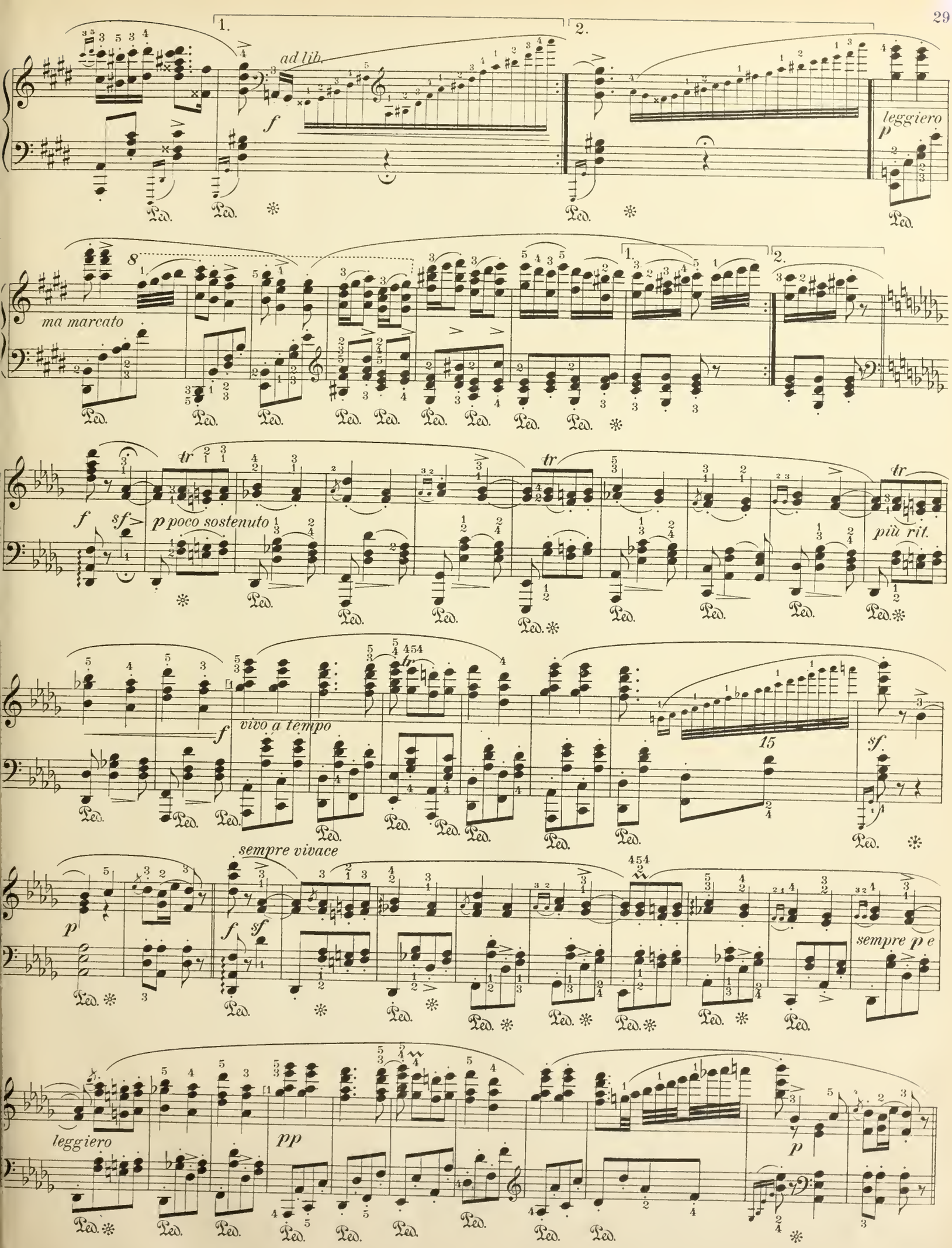
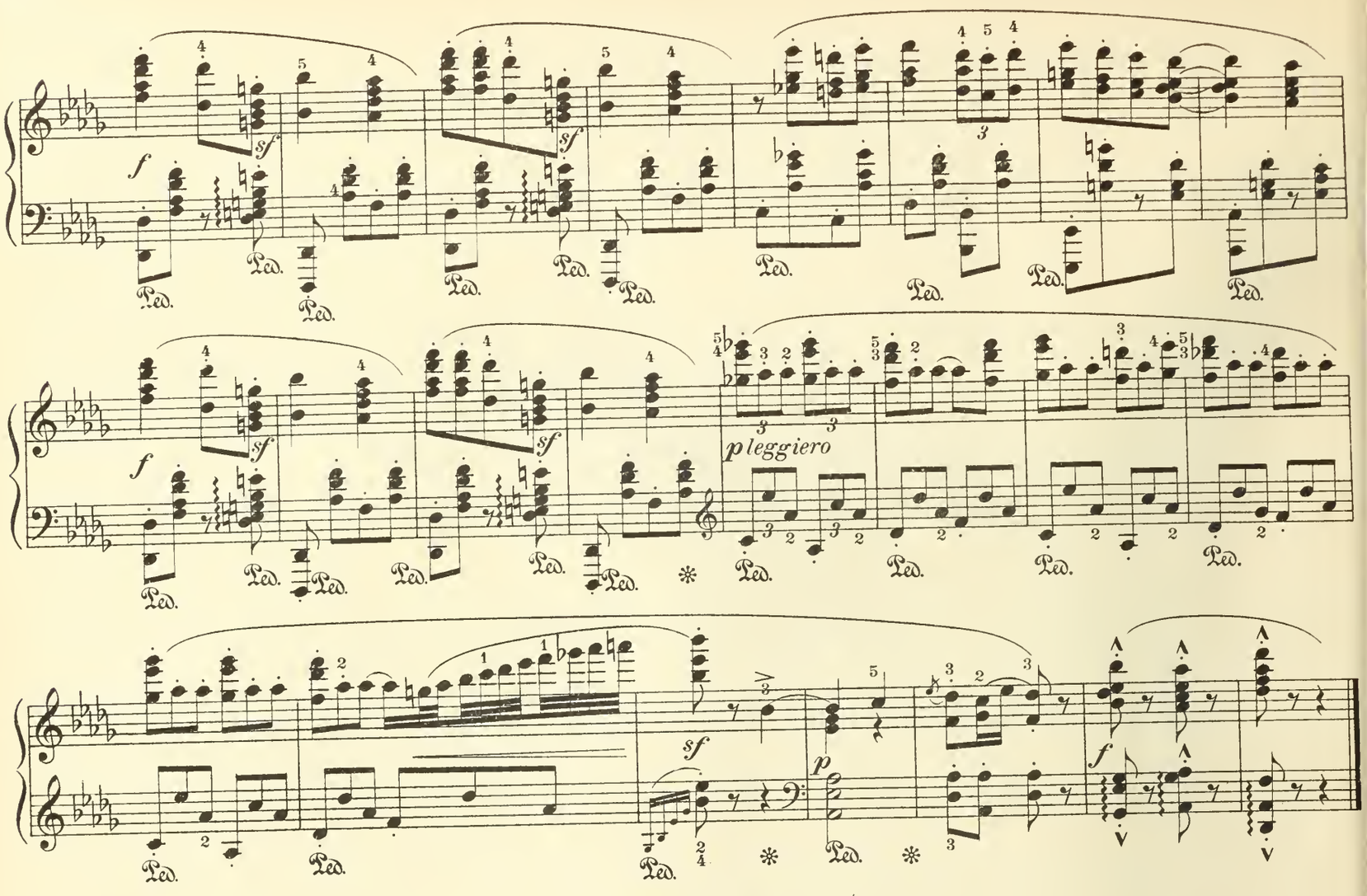
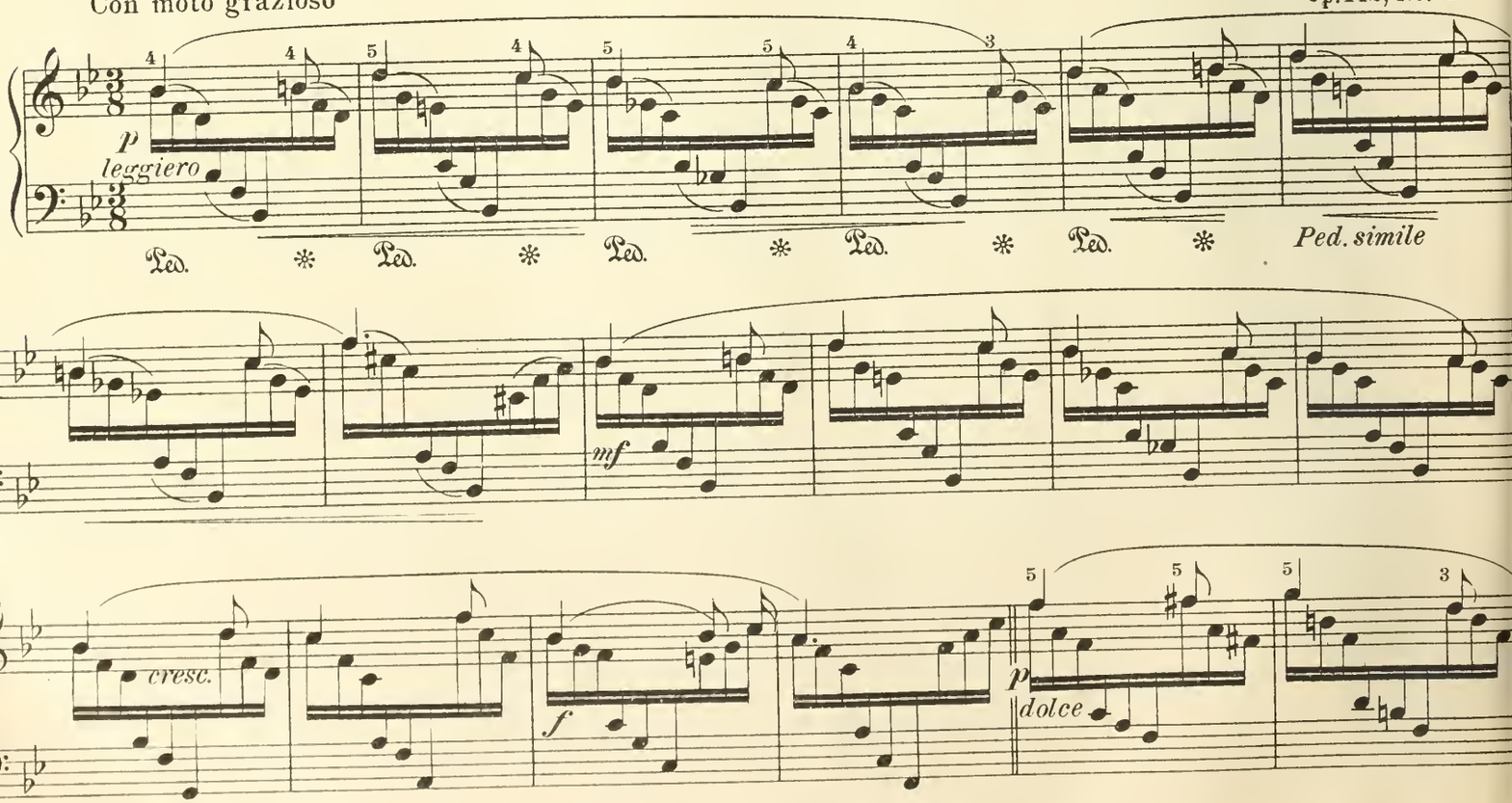

1.
2.
ad lib.
f
leggiero
p
ma marcato
8
tr
f
sf
p poco sostenuto
più rit.
vivo a tempo
15
sempre vivace
sempre p e
leggiero
pp
Ped.

AT THE SPRING
(AN DER QUELLE)

GUSTAVE LAZARUS
Op. 142, No. 4

Con moto grazioso

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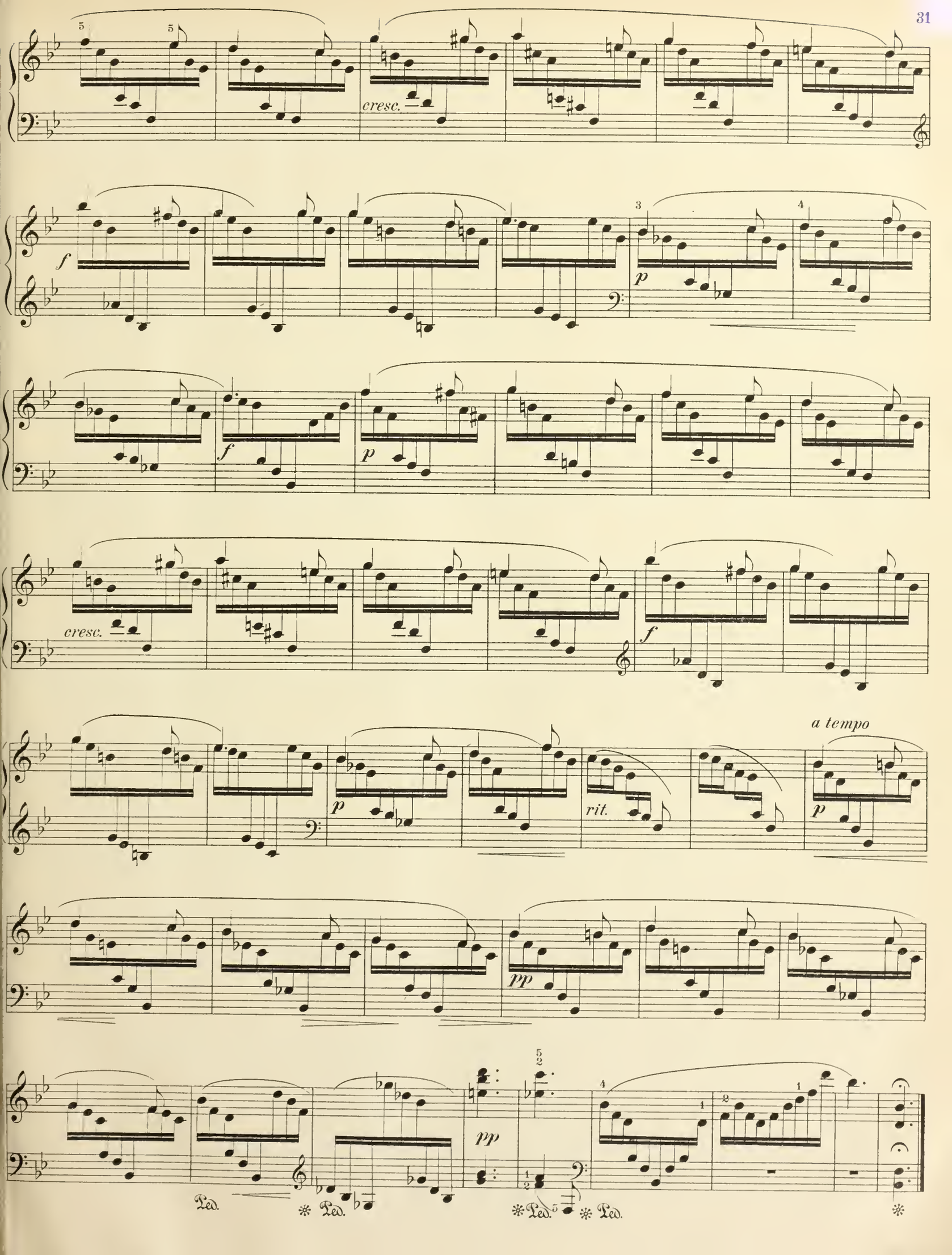
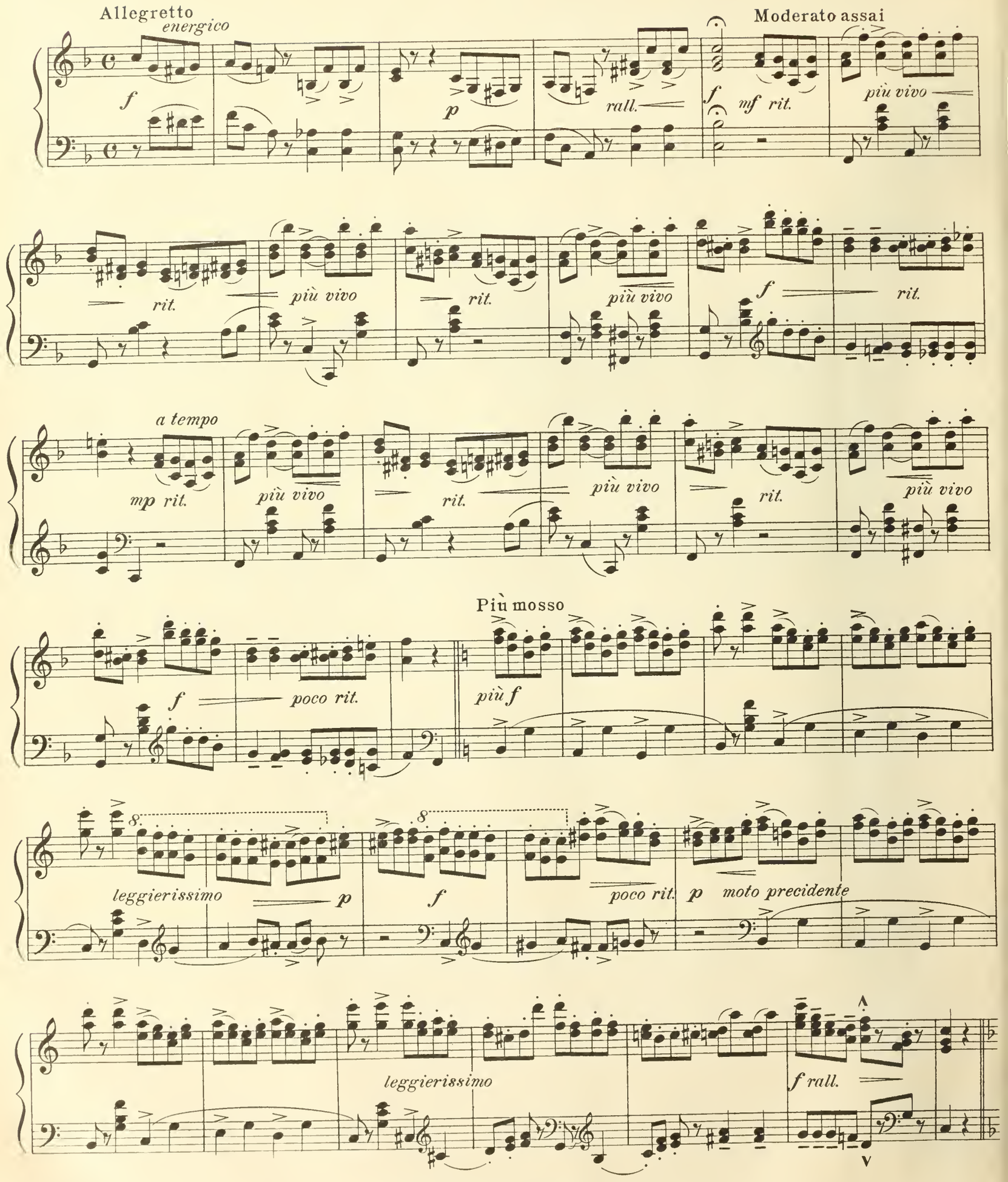

cresc.
f
p
f
p
cresc.
f
p
rit.
a tempo
p
pp
pp
Ped.
* Ped.
* Ped.
* Ped.

ZIGZAG
INTERMEZZO CAPRICCIOSO

RICHARD FERBER



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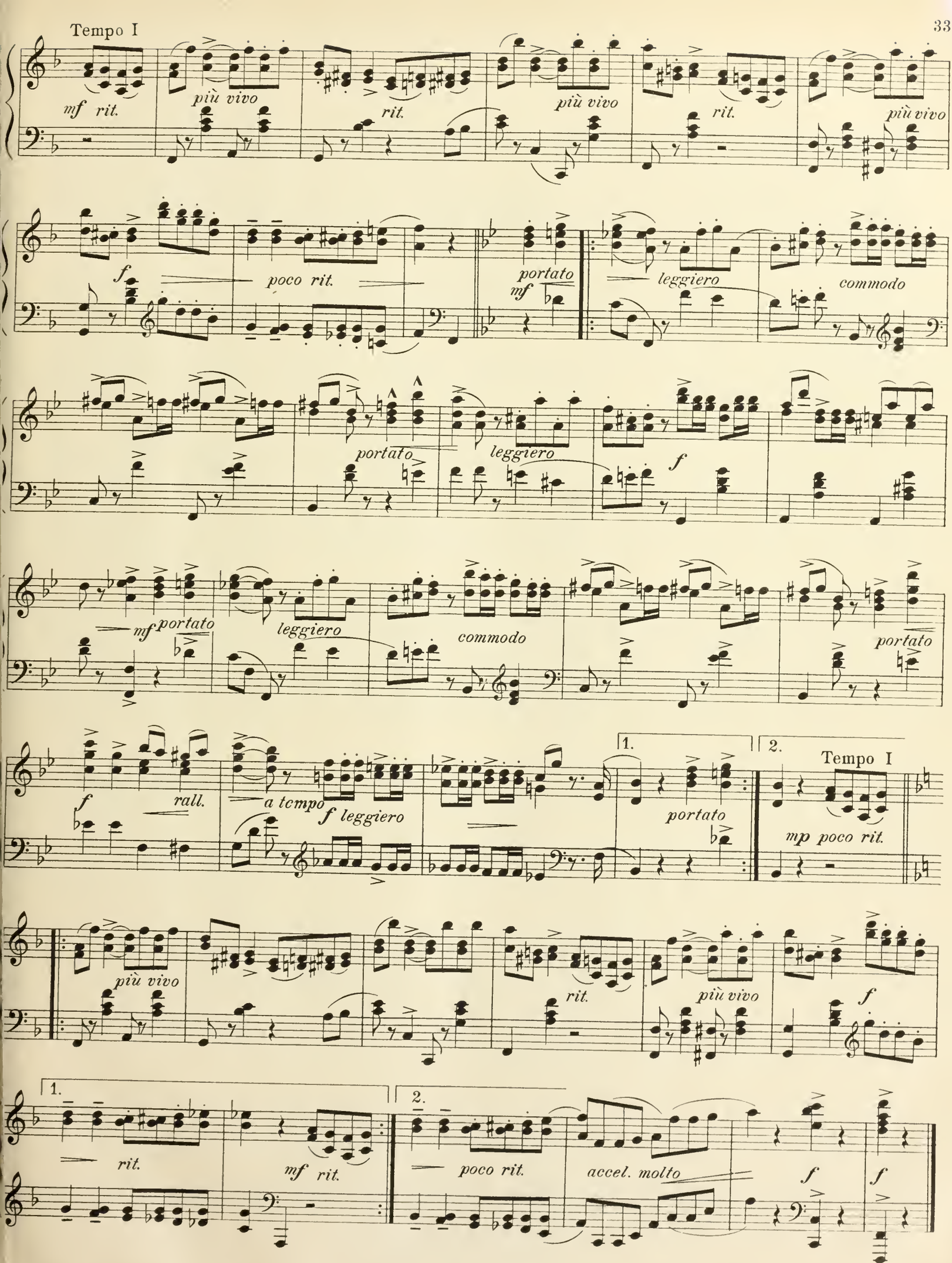
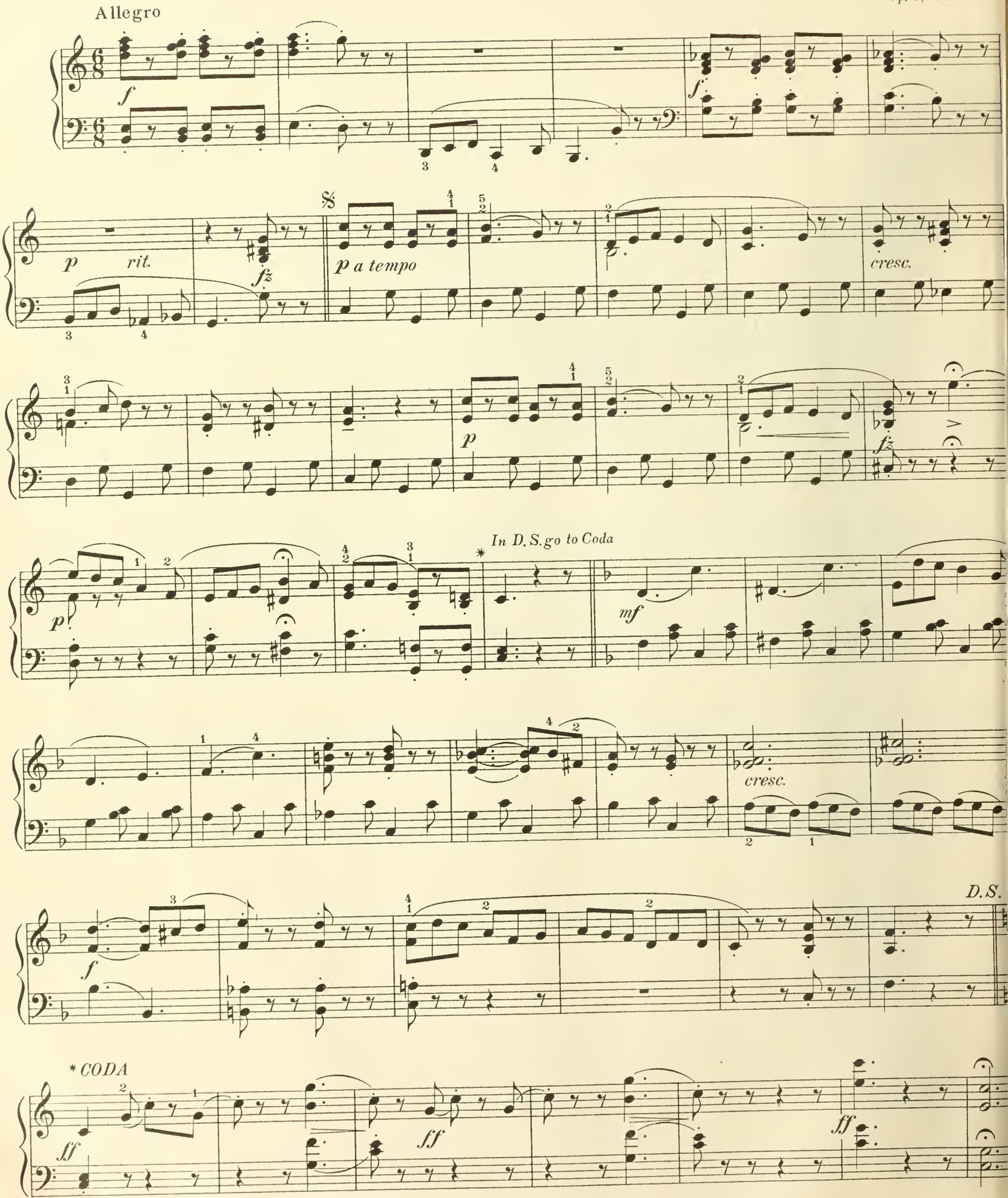

Tempo I
mf rit.
più vivo
rit.
più vivo
rit.
più vivo
f
poco rit.
portato
mf
leggiero
commodo
portato
leggiero
f
mf portato
leggiero
commodo
portato
f rall.
a tempo
f leggiero
portato
1.
2.
Tempo I
mp poco rit.
più vivo
rit.
più vivo
f
1.
rit.
mf rit.
2.
poco rit.
accel. molto
f
f

THE MERRYMAKERS

WILMOT LEMONT
Op. 5, No. 1



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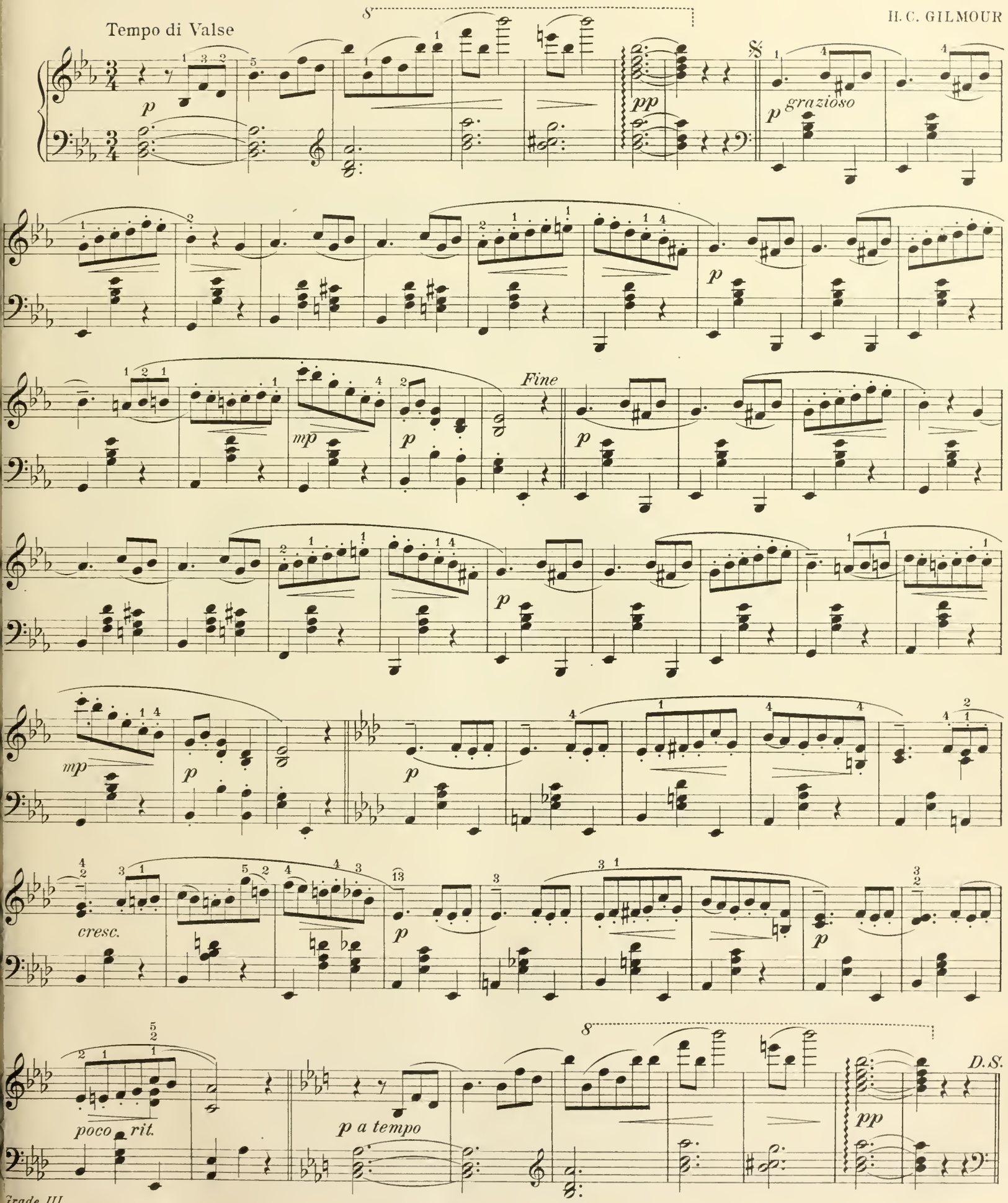
THE DANCE OF THE DOLLS

H. C. GILMOUR

Tempo di Valse



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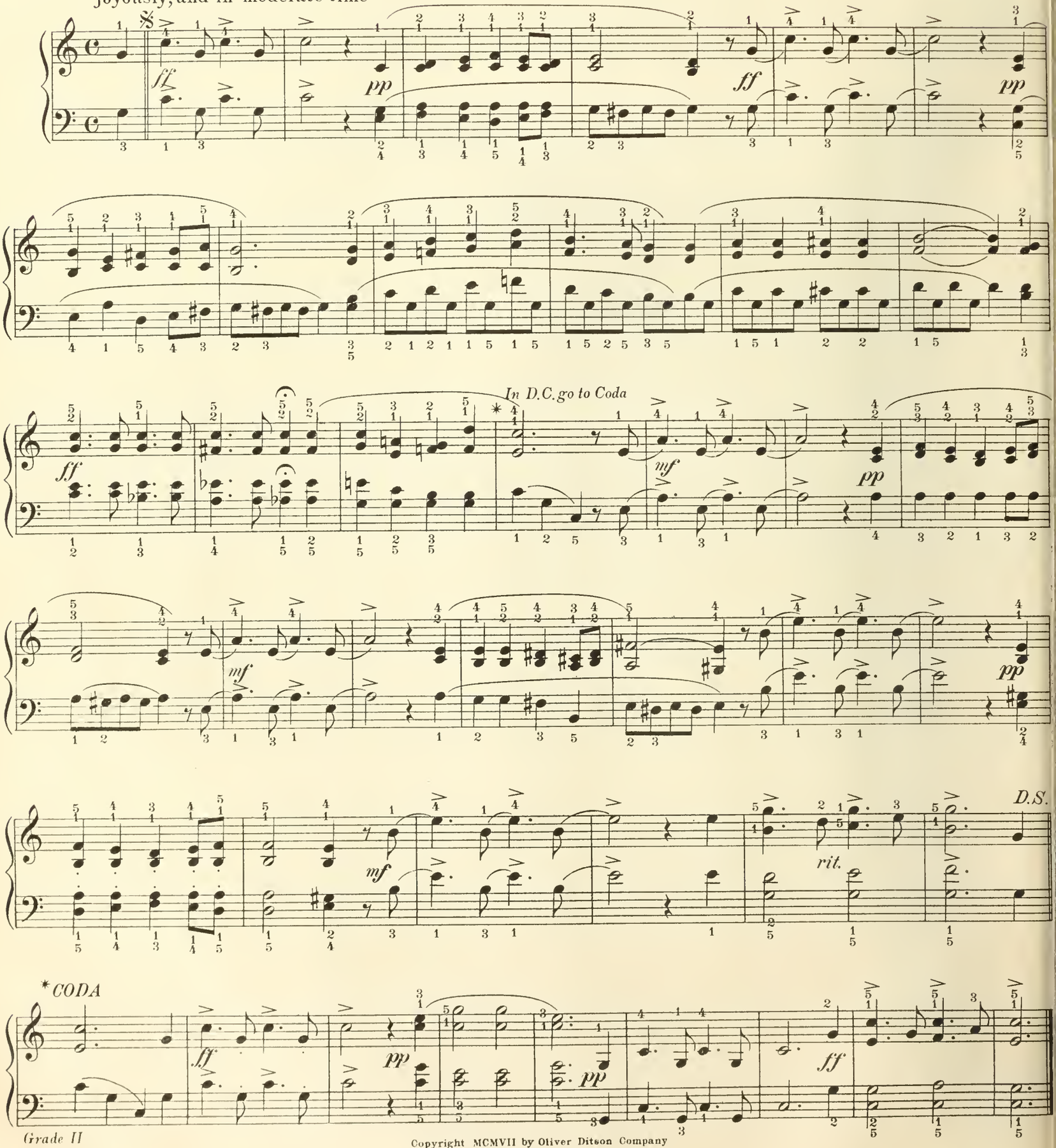
AWAKE, AWAKE!

(JUVENILE OVERTURE)

Awake, awake, the sun begins
To climb his azure stair;
The morning-glory vines are bright
With countless blossoms rare.
Nelle Richmond Eberhard

CHARLES WAKEFIELD CADMAN
Op. 34, No. 1

Joyously, and in moderate time



Grade II

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LAUGHING WATER

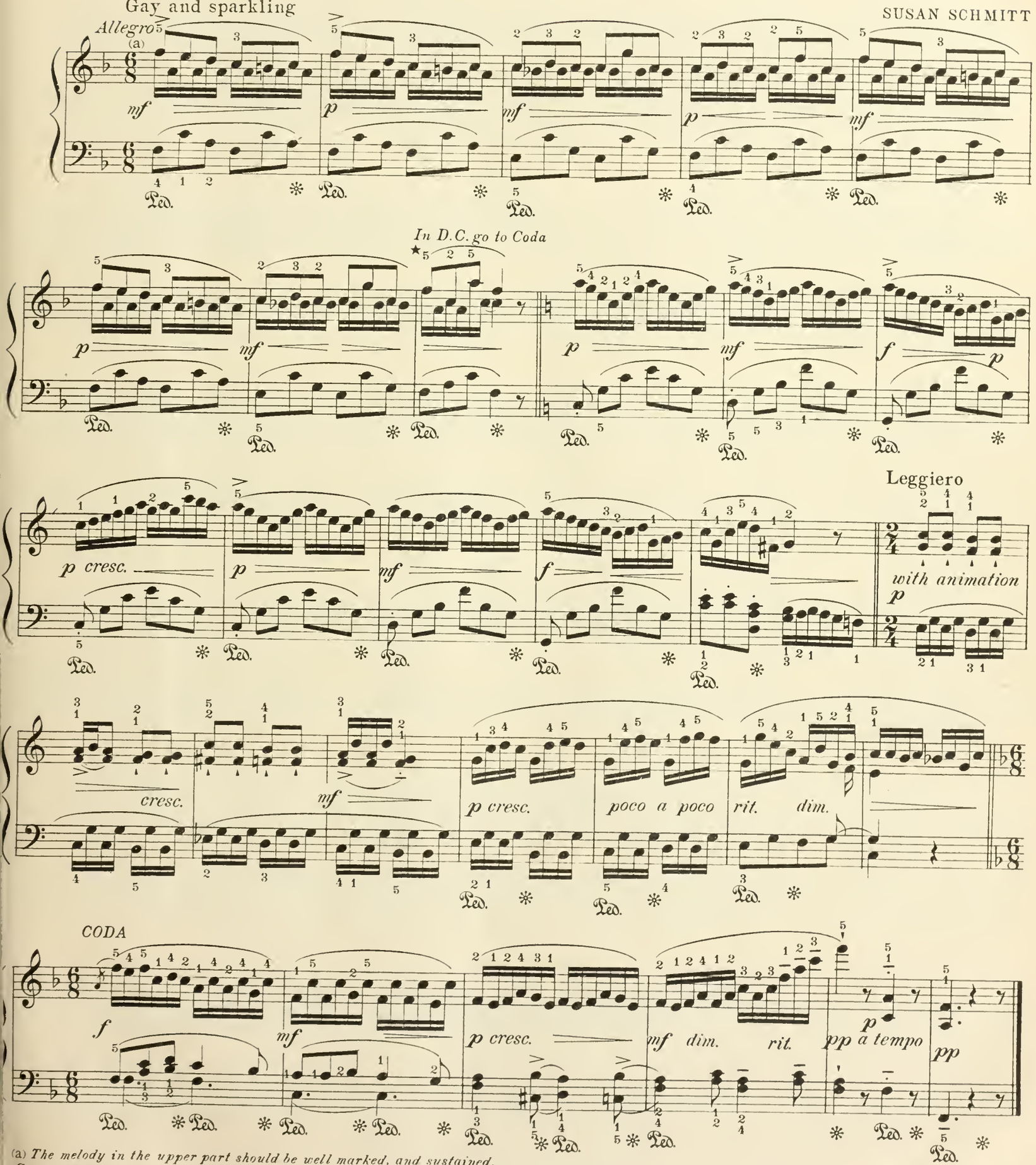
When the green woods laugh with the voice of joy,
And the dimpling stream runs laughing by,
When the air does laugh with our merry wit,
And the green hills laugh with the noise of it;

When the meadows laugh with lively green,
And the grasshopper laughs in the merry scene,
Come live and be happy and join with me
To sing the sweet chorus of Ha, ha, he!

William Blake

Gay and sparkling

SUSAN SCHMITT



(a) *The melody in the upper part should be well marked, and sustained.*

Grade II-III

THE MUSICIAN

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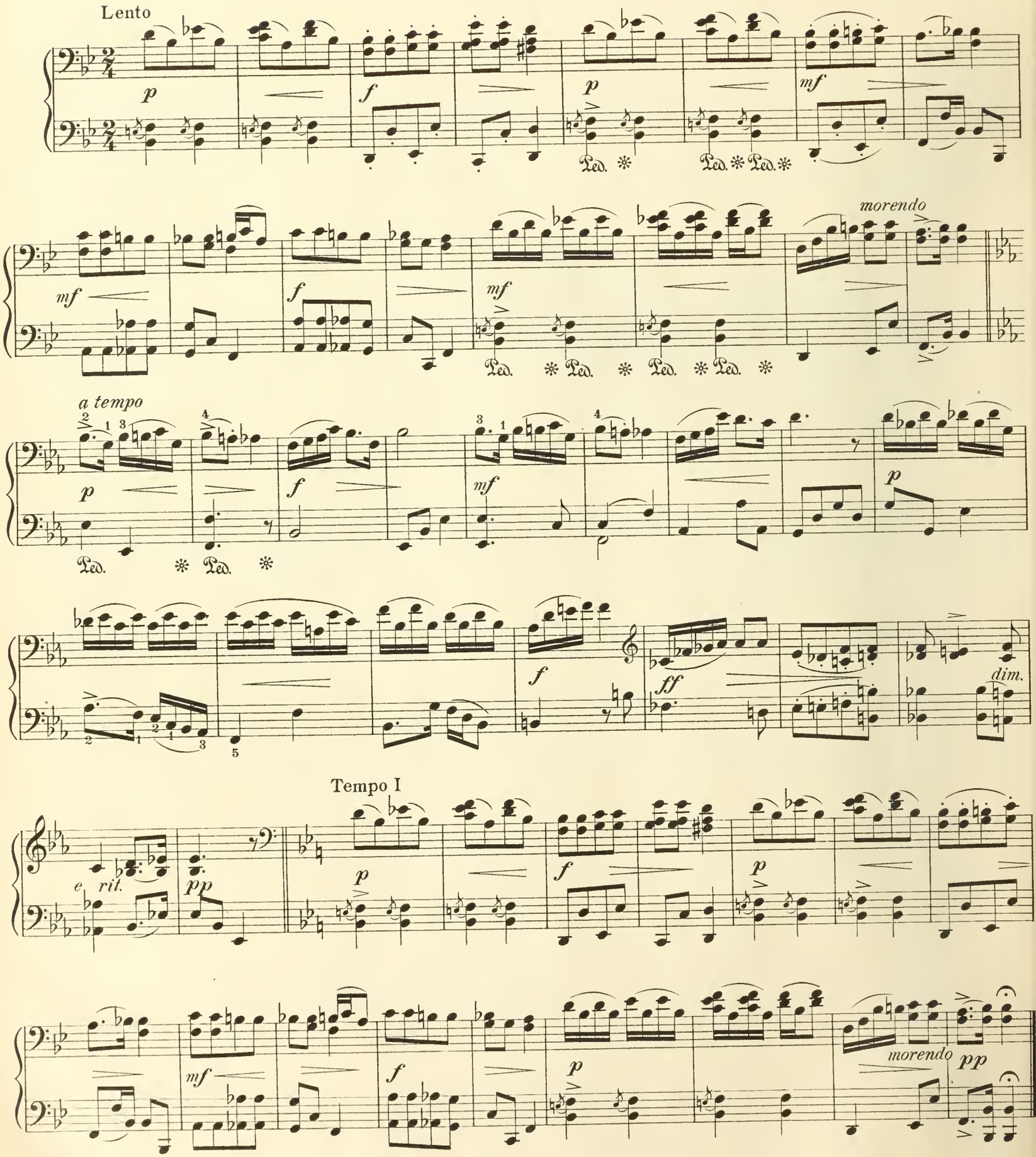
AT THE INN
(IN DER HERBERGE)

SECONDO

FRIEDRICH BAUMFELDER
Op. 391, No 2



Grade III

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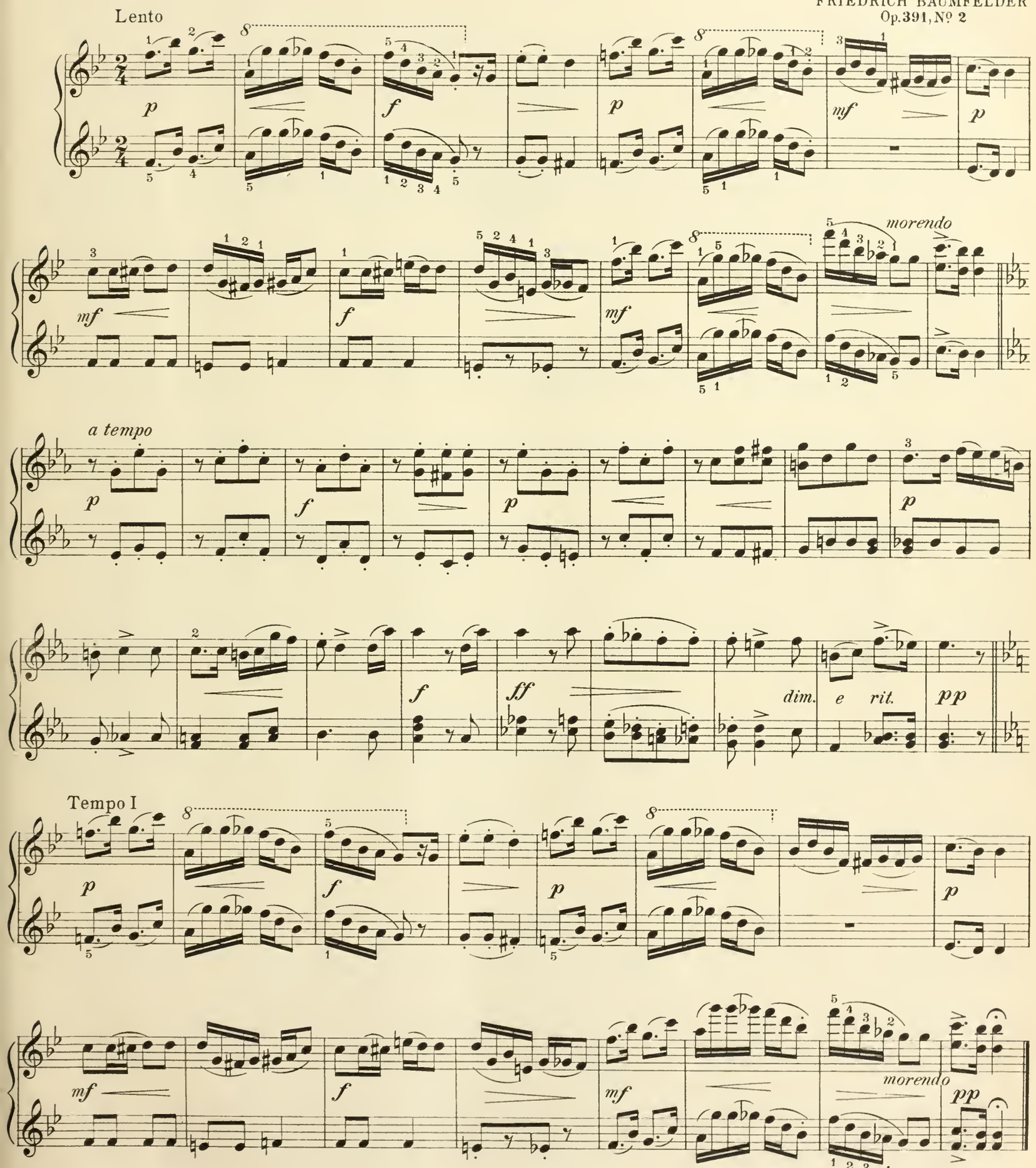
AT THE INN
(IN DER HERBERGE)

PRIMO

FRIEDRICH BAUMFELDER
Op. 391, No. 2



Grade III

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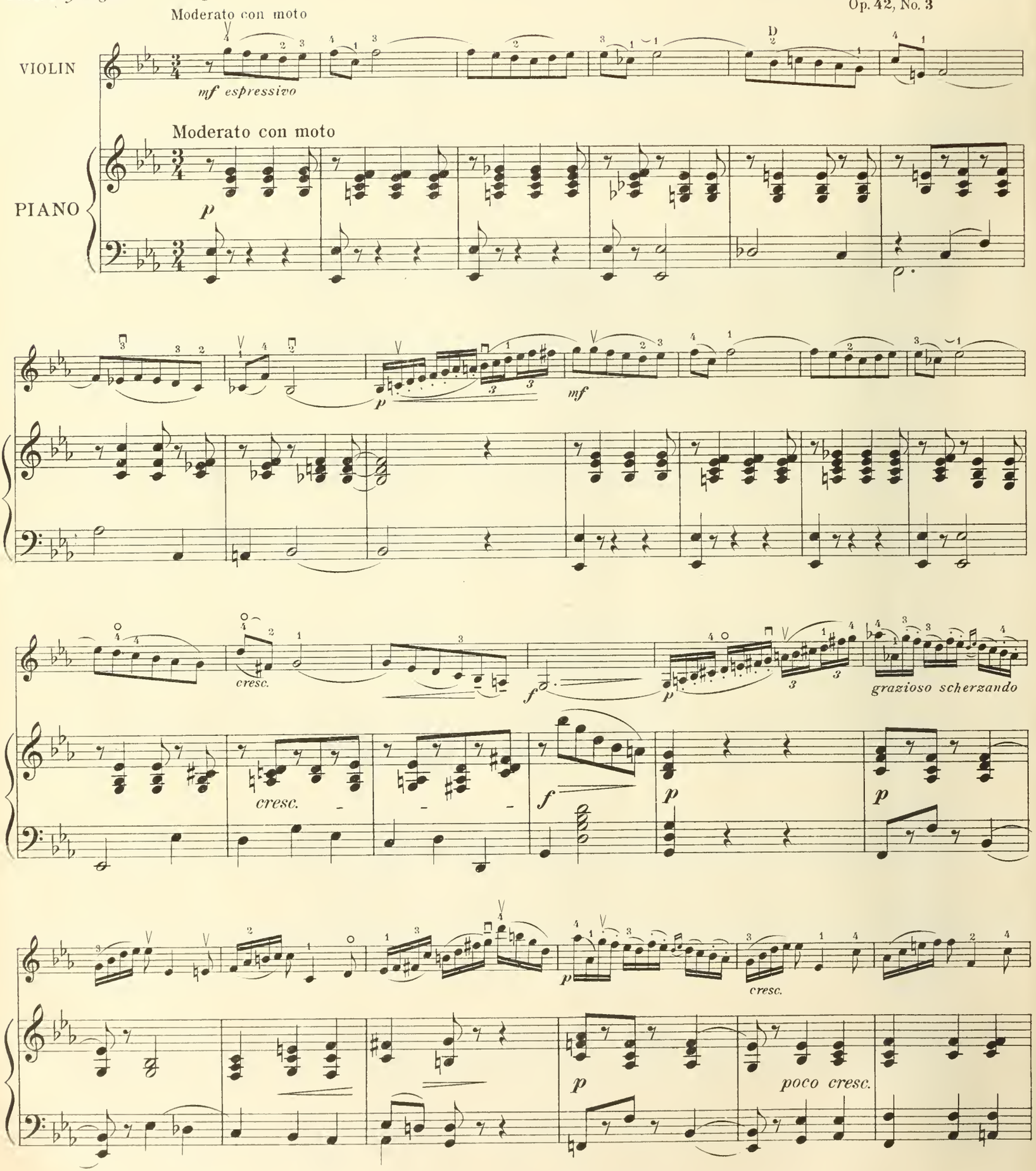
MELODY, in E♭

Edited by Eugene Gruenberg

PETER ILYITCH TCHAÏKOVSKY
Op. 42, No. 3

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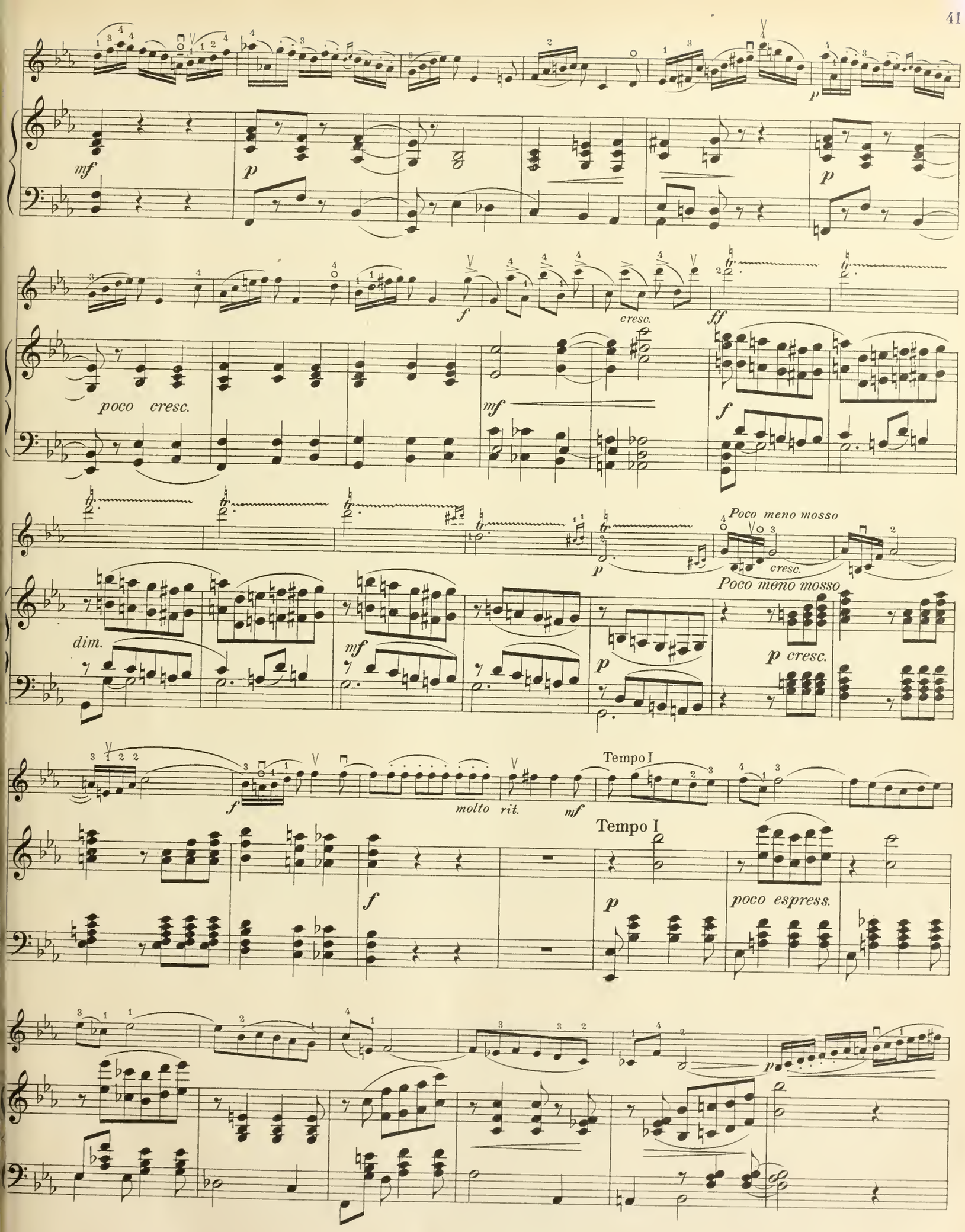
mf
p
p
f
cresc.
ff
poco cresc.
mf
f
Poco meno mosso
cresc.
Poco meno mosso
dim.
mf
p
p cresc.
f
molto rit.
mf
Tempo I
Tempo I
f
p
poco espress.
p

mf cresc. f

p poco cresc. cresc. mf cresc.

Tempo I

f poco rit. p

f poco rit. Tempo I p

p pp rit.

pp pp rit.

To Mr. N. Lyle Robb

A ROAD TUNE

JOSEPHINE PRESTON PEABODY*)

WILLIAM SPENCER JOHNSON

(Original Key)

Allegretto giojoso mp

Oh, there is morn_ing yon - der, And night and noon a - gain; And I must up and

mp

con Ped.

senza rit.

wan - der A - way a_gainst the rain.

mp

The for - ests would de -

p leggiero

*) *This poem, from "The Wayfarers," (Copeland & Day) used by permission.*

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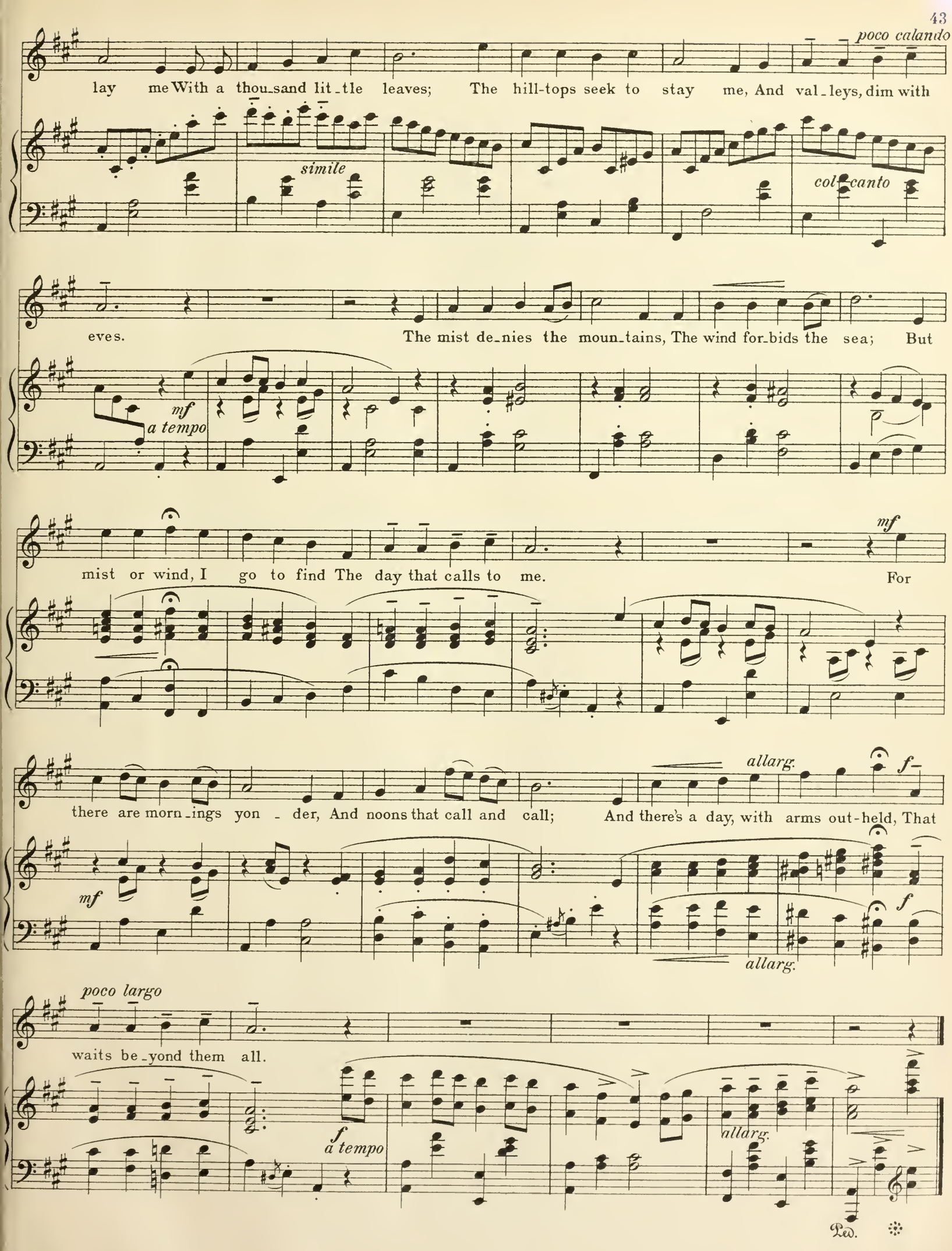
poco calando
lay me With a thou_sand lit_tle leaves; The hill-tops seek to stay me, And val_leys, dim with
simile
col canto
eves. The mist de_nies the moun_tains, The wind for_bids the sea; But
mf
a tempo
mist or wind, I go to find The day that calls to me. For
mf
there are morn_ings yon_der, And noons that call and call; And there's a day, with arms out-held, That
allarg.
f
mf
allarg.
f
poco largo
waits be_yond them all.
f
a tempo
allarg.
Ped.

To Miss Alma Beck

A PETITION

ANNA STEELE

LOUIS VICTOR SAAR

(Original Key)

Andante espressivo

VOICE

ORGAN or PIANO

p *mp dolce* *legato* *pp* *p*

Fa - ther! Fa - ther! What e'er of earth-ly bliss Thy

poco f

sov-reign will de-nies — Ac-cept-ed at Thy throne of grace —— Let this pe-ti-tion, this pe-ti-tion

ben espressivo

rise. Give me a calm, a thank-ful

p *p*

dolce

heart, —— give me a heart From ev-'ry mur-mur free, The bless-ings of Thy grace im-

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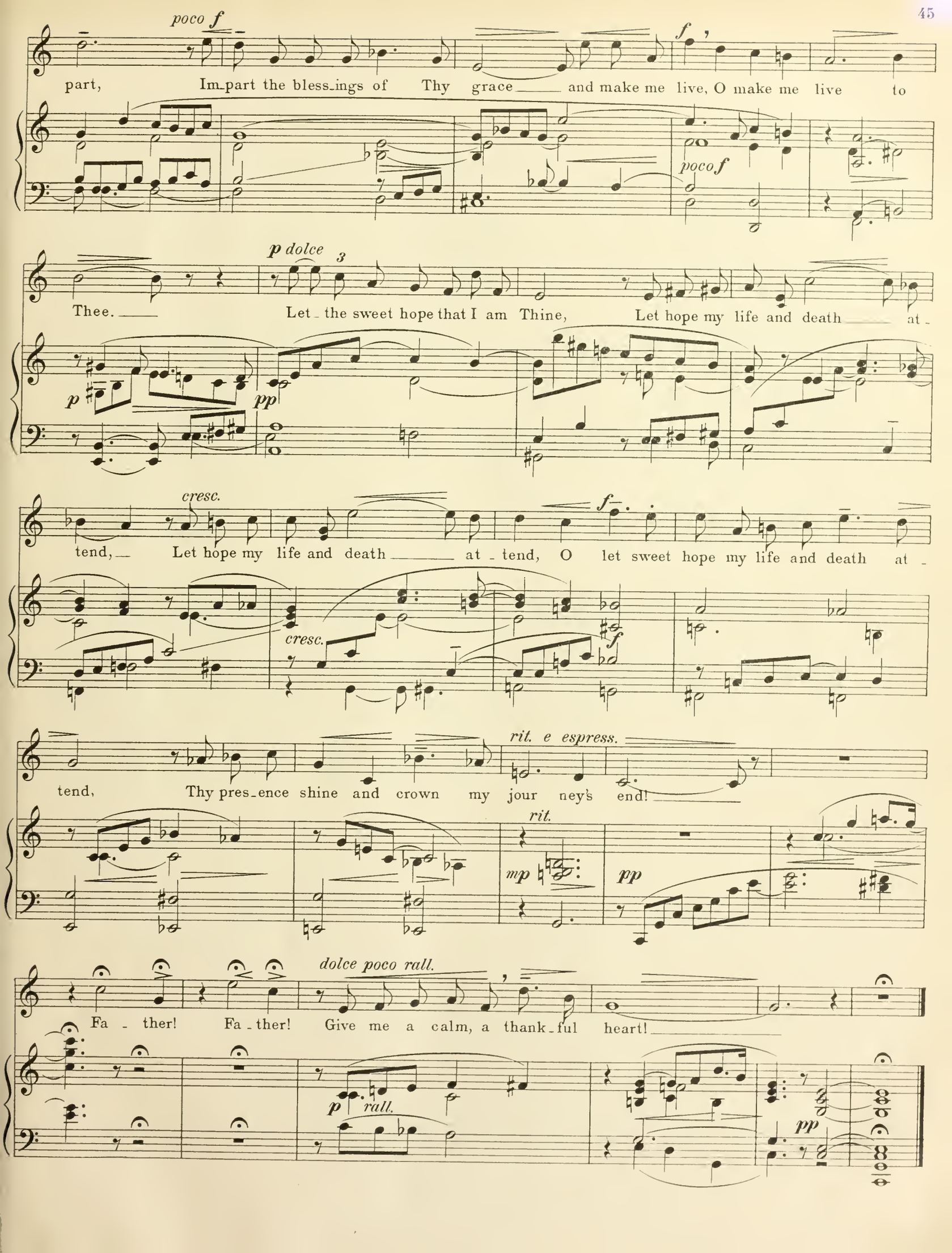
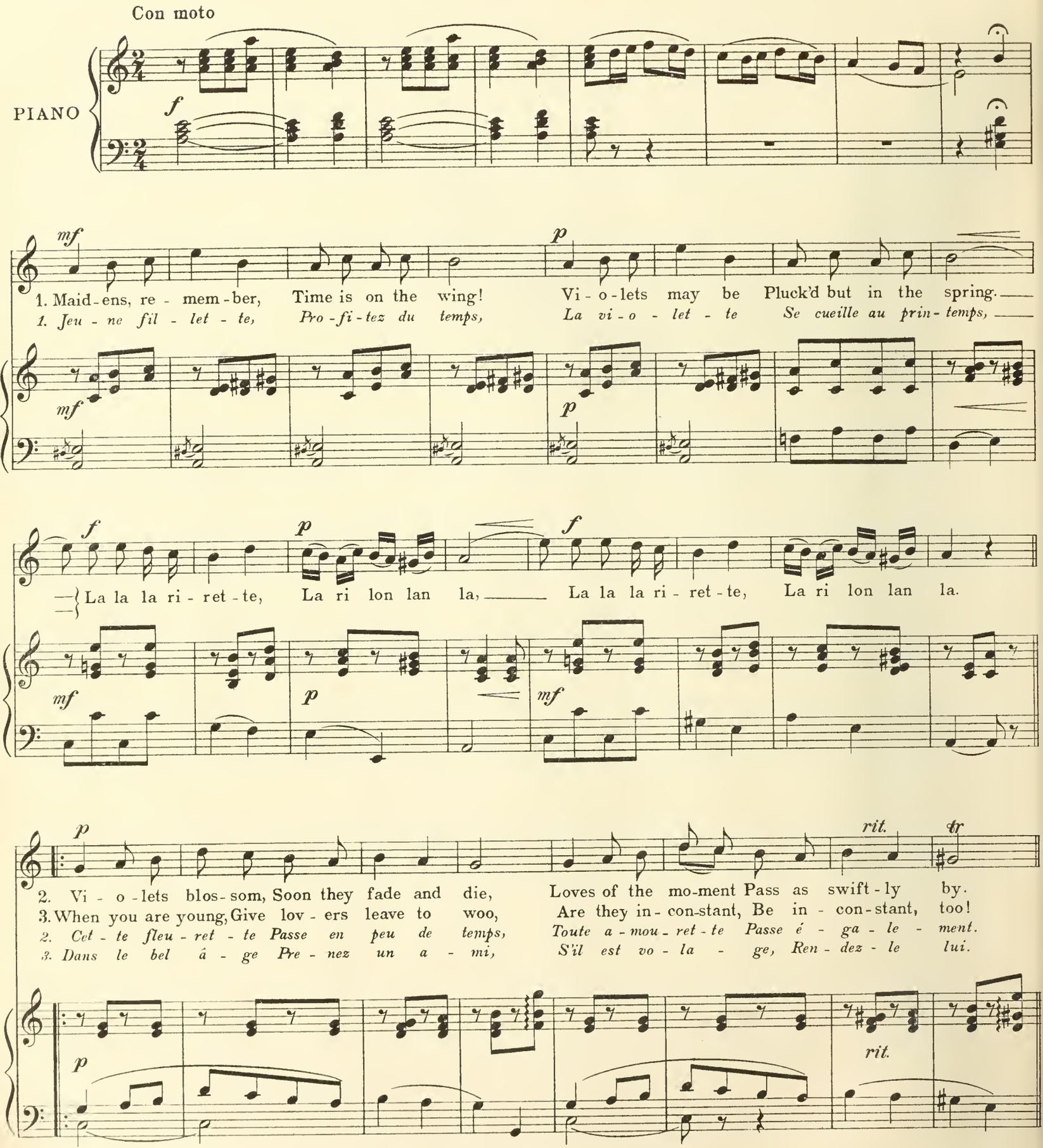

poco f
part, Im_part the bless_ings of Thy grace and make me live, O make me live to
f
poco f
p dolce
3
Thee. Let_the sweet hope that I am Thine, Let hope my life and death at_
p
pp
cresc.
tend, Let hope my life and death at_tend, O let sweet hope my life and death at_
f
cresc.
f
rit. e espress.
tend, Thy pres_ence shine and crown my jour ney's end!
rit.
mp
pp
dolce poco rall.
Fa_ther! Fa_ther! Give me a calm, a thank_ful heart!
p rall.
pp

MAIDENS, REMEMBER

I

(JEUNES FILLETTES)


Con moto
PIANO
f
mf
1. Maid-ens, re-mem-ber, Time is on the wing!
p
Vi-o-lets may be Pluck'd but in the spring.
1. Jeu-ne fil-let-te, Pro-fi-tez du temps, La vi-o-let-te Se cueille au prin-temps,
mf
p
f
La la la ri-ret-te, La ri lon lan la,
p
f
La la la ri-ret-te, La ri lon lan la.
mf
p
mf
p
2. Vi-o-lets blos-som, Soon they fade and die, Loves of the mo-ment Pass as swift-ly by.
3. When you are young, Give lov-ers leave to woo, Are they in-con-stant, Be in-con-stant, too!
2. Cet-te fleu-ret-te Passe en peu de temps, Toute a-mou-ret-te Passe é-ga-le-ment.
3. Dans le bel á-ge Pre-nez un a-mi, S'il est vo-la-ge, Ren-dez-le lui.
rit.
tr
p
rit.

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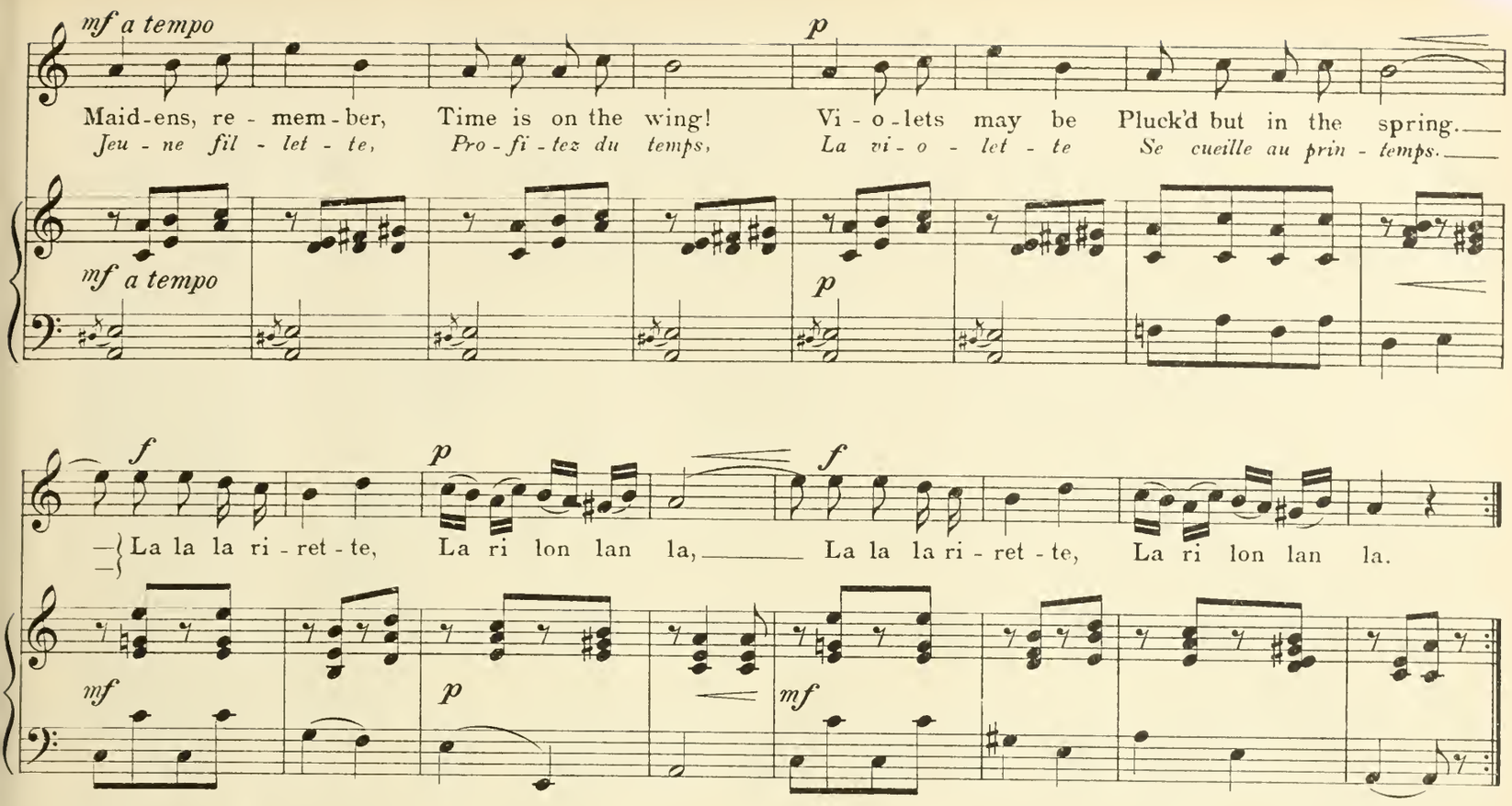
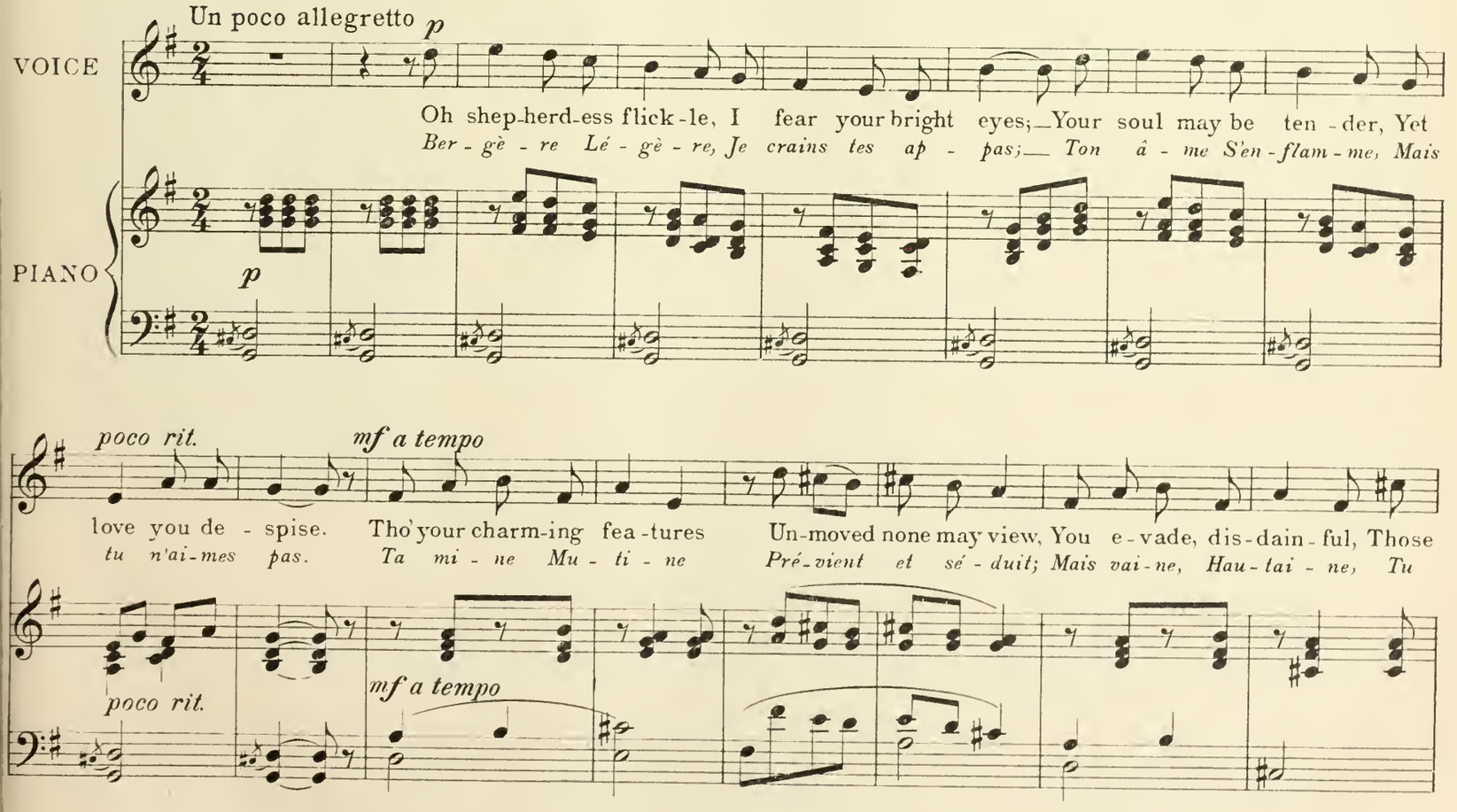

mf a tempo
p
Maid-ens, re-mem-ber, Time is on the wing! Vi-o-lets may be Pluck'd but in the spring.
Jeu-ne fil-let-te, Pro-fi-tez du temps, La vi-o-let-te Se cueille au prin-temps.
mf a tempo
p
f
p
f
La la la ri-ret-te, La ri lon lan la, La la la ri-ret-te, La ri lon lan la.
mf
p
mf

OH, SHEPHERDESS FICKLE

II

(BERGÈRE LÉGÈRE)


Un poco allegretto
p
VOICE
Oh shep-herd-ess flick-le, I fear your bright eyes;—Your soul may be ten-der, Yet
Ber-gè-re Lé-gè-re, Je crains tes ap-pas;— Ton â-me S'en-flam-me, Mais
PIANO
p
poco rit.
mf a tempo
love you de-spise. Tho' your charm-ing fea-tures Un-moved none may view, You e-vade, dis-dain-ful, Those
tu n'ai-mes pas. Ta mi-ne Mu-ti-ne Pré-vient et sé-duit; Mais vai-ne, Hau-tai-ne, Tu
poco rit.
mf a tempo

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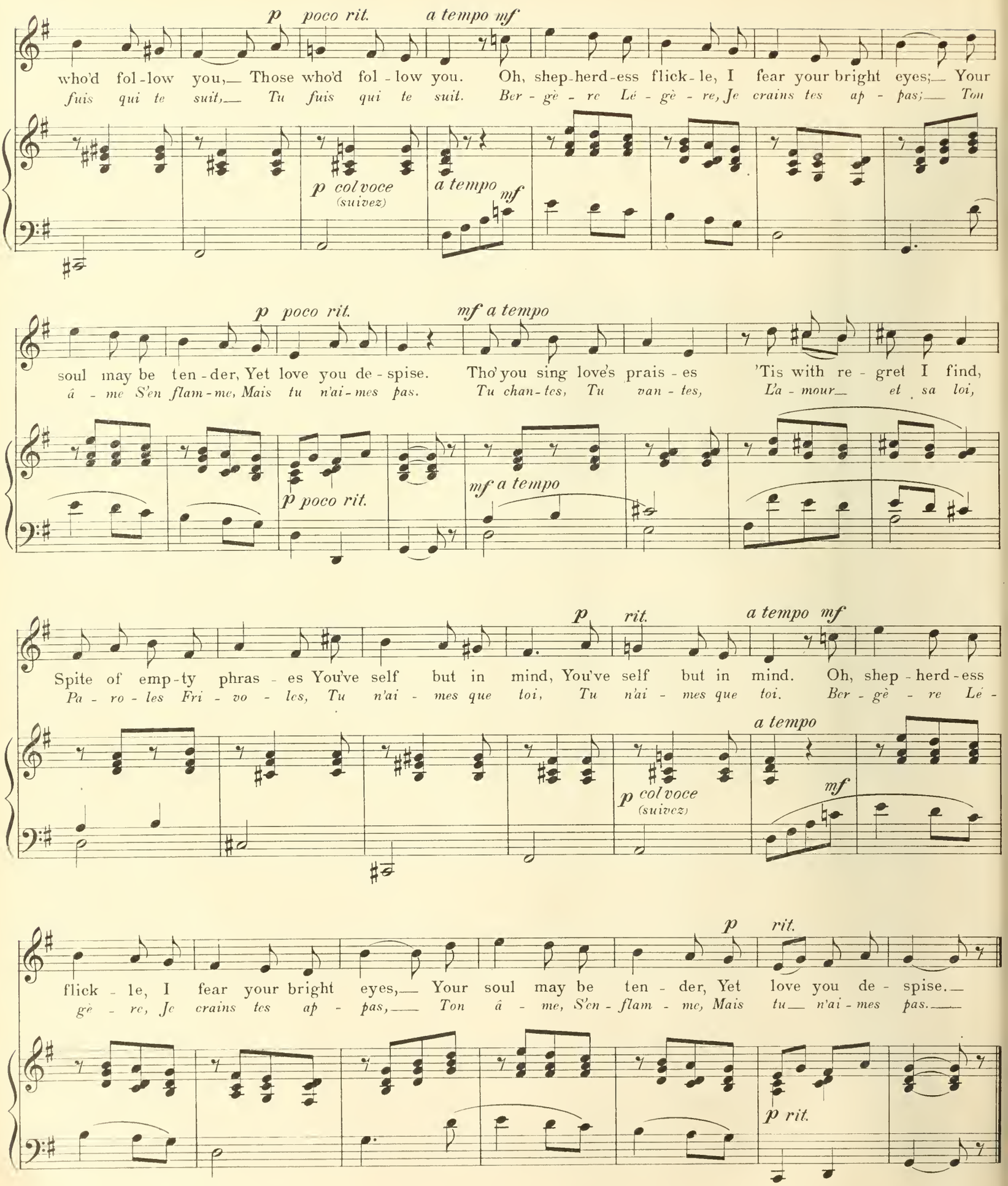
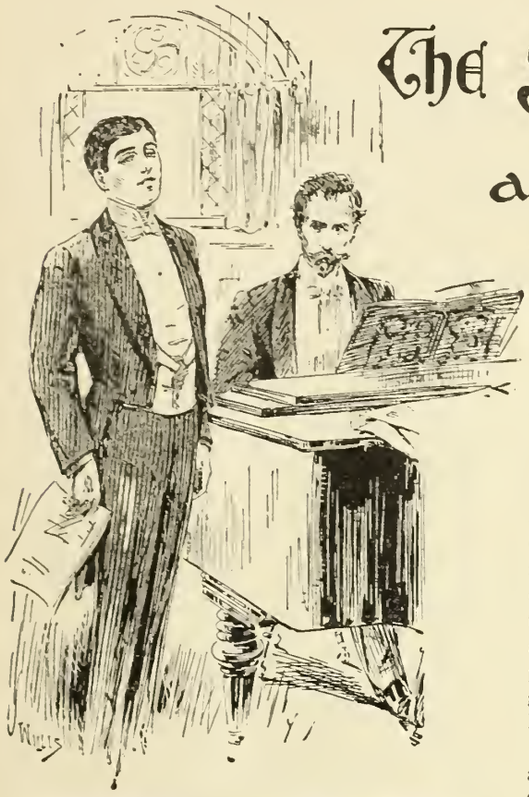

p poco rit. a tempo mf
who'd fol-low you,— Those who'd fol-low you. Oh, shep-herd-ess flick-le, I fear your bright eyes;— Your
fuis qui te suit,— Tu fuis qui te suit. Ber-gè-re Lé-gè-re, Je crains tes ap-pas;— Ton
p col voce (suivez)
a tempo mf
p poco rit. mf a tempo
soul may be ten-der, Yet love you de-spise. Tho' you sing love's prais-es 'Tis with re-gret I find,
â-me S'en flam-me, Mais tu n'ai-mes pas. Tu chan-tes, Tu van-tes, L'a-mour— et sa loi,
p poco rit.
mf a tempo
p rit. a tempo mf
Spite of emp-ty phras-es You've self but in mind, You've self but in mind. Oh, shep-herd-ess
Pa-ro-les Fri-vo-les, Tu n'ai-mes que toi, Tu n'ai-mes que toi. Ber-gè-re Lé-
a tempo
p col voce (suivez)
mf
p rit.
flick-le, I fear your bright eyes,— Your soul may be ten-der, Yet love you de-spise.—
gè-re, Je crains tes ap-pas,— Ton â-me, S'en-flam-me, Mais tu— n'ai-mes pas.—
p rit.



The SINGER and HIS ART

MME. MATHILDE MARCHESI

MADAME MATHILDE MARCHESI

BY H. W. GREENE

To estimate the influence for good of a singing teacher, one must place a moral value on the art itself.

The art of singing is not usually viewed from the moral angle. It is customary to measure the success of singing by its power to give various kinds of pleasure, most of them relating to the senses, a few making a sincere appeal to the soul and spirit attributes of men.

Whether opera is a legitimate art-form has long been held as a mooted question; since Wagner chose to adopt it as his mode of teaching the world that vocal music was not trivial or only to be heard instead of being thought about, a new interest has arisen. A clearer differentiation as between light and serious opera is one of the many beneficent effects of the work of this remarkable man.

Opera as a school of ethics and morals is rapidly outdistancing the drama, especially when we consider the present trend of librettos and plays.

Opera is not possible without the singing teacher. Whether it be just or not, the singing teacher's success is measured by the number of pupils who eventually gain operatic distinction. The highest motive of the teacher may be obscured by the diverse exactions made by technic and interpretation, but it is unquestionable that a profound insight into the ulterior significance of singing is possessed by those whose mission it is to lead to great heights students impelled to careers as artists. Mathilde Marchesi had that insight.

To be well born socially is no mean advantage in a battle for artistic supremacy, but to be born with the special gift for imparting instruction is of commensurate importance. That gift she had. She began to teach singing almost as early as she began to sing. The firmness of her initiative was shown at the very outset. The earliest complaints by her pupils were of her harshness. Harshness in art culture points either to coarseness of fibre or an intolerance of the commonplace. In her highly developed nature there could be no question as to the cause of her uncontrolled earnestness.

When a great leader of men passes on, his words and works are topics for editorial comment in the countries where he was best known. When Marchesi died, the editorial pages of the entire civilized world gave space to do her homage. All of her pupils shine in part by the reflected glory of her greatness. In brief, a great personality has left an indelible impression upon our time.

Noted as she was for the exactions made upon her students along the lines of so-called method or voice placement, her work in the higher realms of interpretation was distinctly inspirational. Such names as Ilma de Murska, Gabrielle Kraus, Trebelli, Gerster, Calvé, Melba, Eames, Susanne Adams, Sybil Sanderson, and scores of others not so well known in America are monuments to the power of a great character exploited through other personalities.

The impress of sterling worth in character and of a consciousness of the dignity of the artist's calling upon her pupils was most exceptional.

Ideals are the common property of men. To project them persistently, vividly into other lives and through them into the great world of music lovers denotes a kind of greatness that few are blest with. To have known and studied with a woman who had gathered much of her inspiration from personal touch with such men as Mendelssohn, Moscheles, Meyerbeer, Liszt, Spohr, Rossini, Auber, Hiller, Berlioz, Rubinstein, Verdi, Brahms and Massenet is worthy cause for pride on the part of those who are so fortunate as to have been her students.

In the New York *Sun* is an editorial appreciation of Mme. Marchesi, presumably written by Mr. W. J. Henderson, the musical editor of that paper. We quote as follows:

"In the death of Mathilde Marchesi the world has lost its greatest pedagogue in the field she had so long adorned. . . . Mme. Marchesi was, through Manuel Garcia, with whom she studied, a legitimate descendant of the great teachers of the 18th century. . . . Her sojourn in Paris, where she taught first at the Conservatoire, was the golden period of her long career. . . . [Her pupils] were able to shine in the masterpieces of Rossini and Donizetti when she was active with them first When the earlier works of Verdi were in their flower her pupils reveled in the difficulties of ornamentation with which that composer enriched the possibilities of the singer. It was in the power to train them in the mysteries of coloratura rather than impart to them the secret of a faultless legato that Mme. Marchesi was most admired always. . . . Mme. Marchesi had penetrated the science of *bel canto*. So she knew that her pupils, once they had conquered its rules, need not be limited in the style of the music they could safely attempt to sing."

Mathilde Graumann was born in Frankfort, Germany, May 28, 1826. Her parents were well-to-do, but a sudden change in the family fortunes forced the young woman to earn her livelihood. She shrank from the life of a governess, and was enabled through the self-sacrifice of a sister, to study with Nicolai, and a year later made her first public appearance at Düsseldorf under the patronage of Mendelssohn. In 1845 she went to Paris to study with Garcia remaining with him for four years and making her dêbut in 1849. For three years she did concert work, and in 1852 married the Marquis Salvatore di Castrone, a baritone who had taken the name Marchesi (Marquis), which the pair used as a surname.

It was in Vienna that her career as a teacher began. She was attached to the Conservatory from 1854 to 1861, went to Paris in 1861, to Cologne Conservatory, 1865-68, again at the Vienna Conservatory, 1868-78, and then as a private teacher in that city until 1881, when she returned to Paris, where she made her home until she retired from active work and made her home in London with her daughter, Blanche Marchesi. She never taught men, and her work was done in classes. Her contributions to the teaching literature were extensive and very valuable.

THE ART OF SIGHT SINGING

BY ARTHUR DE GUICHARD

IV

It has been shown in Part III (see The Musician for December, 1913) that the quickest and easiest way to find the key in which a piece is written is by means of the key-signature, which is seen at the beginning of each line of music (called staff or stave). The keys should not be taught or learned parrot-fashion, like one learns an alphabet: one sharp, G; two sharps, D; and so forth. There is no reason why an alphabet should be ABCDEFG, etc.; it might just as well run DQPFRAT, or in any other order.

For the keys, however, it is quite another matter there is a *reason* for the position of the keynote, or *Do*. and an endeavor must always be made to acquire all our knowledge, not by arbitrary rule, which may be forgotten or misapplied, but by logical reason which, once understood, may never be forgotten

HOW TO FIND DO

Thus it is known that the sharpest note in a scale (or key—since the notes forming the scale is but the *spelling of the key*) is always the seventh degree or *si*, the note immediately below the keynote, or *Do*. The sharp which is the latest comer is the sharpest note or *si*; whence it is only logical to

conclude that the keynote, *Do*, is the note immediately above the last written sharp.

It is also known that the flattest note in a scale, or key, is always the fourth degree, or *fa*. The flat which is the latest comer is the flattest note, or *fa*. But observation shows us that the flats in a key-signature occur at regular successive intervals of a fourth (not as shown to the eye by position on the staff, because the short compass that is contained in the five lines will not allow an extended series of fourths to be written, but, as shown by their names: B.E.A.D.G.C.F.—B to E a fourth (BCDE), E to A a fourth (EFGA), and so on); whence it is logical to conclude that the keynote, *Do*, is the flat next to the last written one in a key-signature.

In short: When the key-signature consists of sharps *the keynote, Do, is immediately above the last written sharp;* when the key-signature consists of flats *the keynote, Do, is the flat next to the last written flat.*

The foregoing facts have been insisted upon at some length, because the whole art of singing at sight rapidly, or of ready and exact reading (with or without the voice), depends entirely upon knowing where to find *Do*, or, in other words, to determine the exact tonality of a piece, or of a phrase even, as will be seen later.

MAJOR AND MINOR

With regard to determining the exact tonality of a composition, or of one of its movements, we have to take also into consideration the fact that each key-signature possesses two *MODES*: major and minor. By *major* is understood that tonality which is based on a scale that has a major (or greater) third for its foundation, namely, from *Do* to *mi*, or an interval of four semitones. By *minor* is understood that tonality, which is based on a scale that has a minor (or less than major) third for its foundation, namely, from *La* to *do*, or an interval of three semitones.

The term *KEY* is indicative of the mode of the composition's tonality. For this reason it is altogether misleading to call the group of sharps or flats, at the commencement of each staff or stave, the "key-signature"—as we have done thus far; its logical name should be the *Do-signature*, because it shows only the position of the *Do*, and does not, by itself, indicate the key or exact tonality of the composition.

As a general thing a piece of music (herein briefly termed "piece") finishes in its key. The key is made evident throughout by its scale system, and this is condensed in its common-chord. As there are two Modes so there are two common-chords: *Major*, or *Do, mi, sol, do; Minor* or *La, do, mi, la*. Now the note upon which the scale is founded and, consequently, the note upon which the common-chord is built *is the keynote*; that is, either *Do* or *La*, as the case may be. Thus the so-called "key"-signature merely supplies us with the position for *Do* and leaves us to discover whether the key be major or minor. In other words this signature may stand for one of two keys: for the key of its *Do*, or for the minor key of the *La* belonging to that *Do*.

HOW TO FIND THE TRUE KEY

Having the same signature and the same *Do*, the major and minor keys, or modes, run in pairs. As the composition must end in its key (that is, upon its common-chord), all we have to do is to turn to the end and look at the last and lowest note *in the bass;* this note is the base or foundation note of the common-chord, hence it is termed the keynote. If this note and the Do-signature indicate one and the same note, then that is the keynote, and the composition is said to be in that note *major* (and its common-chord is *Do, mi, sol, do*). If that last note in the bass is *not* the note indicated by the Do-signature, it will be found to be a third, a *minor* third lower, or *La*, and the composition is said to be in that note *minor* (and its common-chord is *La, do, mi, la*).

For example: A piece has B for its last and lowest bass note; its Do-signature is a group of five sharps, the last of which is A♯; this, then, is the key of B, and, since the last bass note and the Do-signature both agree, it is the key of B major.

Another example: A piece has B for its last and lowest *bass note;* its Do-signature is a group of two sharps, the last of which is C♯, indicating that the *Do* is D; the last bass note and the Do-signature do not agree, since there is the interval of a minor third between them, namely, B to D. D is the *Do* and B is the *La*, and the key is that of B minor. One valuable observation must be made here: as they both have the same *Do*, the two keys are said to be related to each other; thus, D major is the relative major of B minor, and B minor is the relative minor of D major (and, being closely related, like father and son, they have the same signature: D major has two sharps and B minor has the same two sharps).

EXERCISES

PRACTICE XVIII. Examine all the exercises of the Second Series of *Melodia*, from page twenty-one to page forty. Compare the final and lowest bass note with the Do-signature of each exercise and state the key.

It must, however, be noticed that the bass of many of these exercises does not end on the keynote *Do*, but on the third of the key, *mi*: (see Nos. 4, 6, 33, 42, 43, 45, 50, 51, 52, 55, 60, 65, etc.) but if we examine the trend of the bass, as well as of the treble, we shall find that the notes of the part are woven round about the common-chord *Do-mi-sol;* also that the third note wanting to complete these final chords is *sol;* thus we have the notes of the major common-chord, *Do-mi-sol*, of the Do-signature key.

PRACTICE XIX. Page 24 of *Melodia*, No. 31. The last note in the bass is that in the measure which is closed by a double bar, just before No. 32. It is G. The Do-signature (f♯) also indicates G. The exercise is, therefore, in the key of G major: that is to say, G is *Do*. Practise singing the lines of the G clef on this page; then begin again and practise the lines of the F clef, keeping time as already indicated.

XX. Page 25, beginning with No. 38, there is only one flat, but, as we know this to be the fourth of the key, it is an easy matter to go down a fourth (*fa, mi, re, Do*) and find that the keynote is F—the same as the last note on the bass; and so on, for the entire page, as in the preceding exercise.

Be careful to give full value to all rests; but count only the rest as given, for example: No. 44, sing the treble notes as far as the rest, then say aloud *one, one* (that is, one count for each rest), then sing and, at the rests, count *one, one* and sing on to end. The bass must be counted in like manner.

XXI. Practise all the exercises in like manner to the end of page forty.

It is astonishing how very quickly the student becomes accustomed to read his *Do*, or scale and tonality, from any position on the stave. It *had* to be done in order to sing with the F clef, as well as with the G clef. Having accomplished so much, it is an easy matter and a habit rapidly acquired, by the most ordinary intellects (provided the music ear is acute), to sing by means of the movable *Do*.

SOME EAR TRAINING

PRACTICE XXII. On the piano, sound the three white notes, C-E-G, taking middle C for the lowest note.

This is a major triad—that is to say, three notes sounded together, the lower two of which form a major third. Play it over and over again, some twenty times, and endeavor to form a good idea of its sound and characteristics; how bright and substantial the sound, standing alone independently, as if requiring no other sound to support it or to show whence it comes. These notes are *Do-mi*-sol; *Do-mi*, a major third, hence a major triad.

PRACTICE XXIII. Now go up one step and play the next triad, *D-F-A*.

This is a minor triad, that is to say, three notes sounded together, of which the lower two form a minor third. Look at the D-F and see that it consists of only three semitones. Play it again and again and listen to its message. It is no longer bright and substantial like the C major triad of Ex. XXII; it seems to want to lean on some other combination, and it sounds mournful, like "notes that weep," as the noted French composer, Saint-Saëns, remarked at the age of nine.

PRACTICE XXIV. Play these two chords alternately: C major and D minor, until the ear really feels the different characteristics of the two—now bright, now mournful.

PRACTICE XXV. Play triads on all the white keys successively from C to A; examine them; distinguish between the major and minor, remembering always that the major is a combination of *Do-mi-sol*, and the minor is a combination of *La-do-mi;* repeat again and again until the ear can decide, at once which is major and which minor.

NEW REASON FOR MODULATION

It will be noticed that we did not form a triad on B, the seventh degree of the scale of C. The reason is simple: a triad consists of a third (major or minor, as the case may be) and a *perfect fifth* (seven semitones). The fifths formed on C, D, E. F, G, A by using the white keys only are all perfect (C-G, D-A, E-B, F-C, G-D, A-E). But the white key fifth from B is diminished—it has only six semitones; to make it perfect we have to introduce a sharp and make the fifth B-F♯. Thereby hangs a tale, for which we are not yet quite prepared. Suffice it to say that herein lies one of the reasons for modulation, a reason that has been overlooked by most writers. This weighty subject of *Modulation*—weighty in import, but most simple when properly treated—will be examined later.

PRACTICE XXVI. To complete our ear training in major and minor triads, and so pave the way for the study of the minor mode and its variants, the following exercise should be played frequently, the sounds analyzed, the triads named, and their relatives given. For example, the triad on C being sounded, it is found to be the triad of C major. What is its relative minor? Go down a minor third, to A, and the triad of A minor is found with C (or *Do*) for its third. Now take the triad on D, and it is found to be minor. What is its relative major? Why, it's *Do*. That is to say, the minor triad is *D-F-A* (La-*do*-mi); thus *Do* is the major keynote, or F.

Thus it is again seen that the *Do* is the foundation or keynote of the major triad and scale, and that it is the third (still *Do*) of the relative minor triad and scale.

Let the student thoroughly master all the exercises given thus far, and he will be able to pass almost imperceptibly through the seeming difficulties of modulation, which exist only in imagination.

(*To be continued*)

OPERA IN ENGLISH

BY KARLETON HACKETT

This is one of the vital questions affecting the development of music in America, a question that has been in agitation for the last two generations, a most complex question, involving racial characteristics, the prejudices of early training and long habit,

and about which there is endless misunderstanding. More than a generation ago there was a high degree of activity in the giving of opera in the vernacular, a movement that culminated in the organization of the American Opera Company by Miss Thurber and Theodore Thomas. With the failure of this attempt, through lack of popular support in spite of the high standard of art established and maintained by the organization, the impulse to do something for ourselves appeared to die away, and since that time no serious effort has been made to give grand opera in English on the scale demanded in the opera houses of America.

All over this country, by the New Century Opera in New York, by the Chicago Opera Company, by the Boston Opera, and by the National Federation of Music Clubs, wide-reaching plans are being carried out for the production of opera in English, with companies completely equipped, and for the encouragement of our native composers through large prizes for original works.

This brings us to the very heart of the matter; we shall never have opera in our own tongue until our American composers write works of such power as shall arouse the enthusiasm of the American public. This is a fact, established by the experience of all the great, art-loving nations of the world, and one which we must squarely face if we would have any true conception of the problem confronting us. The giving of opera in English translation is an altogether secondary question, and the main reason why we have thus far failed to make any great headway in the matter has been due to the fact that our American composers have not as yet produced enough works of telling power to gain the ear of the American public. As to the reason for this it is not at the moment necessary to inquire.

When Richard Wagner came upon the scene in Germany, the operatic stage of his native land was in pretty much the same condition as is our own today, with the opera houses in the hands of the Italians and French, giving opera in their own native tongues and ignoring the art and language of the people to whom they were singing. In course of time he took for his motto: "German opera, in the German language, for the German people, and drive out the foreign barbarians," and by the magnificence of the works which his genius produced he accomplished the result.

This is but one case from the history of opera, but it is so conspicuous, so recent, and so absolutely conclusive, that it tells its story without the possibility of misunderstanding. The same tale could be told of the opera in France, in Russia, in Bohemia, or wherever else opera has become a vital thing, were it necessary to make the proof more convincing. We here in America have not yet produced our Wagner.

Ever since opera began to be in this country, now a matter of something like a century, it has been brought to us from abroad, because only in Europe were the works of the first importance being written, and they were sung by foreign artists, or played by foreign players, for the same reason, that there was the place where the required artists were to be found. Consequently, and inevitably, the American public was from the first educated in the idea that art came from Europe, and that what grew upon that soil was of a finer quality than could be produced elsewhere.

This is a fact, whether gratifying to our national vanity or not, and no progress is possible in this world save as we look the truth straight in the eyes, recognize it for the truth, and adjust ourselves thereunto. No apology is offered for the American public, nor for its growth in the appreciation of art during these last two generations, for none is needed. We had a long road to travel and it is tremendously to our credit that we so soon found the pathway, and have already tramped by so many milestones on our journey. Still less is any apology needed for the artistic standard attained by the American artist, and for his recognition by his own people.

We are a young people, and our vital energy has been expended in establishing ourselves on a solid economic basis. This has now been accomplished, and the same qualities which have made so great a success in dealing with the practicalities of life will achieve like results when our national energy is free to employ its powers on the arts. Love for the arts is a plant of slow growth, which must sink its roots deep into the national consciousness before it can bring forth fruits or vigorous life indigenous to the soil, but many are now plowing, harrowing, and planting, and the harvest is sure.

Meanwhile, what are we of today to do in preparation; how can we best aid in the work; in what manner help the American public to gain a truer appreciation of the meaning of art, that they may be the better able to foster their own? The crucial question at this present moment, in the matter of opera in English, is the indifference of the general public. We hear a great deal said on the subject, the entire critical opinion of the country, as expressed through the public prints, is at one in the matter, and yet when this comes to the practical test of the box office, there has been a lamentable falling away. There have been countless instances where people have made impassioned talks for opera in English, yet when these same individuals came to the paying of their own money for a performance, they chose the master works of foreign importation, leaving disheartening rows of empty seats for the English production; nor did this mean that their previous speech was mere lip service, but that they wished to hear the works of which the world was talking.

Then there has been most unfortunate ignorance as to the hearing of opera in the vernacular, for so many people got the impression that once the performance was announced in English, they would understand every word without further bother. In this respect almost all of the performances of opera in English have been a shock of disappointment to the public, not because the performances were lacking in a high standard of art, but because of the failure of the public itself to understand conditions through the want of sufficient opportunity for adjustment. The people of the older countries, when they go to hear for the first time one of the complex modern scores, know well that they will not be able to understand anything like all the words, that this is possible only after several hearings and thorough familiarity with the libretto. If one stops to consider the matter the reason is plain enough. Think for a moment of the size of the auditorium in which the opera is given, the volume of orchestral tone over which the voice must carry, the delicacy of the mechanism which forms the words, and you cannot but comprehend the impossibility of the singers making them all come out clear to the audience, hearing it for the first time and all unprepared in the skill of listening. This skill of listening is a matter of great importance, and one in which the American public has had almost no practical experience, for it has become so habituated to hearing operas in tongues it did not understand, that it never thinks of listening for the words, so when it comes to a performance in its own mother tongue it cannot get half of what is actually there.

After many a performance of opera in English the audience has left the theatre disgustedly inquiring: "What is the use of all this fuss over opera in English, if when we get it, we cannot understand anything the singers say?" while in point of fact the enunciation from the stage was quite as good as it would have been in any European opera house. Of course our singers are not above reproach in the matter of enunciation, primarily because the public has never demanded distinct diction, being indifferent about it, and content to have its opera sung in any tongue, so the American singers have expended their energies in mastering German, French, or Italian to the best of their abilities, and letting the English go.

Then there is the distance. If you sit in the eighth or ninth row of an opera house, you are very close to the front, yet in the matter of actual distance from the singer it is about the same as though you sat at the extreme rear of the average theatre, and everybody knows how difficult it is to hear the actors satisfactorily from that place. As for those who sit far back, or above in the balcony or gallery, the problem cannot be likened to anything we have to deal with in the theatre, for those people who hear an opera from the gallery, would not find themselves in the theatre at all, but somewhere in the air above the roof.

Once in a while you hear a play given in one of the great opera houses, and then you have a practical demonstration of the difficulties with which the opera singers have to contend, for in many parts of the theatre it is quite impossible to understand what the actors are saying and this though they use the crispness of the spoken word, and have no orchestra to overbalance the tone.

There is, too, the law of singing the long sustained vowel sound, the thing which distinguishes song from speech, and gives the exquisite beauty to the human voice, but which, through prolonging the vowel, so separates the consonants the one from the other, as makes it difficult for the listener to form the sounds into words. It is the sustaining of the vowel sound that gives scope for the beauty of the voice, that makes singing, but it is the consonants which form the words.

The human voice, just as tone, will carry much farther than is possible to send the words. Everybody has heard people talking when the voices were perfectly distinct, but it was out of the question to understand what they said, and one can shout from a distance, making the tone travel with no trouble, yet it remains merely tone as the voice cannot project the consonants so far. There is no one but has had practical experience with these things, yet in the opera house they forget all about them, though they are entering into the problem every moment of the time.

These are not fine spun theories but the routine of opera giving, that have their part to play in every phrase sung on the stage, and which the audience must comprehend, adjusting itself to the actual conditions with intelligence, if it is to receive the full pleasure of the performance. When you wish to enjoy a fine performance of one of the plays of Shakespeare you usually brush up a bit on the text, while if you go to hear some visiting French artist you make a study of the play; yet think how much more complicated a work is a grand opera, and how little preparation most people make for intelligent hearing!

The American public has not approached opera in this spirit of adequate preparation for the comprehending of a great art work, where a drama of power has been interpreted through music. As it did not understand the language in which it was sung, it contented itself with the charm of the beautiful voices, and let all the deeper meaning escape. Now it is awaking to this fact, and in a manner which promises a great artistic advance in the future, but meanwhile it has jumped in without half understanding conditions, and has found itself in the midst of confusion, standing it hardly knows where.

The singing of opera in English, singing for us here in America in our own mother tongue, is a thing that is bound to come, unless we are willing to sit down with folded hands and admit that there is no artistic energy within us. But it will come only as a slow growth from within, a deepening of appreciation of the meaning of art, and the awakening of the creative impulse

CHILDREN'S WORK IN MUSIC

CONDUCTED BY HELENA MAGUIRE

"?"

BY VIRGINIA CARTER

I've very often wondered
If *my* voice will be the rage,
When I get to be a singer
On the operatic stage—

And if my voice will ever
Acquire such a skill
In singing florid passages,
Especially the trill—

As those of Tetrazzini
And Geraldine Farrar
Also of Frieda Hempel,
Who sings in opera—

Or if I'll sing contralto
And not have the leading part,—
Or whatever range my voice is,
If I'll excel in my art—

I sometimes think it's doubtful,
But I'll just wait and see,
For—"Nothing is *too* difficult,
If it were, it would not be."

———*———

NEW YEAR'S RESOLUTIONS

1. To spend some time each day quietly thinking about music.

2. To read something about music every day.

3. To say, on rising in the morning: "This day I am going to work well."

4. To spend a few minutes at the beginning of each practice period in recalling what "teacher" said at the last lesson.

5. To have the same respect for music as for geography or history. (Some boys appear to be almost ashamed of studying music.)

———*———

A NEW YEAR'S RECITAL

JANUARY is an ideal month for holding a pupils' recital. Having well recovered from the effects of vacation, we have had two or three months of good practice, and have not yet commenced to feel tired or suffer from the enervation and restlessness which come with the Spring. As it is the cold month of the year for our country, a recital of the composers of the cold northern countries, Russia, Norway, Sweden, Scandinavia and Finland would be most appropriate.

Incidentally it may be said that several of these were born in January—namely:

Scriabine, in 1872.
César Cui, in 1835.
Christian Sinding, in 1856.
Mili Balakirev, in 1837.
Adolf Jensen, in 1837.

———*———

A MUSICAL GAME---TO TEACH NOTES IN SPACES

BY LAURA ROUNTREE SMITH

(Book Rights Reserved)

THE children skip round in a circle singing to the tune of *Lightly Row.*

Can you tell, can you tell,
Notes in all the spaces well?
Do you know, do you know,
Added space below?
Can you see a little *face,*
Reading notes in every space?
Can you tell, can you tell,
Notes in spaces well?

The Leader stands inside the circle, holds up a large staff, and points to any space on the Staff, at the same time asking any child what note is in that space. The child called upon must reply at once or go out of the game.

If the Leader makes a mistake or fails to discover that a child has given the wrong answer, the other children clap him out of the game.

The children skip around the circle, and sing the song after each space is called for, or as many times as desired.

Notes may be called for on added space above and below the staff.

The bass clef may later be used in the same way.

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HISTORY STORIES FOR CHILDREN

BY ELIZABETH A. GEST

II

CHILDREN, have you ever built a bonfire? You know when the sticks are damp it takes a long time to get the fire started, but then it burns very quickly.

Music grew just like a bonfire. It took it a long time really to get started; but soon after the troubadours and the minnesingers began to wander about, the musical fire broke out in all countries—in France, Germany and England, the Netherlands and Belgium and in Italy.

Most of the music was used in church, and in Italy a man named Palestrina wrote wonderful masses. In England Queen Elizabeth liked music and a great many composers wrote pieces for her to play on her virginal, which was something like an old-fashioned piano and was used long before real pianos were constructed.

In those olden times (about the sixteenth century), the people often acted Bible stories or stories from the lives of the saints, and as music became more popular they thought they would like to have some in their plays, therefore they sang and acted at the same time.

These plays were always religious and were given in the oratory, a place where the people gathered for prayer, and this is why they are called "oratorios." Little by little they did more singing and less acting. Some day you will hear a beautiful one called *The Messiah,* by Handel, who lived in the seventeenth and eighteenth centuries.

But the people became tired of having religious plays all the time. Therefore, instead of acting Bible stories they acted stories from mythology and set these to music and made wonderful scenery for them, and that was the beginning of opera.

They had orchestras which played at these old operas, but not like our orchestras. Their only instruments were lutes, flutes, and harpsichords, etc. These were something like small pianos, too. We would think those old orchestras were very strange, but in those days the people liked to hear them so much that they wanted them to play when there was no oratorio or opera; so some composers wrote pieces for them to play alone, and that was the beginning of the symphony.

Then when the instrument makers found

that the people liked to hear the orchestra music without any singing they tried to improve the instruments and made better ones. Especially did they make very fine violins. Nowadays musicians will pay very high prices for violins that were made in those olden days at Cremona. When the violins were so well made people learned to play them better, and the orchestras were very much improved.

Next we come to Haydn, who was born in 1732. He wrote a great deal of music for the orchestras to play, and has always been called "The Father of the Symphony." He did not spend all his time this way, though, for he wrote the beautiful oratorios, *The Creation* and *The Seasons,* and many other things besides.

But you will hear more about these wonderful men some other day, and about the beautiful music they wrote, and will learn to play much of this music, I hope.

———*———

ETHEL'S MUSIC LESSONS

BY HARRIETTE BROWER

III

ETHEL'S FIRST PIECE

I HAVE told you how Ethel began her music lessons, and how pleased she was with the first one. After it was over and the teacher had gone, she danced about the room crying:

"Oh, mamma, I think music lessons are lovely; I'm so glad you let me have them."

"I am sure, dear, that you will do your best to learn."

" 'Deed I will, mamma."

And she was true to her word. Nothing was allowed to stand in the way of the daily practice, which went on regularly like the clock. Mamma often sat beside her watching that all was done correctly. When she could not do this owing to other duties, Ethel did her practice with just as much care as though mother were present.

The lessons were eagerly looked forward to, and were two bright spots in every week. Mamma was always in the room, and thus learned about every exercise. She was even more interested in the work than Ethel was.

The little girl made good progress. She soon knew the lines and spaces of the bass staff, as well as of the treble, and could name those extra notes that are placed on the little lines above and below the staff. She could tell the names of many notes without seeing them, just by listening to them as she stood with her back to the piano, while her teacher touched the keys. She learned to play a number of finger exercises on the table, and when they were quite correct and were in perfect time with the time-beating machine called a metronome, she could play them at once on the piano.

Ethel thought it great fun to go to the piano with a new exercise all learned, one she had never heard the sound of, except in her mind.

But this was not all. She learned about chords too, first by reciting the letters and playing them on the table, then on the piano. She could recite scales too, though she had not yet begun to play them on the piano.

One day Miss Dudley brought a small roll of music for her. Ethel was so eager to see what it was that she could hardly wait. But she knew the right thing to do was to play her lesson with even more care than usual, so it would be finished sooner.

At last Miss Dudley unrolled the music sheet and placed it before her. It was called *Melodie,* and was composed by Thomé, Ethel wanted to hear how it sounded but did not ask, for she had already learned that her teacher always wished her to study out things for herself.

The first things she had to notice about the new piece were the key and time signatures. Then she called the notes in the right hand by their letters. There was only one note in each measure, a dotted half note; so they were quite easy to remember. After she had recited them six or eight times, she knew a half page by heart. Miss Dudley showed her that the second half was only a repetition of the first half; so she really knew a whole page. Only after it was thoroughly learned and could be recited with the metronome was she allowed to play it on the piano. It had taken barely ten minutes to learn a whole page, and Ethel was very happy over the result. The melody in those right hand notes was so pretty she wanted to play it all the time.

Miss Dudley then showed her how to study the left hand notes in the same way as she had done the right hand. These were more difficult, as there were two notes and a rest in each measure; but the little girl promised to study them with great care. By the next lesson she could play each hand alone and together, of one page of the piece, without mistake, and by heart. The second page was a little more difficult, and took quite a week to finish.

However, Ethel was soon able to play the whole piece correctly and with good expression. After she had played her first piece for her parents one evening, mamma said:

"You are making good progress along the road toward the Garden of Tones."

And Ethel went to bed that night very happy indeed.

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A LESSON ON THE CARE OF THE PIANO

BY CLARA LOUISE GRAY

THE GRUMBLING PIANOFORTE

"OH, bother!" said the grumbling pianoforte, as it awoke from its nap, stretched and gaped, showing as fine a set of ivories as anyone would wish to own.

"I do not see how I can stand it; here it is raining again. What shall I do! In an hour I expect that Ethel will make me a visit and how I do dread it; she thumps me so hard. I am just ugly and I am going to act so, if I please. Last evening I was tired and sleepy and wanted to rest, but no one had any consideration for me, but kept me working until almost eleven o'clock. I feel all used up today. I suppose when she does appear and begins her hour of practice she will be very impatient over my throat, but it is all her fault for she never even thinks about covering me up for the night, cozy and warm.

"I wonder how she would like to have her mother forget to put her to bed without her flannel night-dress? Her long nails scratch and dig into my white keys so often I feel pretty blue about it. Does she think she is some kind of animal, I wonder?

"There is Mabel who loves me well enough to come with her tiny hands neat and clean. I wish there were more like her in the world of little people."

Just then someone came into the room and seeing the pianoforte open went over to close it As the young girl walked away she did not hear the weary sigh of discontentment which came from under the rosewood cover, as the grand pianoforte sank into silence, and there followed a dead calm.

———*———

EVERY child can do something for music this year by telling other children who do not study music how delightful the subject is.

STARS AND PRACTICE CARDS

(Some more essays on "Stars and Practice Cards," putting forth many and varied young ideas on the subject.—The Editor.)

I DO not get stars or practice cards, but I try to write this essay because I think they would be such a great help to little children who are trying to practise.

I have been taking lessons for nearly a year, and I do believe I would practise four hours a day to try to win stars if I could get them.

So, in this way, our teacher could see, at the end of the year, who had the most stars, and in this way know who had worked the very hardest.

Then you could feel so very proud of all your nice rows of stars.

And so you could keep them always, until you grew up.

PEARL MARIE CASHDOLLAR.

I THINK the practice cards are good in one way: it is to keep an account of your grades and also the amount of practising you do. But a pupil who is really interested in her music will go on if she has a practice card or not.

The second year I took music I did not have a practice card and I won a gold medal; the third year I did not have a practice card and I won a prize; and the fourth year I had a practice card and I won a gold medal, and I did not see that it helped me any more than the past years.

The only reason that I like the practice card was because a pupil can keep up with their grades.

As for stars I do not think that they are any better than the cards. There are some pupils who do not take an interest in music but just try to get the golden stars. Others will take an interest in music and they do just as well as the ones who do not take an interest and try to get the stars.

OLGA C. LINSENMEYER.

I BEGAN taking lessons on the piano when I was seven years old and am eleven now. I have always used the practice cards and received gold stars, and like that way of keeping account of the time I practise.

I will never forget the day I received my first star and how proud I was of it; how I liked to show it to people and tell them about it. I think that first star and the compliments people gave me did more to encourage me to practise my next lessons well than anything else could.

Of course, I still like to receive stars, but think I would practise just as faithfully now if I didn't have them. I think they are fine, especially for children who are just beginning to study music. I think it encourages them to put a lot of practice into each lesson so they can get the gold stars.

FAITH BURRINGTON.

I LIKE very much to keep an account of my practising on a practice card. I also think it right for the teacher to compare the amount of practising done, with the amount of progress made, and also to compare the practising of two pupils of about the same age.

I think the stars also are very nice. Looking over the work later it is nice to see which ones earned stars and which did not. I like very much, when I get a new piece, to see how soon I can get a star on it.

MARGARET MOIR (age 10).

SOME pupils like gold stars and some do not; but I don't think they are of any use.

The children who get time cards can fill them on the first day and not practise at all; but still they may get credit for more than they do. The children who don't get time cards, also, try to deceive their teachers. Most of the teachers, however, who do not give time cards and gold stars, know whether their pupils practise or not.

My teacher knows without my telling him whether or not I practise my full time. If I got gold stars, perhaps I would practise more; but, although I do not get them, I get something better, which makes me practise more willingly than gold stars.

My teacher gives me a nice piece when I practise "extra" well, or when I get one of those very hard written exercises done. When I am sure I know my lesson perfectly, and think of getting a new piece, I never miss my lesson.

I sit down on the piano bench and play for my amusement, not knowing how long I practise.

Some children who get gold stars run out and play, and afterwards tell their teachers they forgot the time.

When I learn my lesson thoroughly my teacher allows me to play my nice pieces at some entertainment or club meeting, which makes me happy. And that in itself is reward enough.

MANFORD HASKELL (age 11 years, 5 months).

STORIES OF THE GREAT MASTERS BY THE CHILDREN

BY RUTH PARLIN

West Newton, Mass.

ROBERT SCHUMANN

ROBERT SCHUMANN lived in a quaint little Saxon town in Germany. His father kept a book store. One of his grandfathers was a minister and the other was a surgeon. He was born the 8th of June, 1810. He was very happy when his father told him he could take music lessons from the organist of St. Mary's. He was seven years old when he had his first lesson.

One day Robert thought of a new game. He would sit at the piano and describe some person. One day he went to the piano and played a few notes, then turned to the children and they cried, "Franz." Then he played some more and they cried, "You are a capital player. You have described dear Gretchen."

When Robert was nine years of age he went to a concert given by an English musician. He had never heard such music before and he decided to be a musician. His motto was, "Each day I must do my best." No one in Robert's family was a musician, but still he loved music with all his heart.

While he was a young boy in school he formed an orchestra, which consisted of two violins, two flutes, a clarinet and two horns. He was conductor of the orchestra and played the piano. While Robert was in high school he set the 150*th Psalm* to music. His mother wished him to become a lawyer and he loved her too well not to do as she said.

He went to the universities at Leipzig and Heidelberg and tried hard to study law; but all the time he hated his lectures at the University and spent more and more time at the piano. While on a little trip into Italy and Switzerland he heard some of the greatest musicians of his time.

As Schumann listened to them he knew it was of no use for him to try to be a lawyer. He asked his mother if he might not devote all his time to music, and at last it was decided he should give up law and study music. When he was a young boy he did not like to practise exercises, but now he was willing to practise any length of time on the simplest pieces, although he could read difficult music at sight. The third finger of his right hand became crippled through trying to strengthen it.

Then he spent all of his time in writing music; so the world knows him as a composer rather than a pianist. He married the beautiful Miss Clara Wieck, daughter of his music teacher, and she was very fond of playing his music. All of Schumann's best music was written after his marriage. In one year he composed a hundred songs. One of his most famous songs is *The Two Grenadiers*. Some of his well-known compositions are: *The Pilgrimage of the Rose*, the music for *Faust* and the music for Byron's *Manfred*.

During Schumann's last years his health was very poor and for many years his mind grew weaker day by day. Up to the very last months of his life he spent much time at his beloved piano. He died in 1856, and was buried in Bonn.

THE DUET

THE VIOLIN

CONDUCTED BY RAY G. EDWARDS

THE HUNGARIAN GYPSY AND HIS MUSIC

BY HELEN WARE

(This study on the "Hungarian Gypsy and His Music" was written by Helen Ware, a Philadelphia violinist. Miss Ware is the first American artist to make a thorough study of this interesting subject, and is considered an authority on Hungarian and Slavic music, not only in America, but also in Europe, where she is recognized as the most powerful and poetic interpreter of Hungarian and Slavic music.)

A FEW years ago a number of "Royal Hungarian Bands" and "Hungarian Gypsy Bands" overran America. Nearly every one of these organizations was a barefaced fraud. Far from having royal or gypsy blood in their veins, the members were neither Hungarian by birth nor did they have competent Hungarian musicians for their leaders. Such organizations were merely small orchestras of mediocre calibre recruited for the most part in New York, labeled with the above high-sounding attractive trademarks, often accoutred in Hungarian garments and everywhere heralded as the genuine article. Excepting a few of Brahms' popularized Hungarian dances and potpourris by Kéler-Béla, their programs contained no Hungarian numbers and did no more to acquaint music lovers with real Hungarian compositions than the average performances of less pretentious orchestras. Especially have the so-called "Gypsy Bands" created an entirely erroneous impression of the Hungarian gypsy character and what the name stands for.

The Hungarian gypsies never read music when playing before the public. Nay, most of them do not understand one black dot from another. It is this very "bliss of ignorance" that gives so much abandon and spirit to their playing. They know naught of theoretical music. Occasionally one finds a leader who becomes modernized to that extent. In such cases the band can dispense with a tutor, a trained musician who does nothing more than teach the first violin parts in popular music and acquaint them with the other parts in overtures or compositions of more serious nature. But even so it is interesting to note how the harmony of the accompaniment as well as the leading parts will be changed by them once they have become acquainted with the composition and can assert their spontaneity *ad libitum*. This untrammeled freedom is carried to such an extent that every now and then the gypsy leader will walk away from his band while playing, stroll through the numerous halls of the café and, without any cues or formal warning, change from one song to another, causing no consternation whatever among his men left behind, for they will chime in in the most natural manner, never giving a thought as to the key the leader has led them into after a bit of modulation.

HELEN WARE

Speaking of the art of modulations, I have been astonished by Kocé, the king of gypsies, at the indescribable originality and thorough musicianship he displayed by putting his band through every conceivable modulation with the most dazzling extemporized cadenzas, never once causing them to falter in their accompaniment. Especially the czimbalom player shone in this fascinating pastime. His technic was dazzling, bringing forth most wonderful euphonistic effects from this weird instrument without which a gypsy band is as incomplete as a house without a roof. The "Hungarian Gypsy Bands" in our country lacked this melodious instrument, and also committed the ridiculous mistake of using brass instruments. Such a thing is unheard of among gypsies, for they only use string and reed instruments accompanied by the czimbalom.

Kocé, who won his title of "King of Gypsies," after wresting the laurels from over two hundred gypsy bands from all parts of Hungary, is a gypsy of most extraordinary musical qualifications. Though an early musical training at the Conservatory fitted him to take his place among the prominent artists of his age, the lure of care-free gypsy life and lack of ambition have caused him to remain with his own kind. This man is highly regarded by such men as Ysaye, Cassals and Elman as a wonderful genius in his own inimitable art. It may be said in truth that no artist in the concert field produced such an intense and powerful tone as this gypsy, and, as to his harmonics in double stops, trills or any other inconceivable form, he stands alone, a fact conceded by the greatest artists of our age. The farce of it all is that though I had an opportunity on numerous occasions to test his strings, they were never true. When questioned on the matter, he grinned from ear to ear and said:

"Oh, I don't worry about such trifles."

It is lack of concentrating power, ambition and fundamental intelligence that make it impossible for the gypsy to rise in the musical world. Although I know of numerous cases where young gypsy children were placed under able instructors who performed wonders in developing their most natural musical talents, yet, I know of but one case in which the gypsy in question did not return to his own kind, and finally take his predestined place at the head of a gypsy band in some smoky café or restaurant. "Once a gypsy, always a gypsy," remarked once a prominent Hungarian musician, and truly such seems to be true. The one exception referred to but strengthens the rule. Through acquiring an artificial culture, the artist in question loses the temperament and freedom of expression that so strongly characterized his musical expression prior to his transformation, and, in an attempt to hide the gypsy within him, he is forced into a blasé pose which also sadly affects his music to a degree that his playing lacks every sign of musical intelligence and spirit.

Classic forms and rules mean naught to the gypsy. They are untrammeled nomads in life as well as music. They are bards of the violin, a valuable element in musical life, and serve as a perpetual reminder to all thinking musicians as to what the source of music is and how detrimental some of the so-called modern tendencies have been in some musical compositions of these last few years, tending toward robbing music of its high ideals and noble mission. Epicureans in music may look down upon the gypsy and his music, and bar him from admission to the holy of holies in the temple of music, but they must admit that the gypsies, as a race, are a wonderful musical product of nature, who, even in their most primitive state use music as a mode of expression to portray their sorrows and joys with all the natural intensity that nature has bestowed upon them. In their music they carry us over the scales of human emotions from one antipode to another. Their wonderful spirit inspired such masters as Liszt, Brahms, Remenyi, Hubay, and every other musician to whom music means not an algebraic formula in black dots, but a living message expressed in the loftiest language of nature.

A WELL TUNED VIOLIN

BY RAY G. EDWARDS

WHY is it that some violins stay in tune a long time while others do not? A good violin, properly tuned, will stay in tune for days at a time if atmospheric conditions are favorable, while a student's fiddle will hardly stay in tune long enough to take a half-hour lesson.

Can it be the difference in the quality of the instruments; in the wood and workmanship? It certainly can. Why do you suppose one violin is worth a thousand dollars and another would be dear at ten dollars? It is the quality of wood and workmanship that make the difference in value. Mind, I do not say they always make the difference in price; that is another matter but there is actually a difference in value of hun-

dreds, and sometimes thousands, of dollars between two violins.

And what has the tuning to do with the value? This: A good violin responds in sympathy to every vibration of the strings. Its only musical value lies in this responsiveness. If the parts have been well chosen and fashioned by the hand of a master, there will be a uniform spring of the plates that tends to keep the whole instrument in tune, keyed to a certain vibration. Thus, it may readily be seen that an instrument of high quality keeps in tune with itself, and is so responsive to the strings as to be almost priceless in the hands of a master player.

Another violin, apparently just as good to the novice, is made of inferior wood, or wood of varying quality, and the plates, being well made, possibly, but not adjusted to each other, pull and haul in a very inharmonious manner. Such a violin cannot respond properly and with that delicacy and sympathy to be found in a good instrument. It lacks "life," or, as the violin makers say, it lacks "voice."

The poorly made violin, then, lacks adjustment of its parts, and therefore cannot respond to the strings. It even fails to stay in tune, because it is not a real musical instrument, each part working in opposition to every other part.

But even a good violin will not stay in tune, or respond to the strings so as to produce a fine quality of tone if neglected in any way. The very first thing about tuning is the manner of putting on the strings. Tune slowly, gradually increasing the tension. Do not pull at the strings if they are too high, or let the peg slip back to the pitch desired. The better way is to lower the pitch by unscrewing the peg and then bringing the string up to pitch again. You then know that you have taken up the slack, while to yank at the string or to lower it by loosening the peg and turning it back always leaves an uncertainty as to whether the pull on the string is equal in the lengths above the bridge and in the peg box. Unless this tension is equal throughout the pressure of the bow and fingers will soon throw the string out of tune.

Small gauge strings are to be preferred as a rule, epecially on a good instrument. I know the makers of strings will not thank me for this remark, for, if heeded by violinists, the dealers would have hard work getting rid of the "ropes." But the science of the thing is this: Small strings require less tension to bring them up to pitch and are more responsive to the touch. Therefore they give better satisfaction and last longer.

A thick A string and a thin E or D string will never get along harmoniously on the same violin. The difference in tension keeps twisting the bridge and makes perfect intonation impossible.

To leave a violin unstrung, or even out of tune, for months and years, will destroy to a certain extent its fine adjustment of parts and make it less responsive and resonant. Even to change the pitch of a violin repeatedly brings disaster to its harmonious adjustment. For this reason an experienced player, when called upon to play with a piano to which he is not accustomed, or one that he has reason to believe is not at the exact pitch of his violin, will immediately upon his arrival in the hall or room take out his violin and tune to the piano. although he may not be expected to play for some time. In this way the tension becomes equalized. If he has an opportunity to play a few scales after it is retuned so much the better.

Yes, the violin is a very delicate instrument; it is this that makes it musical. Stretch a fine Italian string over a broom handle or a soap box and the response is slight. Try it on a cheap fiddle and the improvement is marked, but the result is not truly musical. Adjusted to a valuable violin, the result is such tones as you hear when Ysaye, Elman, Kreisler, and Powell draw the bow.

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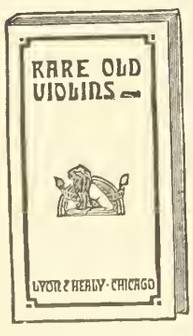

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THE SELECTION OF A VIOLIN

BY FRANK WALDO, PH.D.

II

FOR USE IN THE SMALL ORCHESTRA

THE use of the violin in the small orchestra demands a special tone quality which may be described as penetrating, or, to use a very common expression, "cutting." The more sensitive violinists may resent the application of this latter term to the tone of really good violins, reserving it for the piercing and screechy toned cheap fiddles so customary among beginning pupils; nevertheless, one is constantly hearing orchestral players comment on the value of this "cutting" quality in their work; such a remark as "my violin cuts right through the whole band" being made with much satisfaction by the violinist of a small group of players who finds it his stunt to make his instrument the commanding voice in an ensemble in which each instrument, generally including a piano, is being played for all there is in it.

The rank and file of the professional violinists —those who chiefly compose the violin sections of the musicians' unions—earn their living in orchestral work; in such orchestras as furnish music for theatres, hotels, dance halls, restaurants, steamboats, churches, and social gatherings, with or without dancing in private houses. It is necessary for them to provide themselves with instruments which fulfil the special requirements of the uses to which they are put. No violins are employed so continuously and subjected to such a variety of conditions as those played in the small orchestras. Solos and solo effects must be voiced with a pleasing tone, and in the ensemble the richness of a vibrant tone is demanded.

The ideal tone for such purposes is a brilliant, loud, penetrating tone, sharp, strident and decisive; and yet, if possible, possessing a singing quality; moreover there must be plenty of backbone so that all the strength of the bow arm will not break the tone, and the instrument will not give out under the strain of five or six hours of constant playing day after day throughout the season. If, in addition to these qualities, the violin has a good *pianissimo,* a quick response, and a soaring tone, and plays easily, it will indeed be a treasure for the orchestra player to possess.

A violin that plays easily is a boon to an orchestra player, for it leaves him comparatively fresh at the end of an evening's work, whereas a violin which requires muscular force to bring out the tone exhausts the player.

In the selection of an orchestral violin for business purposes, usually tone and tone alone is the main feature to be considered; for the business violinist regards his instrument as a tool of trade which must meet the requirements; and since good tone and good looks in a violin both cost money, the good looks are sacrificed for a good tone. A prime requisite for an orchestral violin is that it shall be well wooded, that is, the top and back thick in wood; otherwise the violin may get weaker in tone after long continued playing, and the tone cannot be forced when necessary.

There are three types of violins that are, in general, available for business orchestra purposes, by reason of their tonal qualities and the prices:

Fairly well made violins, from 40 to 75 years old, manufactured at Mirecourt in France, Mittenwald in Bavaria, or Markneukirchen in Saxony, may be found by search in dealers' shops or in private hands; and when regraduated for thicknesses, provided with a new bass bar and new bridge and sound post by a competent repairer, many such violins are found to possess strong, firm tones of good carrying power and quite agreeable quality. The approximately half a century of age and the skilful rehabilitation transforms the violin of originally small value into one with a tone well adapted for orchestra work. Such a violin may be obtained in good playing order for from $35 to $75, depending on the make, tone, and condition.

The more ambitious orchestra players, who can afford the necessary outlay, find good orchestral instruments among the better class of Mirecourt Mittenwald, and Markneukirchen violins which are from 75 to 150 years old; and also among the instruments made by scattered individual English, French, German and Tyrolese makers of the 18th century. Not all such violins possess the qualities necessary for professional orchestra work, many of them being best adapted for parlor playing; but suitable orchestra violins may be found at prices ranging from $100 to $300. Some of these violins still carry the makers' labels, but many of them are unidentified and their values are determined entirely by the appearance condition, and tone.

Old Italian violins except those of the highest class (and which are consequently not to be considered here), seldom possess tones suited to the work of the small business orchestra.

Some of the present-day violin makers are producing new violins that serve admirably for orchestral uses. Such violins are made of the finest old wood obtainable, and, even when new, possess tones of fine quality, great strength or

power, plenty of resistance, and which carry well.

New violins in order to prove satisfactory must be selected with great caution, however, and each individual instrument chosen on its tone merits. There are now so many violin makers in this country who produce instruments of all degrees of excellence, that the selection of a new violin is made somewhat difficult owing to the difference in the standards of construction and the individual skill developed. It is not always safe to depend on the local reputation of a violin maker, and it is generally best to make a selection from among the instruments of several makers which may be available for comparison. It should be borne in mind that the violin is a work of art, and that the finest new violins are produced by makers in the great musical centers, or who are in touch with those centers, where the makers have the advantage of seeing fine specimens of old violins and where true artistry in violins is appreciated. Very fine new violins by individual makers may be obtained at prices varying from $100 to $200.

It must be constantly kept in mind that for satisfactory orchestra use the tone of the violin must carry well, not only in a large room but through a succession of rooms; and it should be tried out under various conditions of high and low ceilings and cold and warm crowded rooms. The carrying power of the tone through several rooms full of people and with the air heated should especially be tested, since reception playing occurs under just such circumstances. A very good test of the fitness of a violin for orchestra use may be made in a crowded restaurant, where the violin tone must be heard in all parts of the room above the din of dishes and tongues.

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GOOD VIOLINS, OLD AND NEW

BY RAY G. EDWARDS

In a recent number of one of the musical magazines were two articles that would be rather confusing to most musicians and would still leave considerable doubt as to the relative merits of old and new violins. So much has been said on the subject, usually on the side of trying to prove the great superiority of the new violin, that I have no desire to write extensively or to add to the confusion. Bulk of manuscripts will never settle the matter.

One article recommended a new violin of penetrating quality for orchestra playing, warning the student against old violins with big tone. The writer went on to say that soft, dead tone will not carry, even if it is big, and advised against getting the old fiddle craze

On the same page was another article in which were listed the instruments used in a well known symphony orchestra. There were no real new instruments in the list, and most of them dated back to Gagliano, Amati, Guadagnini, Testore, Montagnana, and Maggini. There were a few French and English violins, but a large majority were made by the old Italian masters. The writer drew attention to the fact that there were no instruments in this orchestra from the workshops of Stradivarius, Guarnerius and Bergonzi. This could be accounted for by the fact that men who draw a pay envelope of $25 to $60 a week cannot usually afford to invest $2,000 to $10,000 in a great masterpiece. These naturally find their way into the hands of wealthy collectors, and the few artists whose incomes are between $25,000 and $100,000 a year. These artists must have the best instruments at any cost. They are the tone masters and are judged very critically by lesser artists and the musical public generally.

A list of the instruments in other great symphony orchestras would disclose a few new violins, but I venture to say that not five per cent of the violins in twenty of the greatest orchestras in the world are less than fifty years old, and that most of them were made in Italy.

Occasionally a new violin is found that has the required quality. This instrument will find its way into an orchestra of the symphony grade because it can be had for a few hundred dollars. Violinists do not always have all the money they would like, especially when it comes to investing in a violin, but they usually go their limit and get an old Italian. In many orchestras the players would not be allowed to use a new violin. The conductor and concertmeister are good judges of tone and know about as much about violins as the many magazine writers.

Granting, then, that new violins are often recommended and chosen by members of theatre and "business" orchestras, I will even agree that these are just the violins for the work: where penetration is a most desirable quality in an instrument, to cut the way through the noise and conversation. In restaurants and dance halls the new violin does just as well as the old; the fine shades of tone quality do not count. It is not even desirable that the performers display too much feeling, for that might destroy the regular rhythm. This is in no way a criticism. Regularity and forcefulness have their place. Business orchestras could not prosper if their members played like symphony orchestra players.

So there is a legitimate demand for good violins, new or old, and the need for good violins is greatly on the increase. The world would be better off if some millions of cheap, new fiddles were used to start fires some chilly morning, but a well-made new violin has its place. There will never be too many of them. Every student should have the best new violin he can afford. It will cost between one and five hundred dollars for the best. Fortunately the supply of old violins is about equal to the real need, among symphony orchestra players, soloists and members of chamber music organizations—trios and quartets.

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THE ORGANIST

(The following poem was handed to an organist by one of his choir boys.)

I wonder how the organist can do so many things,
He's getting ready long before the choir stands up and sings;
He's pressing buttons, pushing stops, he's pulling here and there,
And testing all the working parts while listening to the prayer.

He runs a mighty big machine. It's full of funny things,
A mass of boxes, pipes and tubes, and sticks and slats and strings;
There's little whistles for a cent, and rows and rows and rows,
I'll bet there's twenty miles of tubes as large as garden hose.

There are scores as round as stovepipes, and there are lots so big and wide
That many little choir boys could play around inside;
From little bits of piccolos that hardly make a toot,
There's every size up to the great big elevator chute.

The organist knows every one, and how they ought to go;
He makes them rumble like a storm, or plays them sweet and low.
At times you think them very near, at times they're soaring high,
Like angel voices singing far off somewhere in the sky.

For he can take this structure that's as big as any house,
And make it squeak as softly as a tiny little mouse;
And then he'll jerk out something with a movement of the hand,
And make you think you're listening to a military band.

He plays it with his fingers and he plays it with his toes;
And if he really wanted to, he'd play it with his nose,
He's sliding up and down the bench, he's working with his knees,
He's dancing round with both his feet as lively as you please.

I always like to take a seat where I can see him go;
He's better than a sermon, and he does me good, I know.
I like the life and movement, and I like to hear him play,
He is the most exciting thing in town on Sabbath day.—*Exchange.*

———*———

THE ORGAN DISPLACING THE ORCHESTRA

BY EDWIN H. PIERCE

THAT good orchestral musicians are being thrown out of employment here and there by the introduction of the organ in theaters (as commented on in various musical periodicals), is a most unfortunate fact, but one that has been paralleled in other professions and trades, by the adoption of new processes.

Regarded from a purely musical standpoint, however, the matter does not represent such a decadence in the support of music as an art, as many people suppose. These organs, which are taking the place of orchestras, are, in most places, genuine, legitimate musical instruments, played by highly skilled artists—not mechanical contrivances to pour out "canned music" from yard after yard of paper rolls or "records." Possibly the misconception arose from the fact that many of these instruments are now built by a firm whose name has been well-known in connection with various mechanical musical contrivances in time past.

In a recent trip to a neighboring city the writer took opportunity to visit two picture theaters of the better class, where the orchestral organ is made a feature. In the first of these was a very fine three-manual organ, differing but little from the most approved type of modern church organ, except that it had numerous accessories in the form of drums, bells, etc. The organist improvised in good organ style, during some of the pictures, and also gave a so-called "organ recital" of a rather light class of music, well rendered, but sounding somewhat incongruous with the character of the instrument.

In the other theater was a smaller organ, but one far more effective for the purpose in hand, and differing so radically from the conventional form of organ that a brief description seems in place.

The number of registers was not large, but the voicing was such as to simulate most perfectly string tone, flute tone, trumpet tone, etc., while diapason tone, which is the true glory and beauty of *church* organs, was conspicuous by its entire absence. Instead, were drums, bells, xylophone, harp, and many other effects at command of the player. The instrument was voiced on very heavy wind pressure (35 inches, so called) which caused the pipes to "speak" with unusual promptness, and, in the construction of the reed stops, made it possible to use very stiff reeds, which are less easily deranged and put out of tune. The whole is enclosed in a swell-box with enormously thick walls and heavy shutters, removing the coarseness of tone which would otherwise result from the high wind pressure. Notwithstanding the weight of the shutters, they are operated with great ease and lightness by the Swell pedal, and I noticed that the organist, who was really quite an able player, made constant use of the Swell pedal to bring out not only crescendo, diminuendo, and special accents, but even the regular accents of the measure. This was done in an artistic and almost imperceptible manner, and was the very thing needed to redeem the instrument from any remaining tang of organ-like monotony.

Understand, however, that it had absolutely nothing in common with that eccentric and irrelevant wiggling of the Swell pedal practised by some unskilled organists. Of course, the right foot being occupied in this way, all the pedaling had to be done with the left foot, and no elaborate pedal work was possible. Both manuals and pedals have double touch—the former, in order to make a louder tone when the keys are pressed harder, the latter, to operate the bass drum or kettledrums. The double touch may be shut off, at the option of the player. Among the most effective numbers I heard played were the *William Tell* overture, and Dvorák's *Humoreske.*

Through the courtesy of the organist, I was permitted, the next morning, to try the instrument for myself. I found it exceedingly interesting, but I am at a loss to give any really good description of its effect on the listener. In a certain Irish folk-lore tale, a young man who was supposed to have seen some sort of superhuman apparition, endeavored to describe it as follows:

"It was not just like an eagle, and not just like a tall young girl, and not just like a church steeple, and that's the nearest I can tell you." Similarly, this new instrument doesn't sound like an organ, and doesn't sound just like an orchestra, and doesn't sound at all like "canned music" of any sort, and that's nearly all I can tell you. I am convinced, however, that it is a legitimate and effective musical instrument, and has a worthy future before it, now or later on. It is as different from an organ, however, as the modern piano is from a harpsichord.

———*———

THE PROBLEM OF CHOIR ATTENDANCE

BY ORLANDO A. MANSFIELD

As occasion arises I often find it necessary to remind even the most diligent students that it is scarcely worth while to *obtain* knowledge unless we are prepared to make some serious effort to *retain* it. For the word "knowledge" substitute the expression "church choir." Permanence is one of the highest rewards of successful choral organization.

A serious hindrance to this permanence is a display of coldness towards newcomers. Only by a constant introduction of these can any choir be maintained. If, therefore, they are to be regarded as supplanters by the older members they will soon betake themselves to a more friendly and less frigid environment.

Another obstacle to church choir continuance is caste feeling. Affinities and attractions, musical or personal, are lawful enough. Certain members of a choir are bound to have more in common with some than with others. But caste feeling is altogether reprehensible, as it refuses not only to recognize merit but even to extend common courtesy to fellow-members less favored socially or less fortunate financially.

The rock of solo singing is one upon which many a good choral ship has been wrecked. As a general rule, the people most anxious to sing solos are those least qualified for so doing. Personally I should never select for a soloist any member of my choir who offered his or her services, unless in answer to my general appeal. Indeed, I have kept together not a few choirs by refusing to allow solos to be sung by any member, insisting upon the rendering of these by imported professional talent. But questions of this kind will never arise where there is a strong feeling of loyalty to the conductor and an even stronger feeling of *esprit du corps.*

But members of a church choir should be actuated

by even much higher motives than these, namely: the desire to "sing praises with understanding," and the remembrance of the fact that a church choir exists not entirely for its own glory, and not entirely for the glory of art, but faintly to reflect and to lead men's thoughts towards what Milton describes as

"That undisturbèd song of pure consent,
Aye sung before the sapphire-colored throne."

If a church choir be divided against itself, like a house similarly situated, it cannot stand. Musical persons are not more cantankerous than any others. Indeed, the *odium theologicum* and the *odium medicum* are far more deadly than the *odium musicum*. I speak advisedly, for I have had experience with the three. But if there be disaffected members in a church choir who cannot well be dispensed with, the best plan is to place a member between them who is pretty largely endowed with the charity that "thinketh no evil." The little leaven may thus leaven the whole lump. The plan is worth trying.

Apathy and talkativeness are two more distintegrating elements in church choir life. One writer gives as a recipe for breaking up a choir the following: "When the name of the piece of music to be rehearsed is announced, do not immediately find the place, but turn to your neighbor and have a chat. While you are thus engaged the singing will be started. You can then stop someone who has commenced in time, and inquire the name of the piece." Such practices are certain signs of an utter lack of musical appreciation and of very bad breeding.

The tactful enforcement of some admission test should prevent the progress and permanence of a church choir from being endangered by the incompetence of its members. There are choristers who refuse to cultivate their sense of *tempo*, and are eternally dragging behind the organ or the rest of the choir. Others retard progress by a fatal facility for forgetting at service or performance every hint given by the choirmaster at the previous rehearsal.

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FROM TRACKER TO PNEUMATIC

BY WILLIAM BENBOW

WHILE we are adjusting ourselves to the new feel of the key and stop action in pneumatics and electrics, we shall soon meet with an experience like this: The registration of some piece will call for Sw. to Gt. coupler. We press the required piston or domino and play, but we do not see the Sw. keys come down as they did in tracker action. Nothing *visible* happens at the keys when couplers are manipulated.

Again, let us suppose we are to use Gt. foundation stops without reeds, coupled to Sw. full with reeds, and Gt. to Ped. That combination on trackers sounds massive and substantial. But we miss something when we try it on the new actions. We listen a moment and analyze the effect and notice that the pedal is weak. We add more 16 and 8 ft. stops in the pedals, and try again. But no, there is not enough "bite" in the pedal. Now let us play on the Gt. C (second space, bass), then play the middle C on the pedal board. Throw in all the pedal stops, but keep Gt. to Ped. You think you should get the same effect. But it will only take a moment to hear the Sw. reeds when you play on the Gt., and no reeds when you play the Ped. And yet you have Gt. coupled to Ped. Now add Sw. to Ped., and you will learn the lesson that on the newer actions Gt. to Ped. and Sw. to Gt. does not pull down Sw. to Ped., as it does on the tracker.

Along similar lines suppose we are arranging the registration for Guilmant's earlier D minor sonata. In the development of the first movement we find "Add mixtures." You look over the stops and find that there are no mixtures. To adequate the effect, you look again at the stops and find "Gt. super to Gt." or "Gt. 4 ft. to Gt." and try that. You find the effect too thick and top-heavy. As you already have Sw. to Gt., you find "Sw. 4 ft. to Sw." and try it. You play on the Gt. again—but not a particle of difference has been made. Shut off "Sw. 4 ft. to Sw." and try "Sw. 4 ft. to Gt." Now you get the effect you expected before. From these illustrations learn this. Do not expect a *double* effect from any coupler.

For every move of registration an organist makes at the console there is a corresponding mnemonic registration in his mind. This is emphasized when one meets the modern "suitable bass" feature. Sometimes this idea is carried so far that with every manual stop you pull there will be added automatically a pedal stop for its accompaniment. You pull Gt. Melodia, and the Ped. Lieblich Gedacht comes on simultaneously. More often this feature is used only in connection with combination pistons. It is often a convenience, but as the old saying teaches, "there's no advantage without a disadvantage."

Take this registration:

Sw. Soft 8 ft. and Oboe, cp. to Gt.
Gt. full without reeds
Ch. 8 ft. Concert Flute and 4 ft. Flute
Ped. *f* cp. to Gt. and Sw.

The average organist will pull the stops as indicated on Sw. and Ch. and push the piston "Gt. *ff*," then push in the Gt. reeds with his hand. The piece begins on the Gt., so he leaves the suitable bass in the Ped. as it came on when he pushed "Gt. *ff*." Then he adds the couplers. The first page of the piece is a sturdy, virile effect on the Gt., but on page 2 there is a jump to Sw., with the notice "off Gt. to Ped." But no sooner does he play the first chord on the Sw. with pedals, than he hears that the pedal is entirely too heavy. It may take him a while to puzzle out the reason, but eventually he will discover it to be the suitable bass which came on with "Gt. *ff*." This was not affected by the

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"off Gt. to Ped.," and was, of course, too heavy to be suitable bass to the Sw.

Another point about the suitable bass may be illustrated by the following example: Frequently we find, especially by German composers, a registration expressed in very general terms.

Sw. Soft 8 ft.	Gt. *mf*
Ch. *mf*	Ped. *mf*

The organist simply pushes in the pistons indicated, in the order given. The piece opens up on the Gt. The organist does not play far before he is aware that the pedal is too thin. If he will now push the "Gt. *mf*" piston again, he will see that there is a change made in the suitable bass. Why is there any change there? Because, at first, he pushed in the "Ch. *mf*" piston *last* and its suitable bass was weaker than the "Gt. *mf*" suitable bass. If you begin to play on the Gt., push its piston *last* in order to have the proper bass. Literally, the last shall be first, and the first shall be last, in this connection too.

It doth not yet appear how soon the principle of the "wireless" may be applied to the development of organ effects, but wire itself is so useful and obedient a servant that we can hope for endless possibilities of its use. We have heard of some modern organists who have gone so far as to electrify their audience. At any rate, this little wire can "rob" right and left, and we must not be surprised at anything we see in a modern console.

The first (?) public recital that Mr. Noble gave in America was on the fine new Haskell organ in the Central High School in Philadelphia. There you will find three stops in a row, marked Tuba 16 ft., Tuba 8 ft., and Tuba 4 ft. It is the little wire, "imitating at the octave" above and below, that does the trick. The advantage is that it gives you an 8 ft. stop with an independent sub and super. In its extreme application one can play any stop upon any manual. This, of course, means a re-arrangement of one's mnemonic card system.

———*———

THE ORGANIST'S REPERTOIRE

BY CARL L. GULICH

IT is with difficulty that the young organist, fresh from conservatory privileges, realizes that at least ninety-nine out of one hundred, in the average congregation, not only fail to comprehend, but scorn the Bach *Prelude and Fugue* and, indeed, compositions of much lighter vein. And, sometimes, becoming discouraged with the outlook before him, he subscribes to one of the cheap monthly or quarterly magazines of organ music which make up in quantity what they lack in quality.

Occasionally, however, there is one who feels his duty to be the elevation of the musical standard in the church he is serving. Having this aim in mind, the situation is examined to see how low he need stoop to reach the plane of the hearers.

The organ concert, although useful in this capacity, is not always practicable in a country church, hence attention turns to the service as a means whereby an end may be attained. Here, as a rule, two preludes, offertories and postludes appear; ample field for the accomplishment of good or evil.

Much has been written regarding the nature of the model prelude—"Of quiet, devotional character, disposed to lead the hearer to thoughts of worship"—and we all agree to this as far as it goes. But in the average country town the main opportunity for musical development is through the churches, hence it is that this view of the prelude becomes small and unsatisfactory. Something larger seems necessary that the full compass of music be conceived.

It is to meet this need that the evening prelude comes to our aid. All conditions, musical and otherwise, are at their best at this time. Taking the idea from the city, where twenty minutes before service is sometimes devoted to a brief recital, let the country organist select one good organ solo to be used at this period. The musical awakening accomplished will be surprising.

Not long since, I served temporarily as organist in a small town where the musical condition was lamentably low. Although giving care to the selection of every part of the service, especial attention was bestowed upon the evening prelude, with the result that when I left, at the end of two months,

the full scope of music was understood to such an extent that no more will that congregation be satisfied with the aimless andantes to which it had listened so long.

Among the compositions chosen for this purpose were the following: Lux's treatment of the Sicilian air, *O Sanctissima* (which proved the most popular of all); *Hosanna*, by Paul Wachs; *Fantasie de concert, Il Trovatore*, by Knäbel; *Marche solennelle*, by G. H. Loud, and by Gounod.

Variations on hymn tunes are always favorites with the average congregation. Spark has a pretty set on *Jerusalem, the Golden*, which I sometimes use.

There is little room for variety in the choice of offertory, the mission of which seems more to fill in an unavoidable gap than otherwise. Short selections alone are available here. Two compositions occur to me which seem especially popular in this capacity: *Hymn of the nuns*, by Lefébure-Wely, and Dubois' *Cantiléne nuptiale*.

Some one has called the postlude "an outward sign of an inward work." Certain it is that no other part of the service affords such opportunity for the use of the many grand marches with which organ music abounds.—*Choir and Choral Magazine.*

———*———

THE ECHO ORGAN

BY H. C. M.

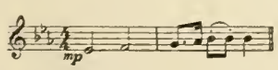
A NEGLECTED composer! Who? Eduard Silas. If one will turn to Novello's organ catalogue one will find a long list of works to the credit of this gifted man. Silas has been dead some four years and it would seem that his not too prosperous later life was to be followed by a forgetting of the man and his work. I have taken the trouble to look up twenty-five or thirty English organ recital programs, numbering over 250 compositions, and not once does Silas's name appear.

I met him once in 1886 in Messrs. Weekes & Co.'s music store in London, and I remember his telling me about arresting an insolent beggar and compelling him to go to the nearest police station, through the use of—a lead pencil! The story is too long to tell, but it was spicy.

THERE are, among a number of fine organ pieces, three or four that I feel to be unusually fine compositions. There is *Elegy* in B♭ minor. A dialogue between oboe and 'cello develops into a triumphant processional march for full organ, as if a hero's cortége were marching solemnly up the nave of some great cathedral. The duet is resumed and the piece ends in the minor, profoundly sad.

Quite different is the *Fantaisie* in D minor and major, introducing James the Second's march. This, too, is a piece some ten minutes long, in three distinct divisions, the last being the brilliant march. If played *alla breve* the concluding section will be found very vigorous and even imposing.

A piece of a not familiar type is *Meditation in a Cathedral.* Here we have a theme treated most interestingly,



with all the skill of the accomplished contrapuntist, with the lyric feeling uppermost. The piece rises bit by bit through a long crescendo to a splendid *ff* climax continued through the last page. With a large organ, the right building, the right people to listen, the effect would be awe-compelling. The piece, however, that, in a sense, I love the best of all the things of Silas's I know, is his two-movement *Fantaisie* in E minor and major; there is something so austere, so noble about this piece, that it is one of the few pieces I play when I want to play solely for my own enjoyment.

AN interesting review of American and Canadian organs is given in a recent *Musical Standard* by an English organist, Gatty Sellars. He finds the inventiveness of the Yankee builders rather trying, since it results in a bewildering variety of consoles.

"Regarding the consoles in the States, one rarely finds two builders with the same idea of the arrangement of even the draw-stops. The generally accepted arrangement is so far reversed in many instances that one feels one ought to be 'standing on one's head,' so as to view them in the position previously accustomed to. Even when tablets are employed (and these are now becoming very general), many different forms are used, one builder (an Englishman, by the way) having them arranged in circular form in varied colors, giving the effect of a rainbow. In one such instance the organist, who was a Durham graduate admitted that he did not feel comfortable in playing any of his solos publicly under two weeks' rehearsal, even though he was playing the instrument regularly. Most extraordinary of all was the abolition by one firm of both draw-stops and tablets, in place of which an extra manual was added above the others. Each white key of this extra manual represented a register, the name appearing on the end of the key facing the performer. To bring the register 'on,' the white key was placed down; to 'release,' the next black key must be pressed down. It is satisfactory to note that the firm in question is more generally now adopting tablets.

"When in Oregon I played on a fine instrument by one of America's largest firms; yet even then, the couplers were distributed between pedals (placed along the usual compositions), draw-stops on each side, pistons under the keys and tablets over—truly a "Chinese puzzle"! When, in addition to this, the stops are motionless when operated from the pistons, and one must look at a "disc" to see what registers are on or off, one may note that it is hardly a 'bed of roses' for the touring organist, especially if his train is late, which may be sometimes many hours, and he is compelled to appear without rehearsal. In such instances it is a *sine qua non* that his program must be rendered from memory, as his eyes will be fully required for emergencies at the console, especially when, in addition to all of the above, the couplers are operated by pistons (some under, some over, the manual), one of which brings the coupler 'on' and another takes it 'off.' It is pleasing to note that in the later organs things are generally progressing towards a regular system of tablets. Whether these are preferable to the draw-stops is open to question. Personally speaking, after nearly one thousand recitals on different American and Canadian organs, I still adhere to draw-stops placed at an angle of 45 degrees as being the simplest and most convenient arrangement."

Mr. Sellars thinks the actions of American and Canadian organs leave little to be desired and much of the mechanical work is magnificent. Frequently in small towns several churches have three-manual organs. English organists are recommended to go out to "the States" and prove that "they can deliver the goods"; they must have a moderate capital on hand in order not to be stranded in case of an emergency. "He must not, on arriving," says Mr. Sellars, "make the fatal mistake of 'hoisting up everything British' and 'crying down everything American,' but give them full credit for their work. He will find plenty to praise. He must be prepared to render an abundance of the light and tuneful style of composition sandwiched in between the heavier, and not be too assertive regarding his own opinions, a fault which may account for so many of the contracts not being renewed at the end of the first year.

"It would not be fair to close this article without acknowledging the great courtesy always extended to me by American and Canadian organ builders."

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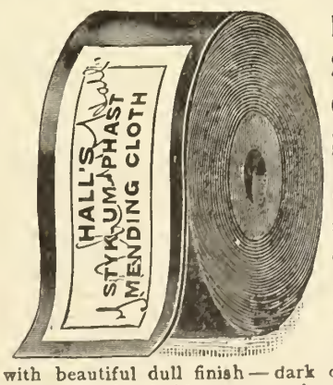

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One of the most interesting letters received from a teacher during the last month, a letter too long and personal for publication, refers continually to the lack of interest in her following in "classical" music, and the injury the self-playing instruments are to her business.

My correspondent evidently feels that she is losing business because she is known to handle only "classical" material; that if she would give "popular" music her class would be doubled within a very short time. She writes me in despair, feeling that she must earn her living and, therefore, give the people what they want.

All teachers, whether in a large or small community, know the type of pupil who comes to the studio for the first lesson, saying, "I can't play any music except the music I like"; or the fond mother who prefaces the first lesson with her child with, "If my daughter loves you she will work for you"! Even though all of us have heard these remarks many times, we never cease to feel a certain discouragement in undertaking the first lesson under such conditions.

Is it possible for my correspondent, who started out with ideals and good training, to overcome the obstacles which seem to beset her on every turn, be true to herself, and at the same time earn her living?

Most certainly it is possible, and if I did not have faith in the power of Music to overcome such conditions I certainly would not want to spend my life in it.

Theodore Thomas used to say that popular music is, after all, only familiar music, and I rather think that if I were in such a community I should proceed with the educative process on this assumption. The self-playing instruments, instead of being a natural enemy, I should think might prove a salvation. How much easier it is to familiarize ourselves with not only the works of the great composers, but also the interpretation of the same by the greatest artists by listening to the records or rolls which are in use on the various self-playing instruments.

A book was recently published by Anne Shaw Faulkner which gives many suggestions for a course of study using the Victor Victrola for illustrations; and it seems to me that this teacher could hardly do better than to give a few evenings on good music using part of the illustrations from the mechanical instruments and part from her own class.

If the self-player attracts them use it and use it hard. Only give them the right kind of music and talk about it in the right way. Don't be lukewarm, but as if it were a part of yourself and a necessity to your well-being. I can't help but think that in a community where there is no symphonic music and but little recital work, these records might be a tremendous power in the upbuilding of a real music life, and might serve as a very powerful stimulus for young piano players using these interpretations of artists as models.

I was astonished this summer in passing through some lumber camps in Northern Maine to find, after the evening meal was cleared away, those woodmen listening to Schumann-Heink, Farrar, and Caruso with absolute silence and appreciation too deep for words. Years ago those same men would have used the fiddle in some jig or other, or have passed the evening swapping lies around the fire. Now they know the best and latest records and speak of the artists as friends.

Let us stop boasting that we teach only "classical" music—for that term alone is enough to raise the bristles on many persons—and confine ourselves to teaching that which we love and want other people to love. Find a meeting ground,—for we always can if we try,—and little by little we can raise the standards and Great Music will become the Popular Music.

* * *

I have a pupil in the fifth grade who is troubled with a cracking in the wrist, which is especially noticeable when the fingers are passing over the hand in arpeggio work. Will you be good enough to tell me what the trouble is and remedy for same?—S. A., New Mexico.

Answer:—It is very difficult to answer your question without seeing the hand. This trouble may come from several things, but I should say that probably it comes from strain, either from the way in which the hand has been trained in music or from some outside strain. It would seem that the pupil has what physicians term "synovitis," the inflammation of the synovial membrane. You do not mention whether there is pain or swelling in connection with the cracking, but I infer there is. There is undoubtedly a lack of the lubricating fluid around the joints, and that causes the cracking and pain, just as a lack of lubrication makes trouble in mechanics.

I should say that rest and only such exercises as tend to control of relaxation be given the student. Make sure that the entire arm is free from tension, that the whole playing apparatus is free from stiffness.

Such exercises as are given on page 51 in *Mason's Fundamental Technics,* Ditson edition, also "Bounding Arm," page 85, Ex. 149, and the fourth form of the Two-finger Exercise will be most useful in correcting faulty habits of hand and arm.

If the pupil were older we might think that there is some gouty condition to deal with, but I rather think you will find it is more from strain than from any other cause. Rest, hot applications, and constant vigilance to make sure that there is no tension in the wrist will, in my opinion, be the best treatment for the condition described.

* * *

I find it very hard to interest my pupils in technic. I have little trouble in getting them to memorize and to do careful work in their pieces, but they will not practise scales or other finger exercises. Can you suggest any method of giving this technic to make it more interesting?—C. G., New York.

Answer:—I have many methods of procedure for getting technical work practised intelligently, some of which may be new to you:

In the first place I have my work graded, by which I mean that I have certain standards which my pupils must live up to, and at the close of certain work, which they can cover as fast as their practice and talent will permit, they must pass these technical examinations before the faculty. This emphasizes the importance of the work and dignifies it very much.

Secondly, I prepare all pieces I teach by certain technical work which is to be used in the piece later. For instance, if I am giving a piece like Mrs. Gaynor's *Little Waltz* in C, I would precede the piece by at least two weeks with the broken chord of C in different rhythms and a three-finger exercise using the 3d, 4th, and 5th fingers in succession for the right hand, and the left hand would have the practice on the chord of F in arpeggio form. If the exercises did not succeed I should not give the piece. After a time the pupil wakes up to the fact that every exercise which is given is going to be used very soon in a piece and she practises it in order to get the piece.

Thirdly, I do not give scales or arpeggios at each lesson, but when I give them I practise them with the pupil and show exactly what I want corrected and why. I think most teachers give scales as a matter of course each lesson, and it is no wonder that the children grow to dislike them and merely practise them mechanically.

If the teacher varies the technic, giving chords when the pieces employ scales or arpeggios, or possibly pedal exercises or some tone production exercise, the pupil will take a more intelligent interest in technical work.

Try the exaaminations and you will find that competition will help where everything else fails, for the American girl, above all else, likes to Win!

* * *

I have lately been criticised in my home town for different things I have done in my work and very unjustly so I think. What should I do? Defend my position in the press or just do what I can privately? I would very much appreciate your opinion in the matter.—C. D. N., Nebraska.

Answer:—It naturally depends very much upon what you were criticised for, but in general I should say,—Do nothing! Criticism is the best advertising you could have! One of the first things a professional has to learn is to smile when called names. If you can profit by the criticism do so; but if it is merely malicious, forget it and by no means retaliate. If you are a good teacher time will prove it, you will not need to talk about it. Let your students do the talking for you, and they will, if your ideals are high and you work hard.

You can comfort yourself however by thinking that if you were out of business and just a plain married woman with Paris clothes going into society and playing bridge, all the criticism you would have in a month in music work wouldn't equal what she would receive in one afternoon of careless bridge playing. The "post mortems" which society women hold after each hand of auction bridge give rise to more personal criticism than professionals receive in a long time, and are no less acrimonious in expression.

BOOK NOTES

The Life of Ethelbert Nevin. By Vance Thompson. Boston Music Co. Price, $2.75 net.

Among American composers the name of greatest interest, perhaps after MacDowell's, is that of Ethelbert Nevin. The present volume is based on Mrs. Nevin's memories and upon her husband's letters. The book comes in answer to a constant demand extending over a period of years beginning before the death of the composer. Editors of musical papers were accustomed to being asked to supply biographical details concerning this very popular American composer, but found it impossible to give more than a few facts. It is a real service to the record of music in the United States that has been done by the author and the publisher.

The story of Nevin's life is brought out in narrative and by letters which he wrote to members of his family and friends. Incidents connected with the making of his compositions are recounted, furnishing a fund of material to program makers and to music study classes. For example, the stories of *Narcissus* and *The Rosary* are full of interest, and will give the public the true details of these wonderfully popular pieces.

Here is a book that will have a permanent place in our American musical literature, and one that should be in the library of everyone who has an interest in American music.

Beethoven. A critical biography. By Vincent D'Indy. Translated from the French by Dr. Theodore Baker. Boston Music Co. Price, $1.25.

This work by the famous French composer is not a mere biography. While the course of Beethoven's life is indicated the greater part of the book is devoted to a critical study of the music of the master, a task for which the author's splendid attainments as a composer, critic, and teacher have eminently fitted him. The student of Beethoven's compositions, who knows that interpretation depends most on things not set down on the printed page, will read D'Indy's comment with avidity and to his great advantage. This applies with special force to the sonatas and quartets. If you have no work on Beethoven in your library this is the one you should get.

A Manual of Music for use in Training Colleges and Secondary Schools. By T. Keighley. Mus. Doc. Longmans, Green & Co. Price, 50 cents, net.

This little book is intended for class work in the elements of music and prepares for examinations on the lines prescribed by the prominent organizations of musicians in England. It is a handy, compact book that should prove helpful to piano and singing pupils who are deficient in musical knowledge.

Rudiments of Music. By Arthur J. Abbott. American Book Co. Price, 20 cents.

A handy little book intended for use in work with elementary classes in the public schools. To the reviewer it seems admirably adapted to the purpose intended, the definitions and explanations being clear and readily comprehended by children.

Parsifal and Wagner's Other Operas. By Richard Northcott. Percy Lindley, 30 Fleet St., London. Price, 50 cents, net.

The book contains the story of *Parsifal* told in a simple, direct style with notes on its composition, making an interesting story for the musician and the general reader. Added to this is a bibliography, a record of first representations of Wagner's operas in Europe and America. A useful contribution to the Wagner literature.

Ueberblick über die Musikgeschichte und die musikalische Formenlehre. Von Dr. Hugo Löbmann und Karl Gast. Berlin, Trowitzsch & Sohn. Price, 25 cents, net.

The book is just what the title sets forth, "a survey of the history of music and the principles of form in music." It is intended for class use in schools of music and collegiate institutions. So far as we are advised it is published only in German.

Milton's Knowledge of Music: Its Sources and its Significance in His Works. By Sigmund Gottfried Spaeth. Princeton University Library.

This work was presented to the Faculty of Princeton University in candidacy for the degree of Doctor of Philosophy. Among the great masters of literature Shakespeare, Milton, and Browning are the most prominent in their references to music and the use of musical terms. Milton played the organ while still a youth and therefore had a practical knowledge of the art. "He stands alone among poets," says Mr. Spaeth, "in his unerring accuracy in the use of technical terms, in the sincerity and spontaneity of his enthusiasm for music, and in his broadly idealistic adaptation of the art to his accustomed methods of thought."

The author has searched out every reference to music in the works of Milton, and used this material in his study of the poet. We note with considerable interest the statement that Milton had a sincere conviction that music should form an important part in any scheme of education. Any club of students who are interested in literature and music will find most valuable study material in this book.

Chopin, the Composer. By Edgar Stillman Kelley. G. Schirmer. Price, $2.00.

The reviewer considers this one of the most valuable books of the year and a fine contribution to the existing Chopin literature. It is further a genuine satisfaction to those of us who are interested in American musical work to know that a book showing such splendid scholarship should be the work of an American.

The value of the book, as it appears to the present writer lies in the fact that the author has struck out on almost entirely new lines. This is not conceived from the point of view of biography, of pianistic or esthetic analysis. As the author says in his introductory comment, it is not "devoted to the expression of opinions concerning the import of certain compositions and their interpretation, but rather to the discussion of that which admits of little or no dispute—the musical structure."

Very interesting are two statements in regard to Chopin as a composer. A German, name not given, was enthusiastic about Chopin in a general way, but urged weakness in sonata form, orchestration, etc., adding that "in the eyes of a great contrapuntist like Kiel, Chopin would not have been regarded as a musician." The other statement was made by Napoleon Ledochowski, the author's teacher, whose family had been intimate with that of Chopin. He said: "After you have studied the

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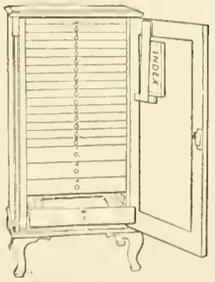

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laws of form and composition you will find that although they are much more complex, the works of Chopin are based upon the same fundamental principles as those of Mozart and Beethoven, and you will find them susceptible of analysis."

This indicates the problem which Mr. Kelley set himself to solve, and in doing so critically examines many of Chopin's compositions.

Clarke's Standard Organ Building, for Clergymen, Church Officials, and Organists. By William Horatio Clarke. Richard G. Badger, Boston. Price, $2.00, net; postage, 12 cents.

How often has it proved to be a fact that a committeeman or other church official uninformed as to the special conditions involved in the planning and purchase of an organ has unwittingly contributed to partial failure in the project The author has had practical experience which fits him to handle the subject in an authoritative manner. For some years he was the proprietor of an organ factory and every detail of construction passed under his inspection. In addition he had a high standing as a player, and has placed to his credit a number of volumes of organ music and literature. We can therefore most unhesitatingly recommend *Standard Organ Building* as a text-book by which church authorities may safely be guided in negotiating for the purchase of an organ. Of particular value are the last thirty-five pages in the book, which contain general information as to value, specifications, contracts, responsibility, tests of an instrument before acceptance, guarantee, and other details of a business character essential in the negotiations.

[Shortly before going to press with the above, word was received by the Editor of the death of Mr. Clarke, December 11.]

Part Songs for Female Voices. Designed for Colleges, Normal Schools, and High School Glee Clubs. By Shilo Shaffer Myers, Mus. Doc. American Book Co. Price, 20 cents.

This is a collection of favorite songs arranged as trios and three-part choruses, with some compositions by the compiler, twenty-five numbers in all. The book should meet with favor among school supervisors of music.

———*———

GENERAL NEWS ITEMS

WORK has been begun in San Francisco on a million-dollar music hall which will have a seating capacity of 11,000. This hall will be used for a continuous music festival during the Panama Exposition.

HILLGREEN & LANE, of Alliance, Ohio, have offered to the American Guild of Organists to provide a prize of $100 for the best organ composition. The competition closes March 15, 1914. All inquiries should be addressed to John Hyatt Brewer, 88 South Oxford Street, Brooklyn, N. Y.

MRS. KENNEDY-FRASER, a Scottish authoress, who has made a compilation of the old Celtic songs of Scotland, gave a lecture recital on the subject before the MacDowell Club of New York, early in December, assisted by her daughter, Miss Eilidth Kennedy-Fraser. These songs have recently been published by Boosey & Co.

GEORG SCHUMANN'S oratorio *Ruth* was sung by the Oratorio Society of New York, Louis Koemmenich, conductor, December 5. The soloists were Florence Hinkle, Mildred Potter, Putnam Griswold and T. Foster Why. December 26 and 27 the Society sang *The Messiah.*

BOWDOIN COLLEGE offers a prize of $50 for the best musical setting of the new college song, *Forward the White,* the contest to close April 1, 1914. Copies of the poem may be obtained by application to Prof. E. H. Wass, Bowdoin College, Brunswick, Maine.

SIR FREDERIC H. COWEN, the English composer, has recently published a volume of reminiscences under the title *My Art and My Friends.* It is full of interesting incident and comment upon musical matters.

THE Barrére Ensemble, of New York City, gave a series of expositions of classical and modern chamber music at different universities. December 1, at Yale; December 4, at Harvard; December 12, at Princeton.

HARVARD UNIVERSITY is building a new home for the Department of Music, the same being made possible through the anonymous gift of $80,000 from a graduate and an endowment fund of $50,000 raised by subscription. It will contain a hall with a seating capacity of 600, with large stage and organ.

THE *Musical Leader,* of Chicago, makes the announcement that Humperdinck is coming to New York City next season, and will teach composition at one of the schools of music in that city.

PRIZES for musical work will be offered at the Panama-Pacific International Exposition, San Francisco, in 1915. $20,000 will be contested for in the chief choral competition and $10,000 for male choral organizations in the International Eisteddfod. Other competitions will be in solo, recitation, musical, and poetic classes.

PITTSBURGH is to have a musicians' club. This adds another to the growing list of men's musical clubs. We hope to be able to report other new organizations during the coming year.

THE Marshall Field & Co. Choral Society, of Chicago, founded in 1907, now has a membership of nearly 200 singers. Heretofore one concert has been given each season. The number has been increased the present season the first having been given December 4, the second being set for April 16, 1914.

THE Aeolian Choir, of Brooklyn, Mr. N. Lindsay Norden, musical director, gave a concert of Russian music, November 19, the program consisting of *a cappella* music. Three other concerts will be given by the choir during the season.

MISS HELEN WARE, a young Philadelphia violinist, made her début at a private recital in the ballroom of the Bellevue-Stratford Hotel, November 18. Miss Ware has made a specialty of Hungarian music.

THE *Quartetto Triestino* sends THE MUSICIAN a set of their programs for the present season. Among the compositions unfamiliar to American audiences we note a quartet in G minor by Roger-Ducasse, one in Eb Op. 109, by Reger, a quintet in B minor. Op. 7, by Perinello, and a quintet in E major, Op. 2, by Giorgio Széll, a Viennese composer.

IN the eleventh annual competition for the W. W. Kimball Co. prize of $100, offered by the Chicago Madrigal Club, D. A. Clippinger, conductor, the prize was awarded to Mr. Louis Victor Saar, of Cincinnati.

THE Board of Education of New York City will continue its series of public lectures on music and recitals during the present season. Mr. J. S. Van Cleve, Mrs. Mary Gregory Murray, and Miss J Katherine Hand are among the lecturers announced at the beginning of the season.

BUSONI has accepted the position of director of the conservatory at Bologna, and will also be conductor of the symphony orchestra of that city.

THE Philharmonic Orchestra, New York City, will co-operate with the Wage Earners' League in three great concerts at the Madison Square Garden. The orchestra will be enlarged and celebrated artists will assist. The price for admission will be small on account of the great seating capacity of the hall.

GENERAL NEWS ITEMS

OPERA, seven nights a week, ten months a year, is the record of Berlin, according to one who claims to have gone over the figures carefully.

THE People's Choral Union, of Boston, F. W. Wodell, director, will include *Elijah* in this year's program.

PITTSBURGH is to have a series of concerts this fall and winter by a local orchestra of forty men under the direction of Carl Bernthaler. These concerts will be given in Carnegie Hall and will include local soloists.

THE following committee of the Illinois Music Teachers' Association is at work preparing an outline for examinations in the various branches of music: D. A. Clippinger, chairman; Rossetter G. Cole, Walter Spry, Herbert Butler, Victor Bergquist, F. W. Westhaff. Those who pass the tests will receive from the association a certificate of efficiency.

HAROLD BAUER will give a series of private recitals to students of the Institute of Musical Art, New York City, and will also conduct a series of criticism classes for advanced pupils.

A Verdi Choir has been established in Rome, growing out of the Verdi Centenary, for the performance of classical Italian music. For the education of its members the city authorities will provide a school in which promising pupils will receive free instruction in singing.

ACCORDING to the New York *Evening Post,* New York music lovers had an opportunity to attend 381 high class concerts and 300 lighter musical entertainments last season. The indications are for an equally busy season this year.

BERLIN is to hear *Parsifal* at the Royal Opera the present season, and Charlottenburg, a famous suburb of the capital, is also to have performances.

PROF. H. OPPENHEIM, a German specialist in nervous diseases, denounces the custom of having music in hotels and restaurants.

THE library of the New England Conservatory, Boston, recently received the gift of the entire music library of the Boston Singing Club, which was disbanded on account of the removal of the director, Mr. H. G. Tucker, from the city. The collection consisted of part songs and other choral works.

INTEREST in music festivals still holds good in some parts of England. The last Gloucester Musical Festival had a surplus of nearly $8,000. *The Messiah* and *Elijah* drew the largest audiences.

AT the request of the Emperor William the various choral societies of Germany are to include in their repertoires a collection of German folk songs recently made under royal patronage.

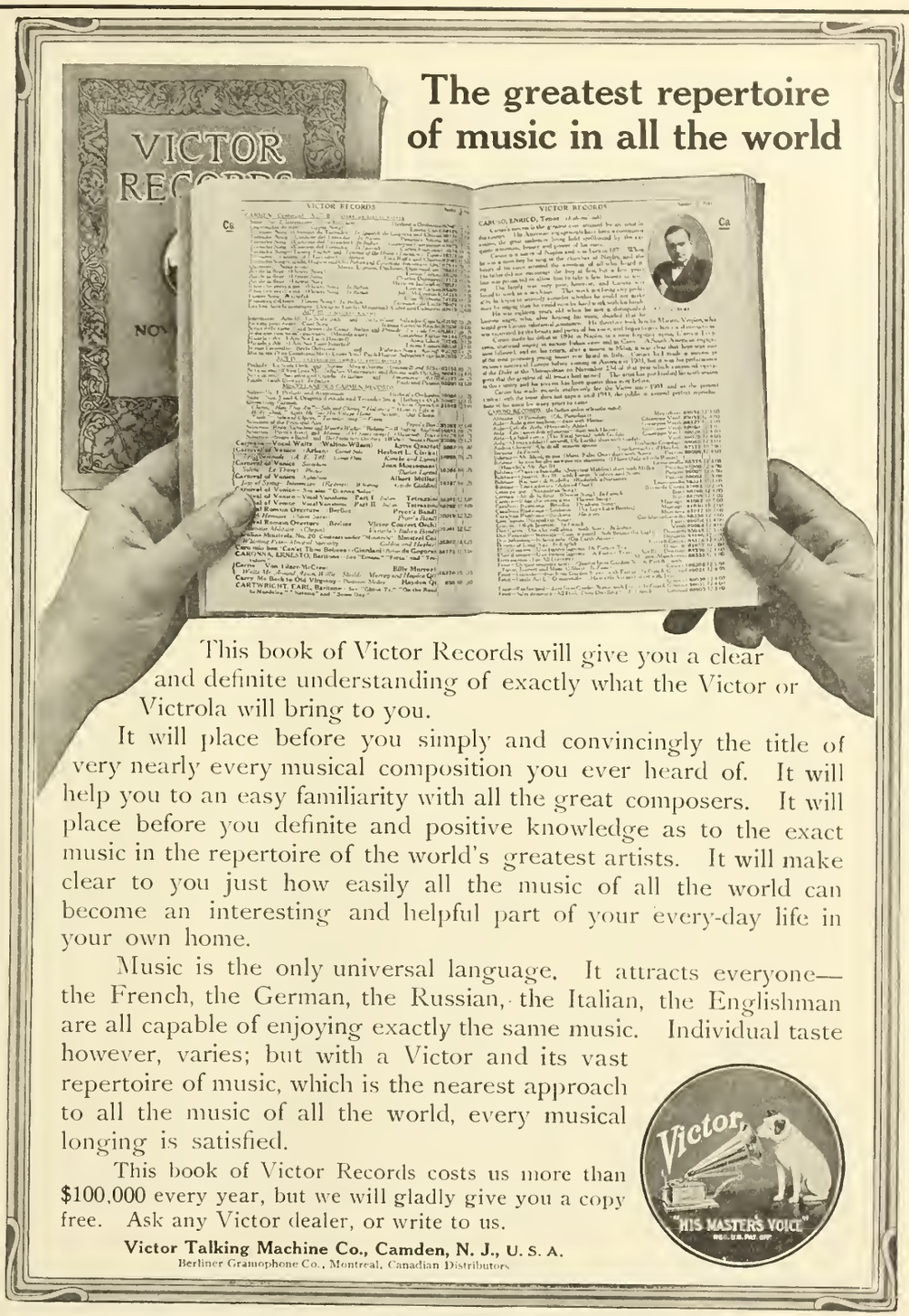
THERE seems to be ground for the hope that Felix Weingartner may be secured as conductor for the Boston Opera Company for a series of years.

THE Royal Philharmonic Society of London is now in its 102d season. There will be seven concerts during the present season.

TWENTY-EIGHT seasons is the record of the Kneisel Quartet. Among the numbers to be used this season we note a quartet in D minor, Op. 45, by G. W. Chadwick.

HENRY A. LANG, of Philadelphia, won the $100 prize offered by the Sinfonia Fraternity for the best piece of string quartet music. Mr. Lang was born in New Orleans in 1854, but after completing his musical education in Germany located in the North.

THE Modern Music Society, New York, Benjamin Lambord, conductor, has entered upon its second season and will give two concerts at Aeolian Hall and four matinée musicales at Rumford Hall, together with lectures given by Mr. César Saerchinger. These lectures are given as an educational factor, in preparation for the concerts.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MR. ALBERT SHERMAN HILL and his pupils gave an evening of music at Mr. Hill's studio, Greensboro, N. C., the program consisting of piano and vocal numbers.

THE Pennsylvania State College Male Quartet, under the direction of Mr. Clarence C. Robinson, made a trip to the Panama Canal Zone as guests of the U. S. government during the Christmas vacation, to give a series of concerts at the various Y. M. C. A. clubhouses.

PROF. H. C. MACDOUGALL, of Wellesley College, will deliver a series of Extension Lectures at Brown University, Providence.

MRS. ELISE FELLOWS WHITE, violinist, of Skowhegan, Me., is doing considerable work in concerts and recitals in Maine schools and cities.

MR. ALFRED PENNINGTON, organist, gave a "Twilight" organ and choir concert at Immanuel Baptist Church, Scranton, Pa., Thanksgiving afternoon, with the assistance of the choir.

MR. EDWIN ARTHUR KRAFT, organist of Trinity Cathedral, Cleveland, gave an inaugural recital in the First Presbyterian Church, Nashville, Tenn.

THE VON ENDE SCHOOL OF MUSIC, New York City, gave an invitation concert December 6, the program being played by Anton Witek, violinist, concertmaster of the Boston Symphony Orchestra, and Mrs. Vita Witek, pianist.

Two special musical services were held at the Church of the Covenant, Washington, D. C., recently. November 30 the music was selected from Wagner's works; December 7, Gounod's *St. Cecilia* mass was sung. The choir is under the direction of Mr. Sydney Lloyd Wrightson

MR. ROBERT E. AUCHENBACH, organist of St. John's Reformed Church, Reading, Pa., gave a recital and concert, assisted by the choir, November 18.

PUPILS of Mr. G. Frank Martin, Lynn, Mass., gave a recital of piano music November 22. Seventeen pupils assisted in the program.

AMONG the recent recital activities at the Faelten Pianoforte School, Boston, we notice one on December 6, when a number of pupils from the beginners' class gave a demonstration.

DR. ORLANDO A. MANSFIELD, director of the department of music, Wilson College, Chambersburg, Pa., gave his fourth recital at the college November 29.

PUPILS from the violin, piano, and singing departments of the Von Ende School of Music, New York City, gave a recital, November 14.

MISS PAULINE SIEGAL, of Orange, N. J., a pupil of Mr. Russell Snively Gilbert, played a successful piano recital several weeks ago at Mr. Gilbert's studio.

A RECITAL was given at the Normal Conservatory Indiana, Pa., in November, by Mrs. Edna A. Cogswell, pianist, and Mr. Orley See, violinist. An analysis of each composition was given by Mrs. Cogswell.

MR. WILLIAM JOHN HALL, of St. Louis, arranged a recital by a number of his vocal pupils November 15. American composers were largely represented on the program.

J. WARREN ANDREWS, organist of the Church of the Divine Paternity, New York City, assisted by John Barnes Wells, tenor, and Miss Estelle Harris, soprano, gave an "Afternoon of Sacred Music" November 16 at the church.

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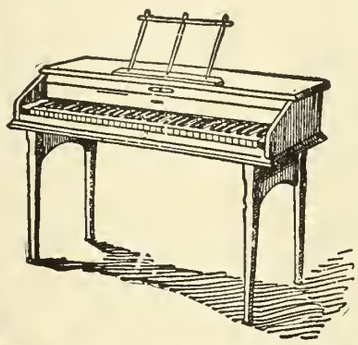

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MR. ERNEST PRANG STAMM, of St. Louis, sends us a program of his last organ recital at the Church of the Holy Communion.

MR. CHARLES WASHBURN, baritone, gave a song recital at the University School of Music, University of Arkansas November 22.

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Mme. Gadski: *Annie Laurie,* Scott. Sung in English by a favorite opera singer.

Geraldine Farrar: *Alleluja,* from a motet, *Exultate,* by Mozart.

Mme. Schumann-Heink: *The Kerry Dance,* Molloy. The favorite contralto sings this in English.

Margarete Matzenauer, mezzo-soprano: *Return victorious* (Ritorna vincitor), from *Aïda.* A fine opera number.

Pasquale Amato, baritone: Scene and romance from *The Two Foscari,* opera by Verdi, *My beating heart.*

Clarence Whitehill, baritone: *Lord God of Abraham,* from *Elijah.*

John McCormack, tenor: *A farewell,* by Liddle, sung in English, and *Sospiri miei, andate ove vi mando* (My sighs are wafted on the breeze), by Bimboni, sung in Italian.

George Hamlin, tenor: *Siciliana,* from *Cavalleria Rusticana.*

Jan Kubelik, violinist: Two movements from Handel's sixth sonata, *Adagio* and *Allegro.*

Mischa Elman, violinist: *Meditation* from *Thaïs.*

Lambert Murphy, tenor, and Reinald Werrenrath, baritone: *Swear in this hour* (Solenne in questi ora), duet from *Forza del destino,* opera by Verdi; a powerful dramatic number.

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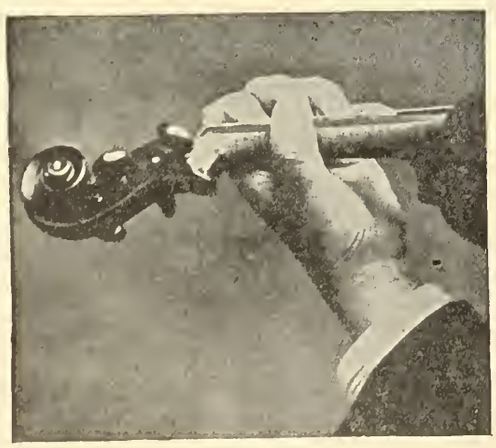

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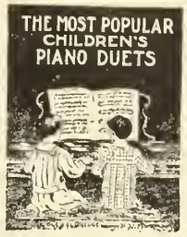
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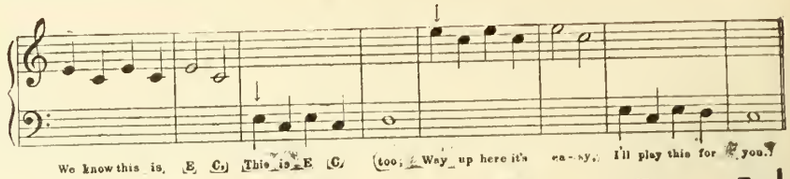

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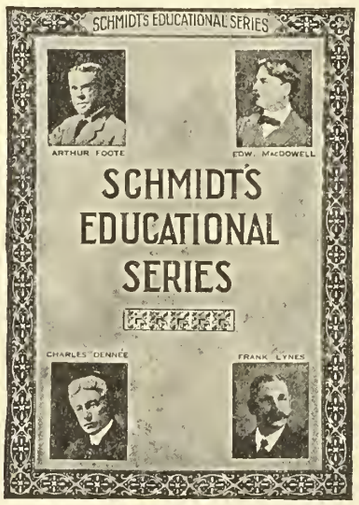

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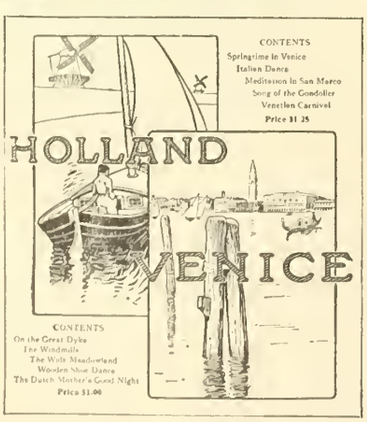

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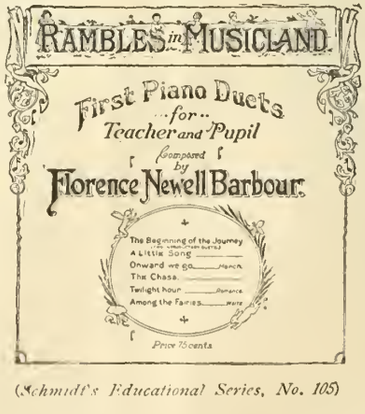
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ARTHUR P. SCHMIDT

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REMINISCENCES OF HAYDN IN VIENNA

By EDWIN HUGHES

VIENNA of the eighteenth century was the cradle in which were nurtured the seeds of that golden age of music which names Haydn, Mozart, Beethoven and Schubert its gods, and which marked the final breaking away of the German art of tone from Italian influences and the establishment of new ideals which were to culminate in a series of musical creations to which the whole world looks up to this day as the very pinnacles of the art.

HAYDN'S BIRTHPLACE IN ROHRAU, LOWER AUSTRIA

Early in the third decade of that century, in the ittle village of Rohrau in lower Austria, was born Joseph Haydn, son of a wagon-maker, and afterwards the creator of that form of musical composition whose later growth has made that greatest neans for the expression of musical ideas, the symphony orchestra, an artistic necessity in every center of culture.

The boy's talent soon exhausted the musical possibilities of Rohrau and vicinity, and being possessed of a particularly fine soprano voice, he was aken up to the metropolis by Hofcapellmeister Reutter, who had heard him sing and was astonished at his talent, and there installed as chorister n St. Stephen's Cathedral. Visitors to the famous ld church, whose single Gothic spire is surpassed n beauty by no second in Europe, will find little ifficulty when standing in the dimly-lighted nave nd looking into the choir, rich with heavy wood rving on each side, in imagining themselves back the time of powdered wigs and knee breeches.

In addition to Haydn's studies at the choir-school, hich included Latin, arithmetic, writing, religion nd his choir work, he found time for the study of either the violin or piano, but during his ten years at the choir-school he made good progress, putting the time when his companions were out at play to good use in the practice of the piano, particularly. The fact that he used to take his "piano" (evidently a table clavier) "under his arm" and march upstairs with it to the garret where he could practise undisturbed, gives some idea of the size and character of the instruments of the time.

From his first years in the choir-school he was constantly scribbling notes on every possible scrap of paper, and had later the "great pleasure" of giving music lessons to two others of his brothers who were also admitted into the school, thanks to the remarkable gifts exhibited by Joseph. Life at the school was not happy in every respect, as the food was so scanty that he went hungry more often than the contrary. This, however, was a great incentive to industry. He used every effort to make his singing as beautiful as possible in order to be invited to perform at houses where he might be sure at least of a good supper.

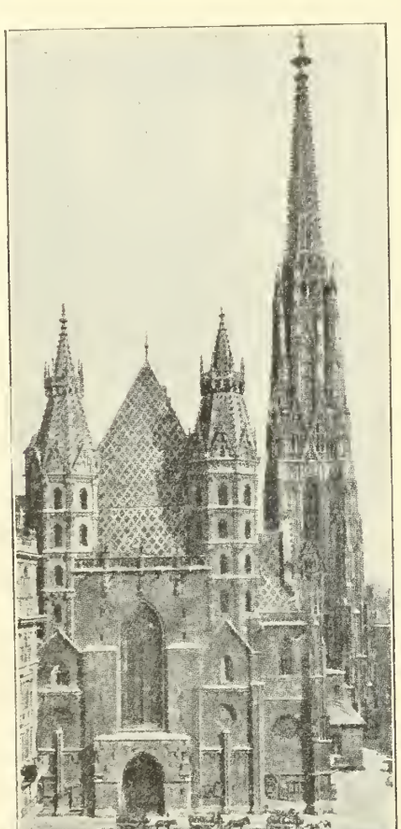
Schönbrunn, the Versailles of Vienna, has also its reminiscences of the choir-boy, Joseph Haydn. The palace with its adjacent French gardens and its green terraces rising to the Gloriette, where Maria Theresia used to hold her tea parties, was then in the course of building, and Haydn, together with the other choristers, was called thither for the Whitsuntide services. During their free time, Haydn and some of the other boys swarmed up the scaffolding of the building and raised a perfect bedlam on the loose boards of the flooring. Suddenly a fine lady appeared, who was no other than Maria Theresia herself, and who ordered one of her men servants to chase the boys out of the building and threaten them with a sound thrashing if they were ever found there again. This only roused Haydn's boyish daring to attempt the same feat on the following day, with the result that he was caught in the act and received his full measure of the promised thrashing. Many years afterwards, when Haydn was in the service of Prince Esterhazy, the Empress Maria Theresia was visiting the Prince at his castle in Hungary. Haydn placed himself before the Empress and with a most elaborate bow expressed his most obedient thanks for the thrashing at Schönbrunn. The Empress was greatly amused and, amid much laughter, Haydn was called on to repeat the story of the whole occurrence.

The choir-boy days were soon to end, however, for in 1749, when he was in his 18th year, Haydn's voice broke. The Empress hearing him sing on a festival day at Klosterneuberg said jokingly to Reutter, the choirmaster. "Haydn doesn't sing any more, he only crows!" There was no further use for him in the choir and he was compelled to step out into the big world that he knew absolutely nothing of, helpless as a child, without money, and with only three old shirts and a worn-out coat by way of wardrobe. An acquaintance, a tutor who lived with his wife and child in a small room under the roof, offered him shelter for the moment, and now began the most difficult time in the young artist's life, years of struggle and penury, relieved by little except the satisfaction which the practice of his chosen life work gave him. He resisted every effort of his parents to have him enter the church and bent every energy to his composition, giving lessons on the piano for his board at the house of a friend.

The years after his enforced departure from the choir-school are best characterized by his own description. "For eight years I led a most miserable life, giving music lessons to children to earn a bare existence. The genius of many an artist is killed by such drudgery, which robs the developing talent of that most necessary thing, time for study. I should never have gotten out of the rut had my desire to compose not made me continue my work until far into the night." And still in his later years he said to one of his friends, "When I sat

there at my old worm-eaten piano, I envied no king on earth!"

Haydn lived at the time in the Michaeler House on the Kohlmarkt in Vienna, and the building, although one of the oldest residence houses in the city, is still to be seen. Its end faces on the Michaeler Place, just to the left of the church of the same name and opposite the new Burg Tor (castle gate), the site of the old Burg Theatre, where, some fifty years later, *The Creation* had its first public performance. The house was in what was then the most fashionable part of the town, but



CATHEDRAL OF ST. STEPHEN, VIENNA

Haydn's quarters, which consisted of a tiny room just under the sloping tile roof, were anything but elegant. The room possessed not even so much as a stove, and often on a frosty winter's morning Haydn was compelled to run down the five flights of stairs and fetch himself water from the pump to wash, as that in the pitcher had usually frozen stone hard during the night. The lower stories of the house contained as elegant apartments as were to be found anywhere in the city, however, and one of the members of the Hungarian nobility made his Vienna home there, Prince Esterhazy, whose son, Paul Anton, was to become Haydn's first patron.

He composed constantly and such was his lack of knowledge of the world that he felt himself much honored when his pieces were accepted for publication, not knowing that the music dealers made quite good business out of them, and standing often before a show window where one or the other of his pieces was exhibited with the feeling of greatest pride and self-satisfaction over the fact. His inborn good humor led him to the playing of many practical jokes, and served at the same time to keep his spirits buoyant at a time when the realization of his artistic ambitions seemed infinitely remote.

Ph. E. Bach's *Essay on the Proper Method of Playing the Piano* became an inspiration to further study of this instrument, and his companionship with the composer and violinist, Von Dittersdorf, offered stimulation to work on the violin. Beethoven and Mozart later joined Haydn in his admiration of Bach's work as the most admirable method for the piano which had yet appeared. But it was not only as piano pedagogue that Haydn admired Ph. E. Bach. As composer his piano sonatas were for Haydn a great source of inspiration, that source, in fact, from which sprang Haydn's greatest gift to the form of music, namely, the sonata and the symphony as we know them today.

Besides Ph. E. Bach, the other great influence during these years of Haydn's musical ripening was the Neapolitan composer, Nicola Porpora, who belonged to the school of Italian opera writers which at that time dominated the whole of musical Europe, and who lived in Vienna from 1753 to 1757. Haydn's theoretical studies were elaborated under Porpora and he learned much also of the art of vocalization and the Italian language by playing accompaniments at the singing lessons which Porpora gave, earning his own violin lessons in composition by this means. Porpora was a gruff master, with all that contempt for German musicians which the Italians of the period had. "Donkey," "countryman," "numbskull," were the favorite expressions hurled at young Haydn, alternating with frequent pokes in the ribs, and, for a time, Haydn even occupied the position of servant in his apartment, blacking Porpora's shoes and doing other menial tasks.

BARNABITE CHURCH

He had already begun to try his hand at the composition of string quartets, which were everywhere well received, and, in order to eke out his meagre livelihood, obtained the position as organist at the Barnabite Church in the Mariahilferstrasse, in front of which a fine statue of Haydn now stands.

The manner of writing for the four instruments of the string quartet as we know it today originated with Haydn. Not only is the form of composition known as the "Quartet" a creation of Haydn, but the manner of handling the four voices of the quartet, giving to each a more independent melodic line than had hitherto been known, making each a complete individuality—in itself, this epoch-making novelty of treatment is one of Haydn's greatest claims to his position among the musical gods.

In 1759 Haydn finished his first symphony (in D major). There had been "symphonies" before Haydn's day; indeed, the introduction to the Italian operas of the time were usually known as "symphonies," consisting of an *Allegro*, an *Adagio* and another *Allegro* to close. Haydn elaborated each of these movements, as with his string quartets, gave to each an independent character, and added, as a fourth part of the cyclic form, the minuet. Here again, as in the composition of his string quartets, it was not only in the form of the work that Haydn's genius achieved such an advance over what had gone before, but it was especially in the freedom in handling the different members of the or-

STATUE OF HAYDN

chestral choir that he pointed out paths hitherto undreamed of.

At this time Haydn was "music director" of Count Franz von Morzin, a Bohemian nobleman who spent his winters in Vienna and his summers at his estate, Lukavez, where he kept a private orchestra. His position with Count Morzin would doubtless have been a permanent one had it not been for one stipulation on the part of the Count; his "music director" must be a bachelor. This agreement Haydn had perfectly complied with until he was twenty-seven years of age, but to this year belongs the sad tale of his unfortunate marriage, which brought him a great deal more unhappiness than the loss of his position with Count Morzin.

There lived in the Ungargasse a wig-maker by the name of Keller, who had often given Haydn financial assistance in his less fortunate seasons, and who now, in the fall of 1760, entrusted his two daughters to his care for musical instruction. The younger of the two exerted such a charm over Haydn that he fell desperately in love with her. To his great chagrin, however, she herself chose to enter a nunnery instead of marrying him, and shortly afterward the wig-maker said jokingly to Haydn, "Why don't you marry my eldest daughter?" And Haydn—did it! Why he let himself be led into such a situation will never be clear. Was it out of gratitude to Keller for his assistance in the past, was it from his ignorance in worldly matters or awkwardness in dealing with such a situation, or was it for the mere sake of being married?

In any case it was not long before he had good

reason to regret his rash step, for in the shortest possible time after their marriage Haydn discovered that his wife was a Xantippe and worse. She had so little appreciation of her husband's genius that Haydn once exclaimed to a friend, "It is all the same to her if her husband is a shoemaker or an artist!" Fights were of continual occurrence, as she often went out of her way to arouse the ire of her otherwise good-natured spouse, using, for example, some of his musical manuscripts to put on the bottom of her pans when baking a cake, whereby many of Haydn's older scores were probably lost. In spite of his good heart and his equable temper, Haydn could never overcome his antipathy for his wife, and as an old man, some years after her death, when he was showing an acquaintance through his apartment, he paused before the picture of a woman, pointing up to it with the words, "That is my wife; she used to make me furiously mad sometimes." Finally he could stand it no longer, and after trying over thirty years to get along with her, he sent her to Baden, near Vienna, where she died in 1800.

In 1761 Haydn became director of Prince Esterhazy's private orchestra, on the recommendation of his former patron, Count Morzin, and from this time on for many years spent a great part of his time at the Prince's country seat in Eisenstadt, just over the Hungarian border. Freed from all financial cares, he now had the long-wished-for opportunity to develop his talent under the most auspicious circumstances. The Prince kept a small but excellent orchestra, which was augmented, according to the custom of the time, by servants from his retinue, as well as by members of his clerical force. In addition there were a small chorus and several soloists.

Haydn was raised to the rank of an officer and placed at the head of the entire musical organization. He was required to appear daily in the Prince's ante-chamber for directions in regard to the musical productions at Eisenstadt, to compose music for the orchestra as it was wanted, and to give instruction to the singers. The orchestra immediately showed a wonderful degree of improvement under Haydn's inspiring leadership, and, on the other hand, the opportunity of working with such a band of musicians was in itself an inspiration to their director, whose symphonies soon began to be known far and wide as the finest works of the period. Of his work in Eisenstadt Haydn said in his later years: "The Prince was always highly satisfied with my compositions. As director of the orchestra I had the opportunity to make experiments, to observe what was effective and what not, to improve my own works, and to attempt innovations as much as I pleased. Cut off as I was from the entire world, my work could not be otherwise than original, for there was no one to hold me to the beaten paths of musical composition."

The Prince took Haydn to Vienna only for a few months during each winter, and, from spending so much of the year in the fresh, open country, Haydn became a profound nature lover. The effects of his close communion with the rural goddess showed themselves not only in his ruddy good health, but also in his compositions. The titles of his first symphonies, composed in Eisenstadt, *The Midday, The Morning,* in which he sought to give expression to the emotions aroused by the fresh countryside, indicate how large a part in his life this love of nature played, and many of the most beautiful passages in his last works, *The Creation* and *The Seasons,* owe their freshness, their closeness to nature, to the youthful emotions aroused in Haydn by his life in Eisenstadt.

As most of the pictures of Haydn in general circulation today are idealized beyond all recognition, along with those of Mozart, Handel, Bach, Beethoven, Schubert and other great composers who lived before the day of the camera, a description of his appearance may at least serve to bring the true Haydn a little nearer to present-day eyes. He was thin, but strongly built, somewhat under medium height, and the lower half of his body seemed too small for the upper, possibly on account of his old-fashioned mode of dress. The most pronounced of his features were his large, Roman nose and his thick, protruding under lip. The face was very brown in color, and covered with smallpox scars; but a pair of fiery brown eyes gave life and expression to the whole. His entire figure and physiognomy gave the impression of reserve and a mild seriousness, but in conversation his features took on a good-humored smile, which seldom, however, got so far as a laugh. He considered himself very ugly, and used to tell a story of a nobleman and his wife who could not bear him on account of his looks. During the whole of his long life he stuck to his powdered wig in spite of all the changes of fashion, a habit that in a measure detracted still further from his appearance, as the wig hid his broad, finely arched forehead in part.

He was a man of great amiability, fond of a good time and a joke, the very embodiment of eighteenth century Viennese *gemütlichkeit.* The simplicity of his manner of living insured him good health until his last years, and his rather limited intellectual horizon gave him that inner freedom and joy of living which belong to those who know not the doubt which comes with a closer contemplation of the deeper problems of life. Thus a certain lightness of spirit, a joyousness over the very fact of existence, was the keynote of his being from the time when his entrance upon his duties at Eisenstadt freed him from financial cares, and, needless to say, his music is full of the reflection of this spirit. Coupled with these characteristics was the fact that in spite of the fame which he enjoyed to such full measure throughout his long life, he never displayed any of that haughtiness which characterizes so many of those who have achieved position and honor in the world of music.

Of his method of composition it is related that he worked always at the piano, in contradistinction to the usage of many of the other great composers. He was a great lover of humor in music, the true forerunner of Beethoven in this as in many other respects, and he made frequent experiments in program music, not only in the well-known last oratorios, but also in his earlier works, depicting as he expressed it, "moral characters" in some of his symphonies.

During one of the winter months of 1781, while he was in Vienna with his patron, occurred his first meeting with the young Mozart, from whom comes the name "Papa" Haydn. Haydn was indeed a musical father to Mozart, who dedicated the six quartets begun in 1782 to his elder friend as an expression of the debt which he owed him for, "It was from Haydn," said Mozart, " that I first learned how to write a quartet."

The years of what was an artistic imprisonment from the world at large in the little Hungarian village began to grow more than irksome to Haydn, who longed for a closer contact with what was going on musically outside of Eisenstadt than a month or two of residence in Vienna each winter could give him. Prince Nicolaus, who was then the head of the Esterhazy family had, contrary to general feeling, an abhorrence for life in Vienna, and cut his visits to the metropolis as short as possible, in consequence. The lure of the *Kaiserstadt* had been ever a strong one for Haydn, but he had promised the Prince to remain in his service as long as he lived, and was as good as his word. Suddenly came the desired freedom, however. Prince Nicolaus died, and as a crowning deed to his relations with Haydn, left the latter a pension of 1,000 gulden a year, to which the succeeding Prince, Paul Anton, added 400 gulden, stipulating only that Haydn should retain the title of "Conductor to Prince Esterhazy," and giving him otherwise his full freedom to go where he liked.

Haydn's triumphs in London, which followed his nearly thirty years of service as music director to the Esterhazys, the bestowal on him of the doctor's degree by the University of Oxford and countless other honors by the nobility and the public of England, together with the story of the results of this new inspiration, the creation of a wonderful new series of compositions, do not belong properly within the scope of this article. Not only did it give Haydn's artistic ambition the greatest possible satisfaction, this triumphal series of concerts in London, but it also raised his fame to the highest pinnacle in his own country, and he was now looked on as the foremost German master of the art of tone. The financial outcome of his two London journeys was so gratifying that Haydn was placed out of all possibility of want for the remainder of his life. In 1793 he purchased the house in what is now the *Haydngasse* (then the *Kleine Steingasse*), in Vienna, part of which he occupied until the time of his death in 1809.

HAYDN'S HOUSE IN VIENNA

At the time of the purchase, and indeed for many years after, the house was far away from the busy life of the metropolis. One has to pay a visit to a present day Vienna suburb like old-fashioned Grinzing to be able to imagine how the suburb of Windmühle looked at the end of the eighteenth century. Now, of course, the *Haydngasse* is quite a part of the city; the ugly five and six story modern flat-houses have taken entire possession of this quarter, as elsewhere, and only here and there stands a low, two-storied house which dates back a hundred or more years.

The Haydn house is quite similar in plan and appearance to the Schubert birth-house in Vienna. In the middle of the ground floor a large double-door leads directly into the court around which the house is built. Originally the house had only the one floor, but during Haydn's second journey to London (1794-'95) an additional story was built, so that it was 1797 before everything was in readiness for the owner to move in. Within the court, stairways lead to the upper apartments, the one to the right to that portion of the house which was occupied by Haydn. From the windows of his rooms one still has a glimpse of a little green garden below, but the further view, which may have been a very pleasant one in Haydn's time, is now completely obstructed by the towering, dingy walls of apartment houses of later construction.

A thousand memories cluster around this little building. Here Haydn composed the Austrian national anthem, the world-famous *Kaiserhymn,* and from this same house came forth the two last works of the master, the oratorios *The Creation* and *The Seasons.* It is not difficult to picture the short, stocky figure of Beethoven trudg-

ing up the narrow street and entering the low doorway with a bundle of manuscripts under his arm to be looked over by "Papa" Haydn, although the visits were not to continue so very long, as Beethoven was already beginning to tread paths which led so far afield that his old friend and teacher soon found it impossible to follow his musical innovations, and dubbed him the "Grand Mogul" on account of his overweening self-assurance and his refusal to be bound by ancient customs of music making. The two occupations of the city by the French troops in 1805 and 1809 were witnessed with much sadness of heart by Haydn from this same house, and here he received many a famous caller who came to do him honor, such as Weber, Cherubini, Admiral Nelson and Marshal Soult.

SCHWARZENBERG PALACE, VIENNA

Still another monument which brings up memories of Haydn in Vienna is the Schwarzenberg Palace, still standing in all its beauty, one of the buildings of the city which is familiar to every traveler. Here Haydn's oratorio, *The Creation*, had its first performance, in 1799, before an invited audience.

Returning to the little house in the *Haydngasse*, the principal reliquary for Haydn memories in Vienna, we find much there of interest. The last bombardment of the city by the French, in 1809, found Haydn in a very poor state of health, and the excitement did much to hasten his end. On May 10 rang out the first heavy cannon shots from the nearby village of Mariahilf. A trembling seized the old man and he fell into convulsions. He recovered himself shortly, but the sight of the French troops within his beloved city brought about a state of heavy depression which he sought to shake off during the days which followed by playing over the *Kaiserhymn* repeatedly on the piano. On May 26 he played his beloved composition three times, one after another, with deep feeling; this was the last time he ever touched the instrument. On May 31 he was dead.

On account of the French occupation his funeral was a very simple one, although the French authorities accorded his death all due honor. He was buried in the Hundsturmer Cemetery, which has now long ceased to exist, and eleven years later, at the wish of Prince Esterhazy, his remains were removed to Eisenstadt, where they now rest, with the exception of his skull, which is on quite unnecessary exhibition in the museum of the Vienna Conservatory.

In 1840 a memorial festival was held at the little house, and the present tablet was affixed to the façade. The name *Kleine Steingasse*, which the narrow street had always borne, was changed in 1862 to *Haydngasse*. In 1899 the efforts of the Haydn House Society had progressed so far that enough material was collected to establish a museum in a portion of the master's former apartment, and in 1904 the house was purchased by the city of Vienna as a perpetual memorial to one of the city's noblest sons.

The two rooms of the apartment which have been set aside for the museum were those probably most used by the master. At any rate, the first which one enters is the room in which he died, and the attendant points out even the very spot where his bed stood. There are his desk and chair, his sofa, and one of his pianos, bearing the name of its maker, "Joh. Jacob Könicke, city instrument maker, Vienna, 1796." The color of the keys is just the reverse of what we are familiar with today, the black keys being white and the white keys black. The compass of the instrument is five octaves, beginning from the third F below middle C. The action is as light as air, so that one can almost get a tone by breathing hard on the keyboard.

Pictures galore of Haydn and his contemporaries adorn the walls, also of the second room. Both rooms seem of the tiniest dimensions when one is accustomed to the modern Viennese apartment house, but they would compare in size with the average rooms of a newly-built American flat.

The cases in the rooms contain some interesting relics; letters in Haydn's careful handwriting, two of his favorite snuff boxes, for Haydn was addicted to this manner of enjoying the weed, the original editions of a number of his compositions, among them the *Kaiserhymn*, the last quartet, *The Creation* and *The Seasons*. Also there is one of the visiting cards which he used in his old age, bearing his name in Roman letters and a quotation, set to music, from one of his vocal quartets, which runs as follows.

Hin ist alle meine kraft—alt und schwach bin ich; in English: "All my strength is gone—old and weak am I."

With this same phrase, also, he closed his last, unfinished string quartet, No. 83, feeling himself unable to complete the work.

In the museum of the Vienna City Hall are also several former belongings of Haydn, including a small colored wax bust of himself, evidently a quite good likeness, a pencil and case, two notebooks, and a writing box, bearing on its top a water color of the scene in the Festival Hall of the University of Vienna, on March 27, 1908, when Haydn's *Creation* was performed in Italian, under Salieri's direction. Already very weak and old, Haydn appeared at the production and was accorded a tremendous ovation. The picture represents Princess Esterhazy, next to whom he sat, throwing her shawl over his shoulders to protect him from the draft. He was so touched and overcome by the enthusiasm with which his appearance was received, together with the splendid performance of his work, that he had to leave the hall after the end of the first part of the oratorio.

In the museum of the Vienna Conservatory, besides the skull of the composer, so tastelessly displayed, are the manuscripts of six quartets composed in 1771, also of six composed in the following year, also a piano of Haydn's of an earlier date than that in the house in the *Haydngasse*. The compass includes the usual five octaves, and the hammers and strings are so tiny that one hesitates almost to touch the keyboard, for fear the whole instrument may fall to pieces. There is not even a damper pedal, and it would take fully nine of the lower keys, which are black, according to the custom of the time, to make the stretch of an octave on a modern piano. The whole affair is much smaller and lighter than a practice clavier, and it would really not have been so very difficult to carry such a piano under one's arm to the garret. It is impossible to imagine the wonderful *Andante con variazione* in F minor being given its full worth on such an instrument.

To those who wish to examine the works of Haydn, as well as of other Viennese masters, in the original manuscript, the Royal Library on the Josefsplatz offers an unequaled source of research, which is open to every visitor on application.

MUSIC TEACHERS' NATIONAL ASSOCIATION---35TH ANNUAL MEETING

COLLEGE OF MUSIC, CINCINNATI, O., DEC. 29--JAN. 1

BY W. J. BALTZELL

For the fourth time in the history of the Association the meeting was held in the metropolis of the Ohio Valley in a city which has, in its record, many events of signal interest to music in the United States. And it is quite fitting that the meetings should be held in the College of Music, because that institution has had, through members of its faculty, a considerable part in shaping the policy of the Association and in carrying out the lines of work selected, not only in recent years but during a considerable part of the history of the organization.

It is natural that there should be differences in policy during these thirty-six years. The present writer has heard former members of the Association deplore the policy that has been in force during the past ten years, claiming that the work has been so changed that it is now merely an association of music teachers, largely those engaged in institutions, and not a national association of musicians.

The reply to this has been that the great body of musicians, teachers especially, in the United States has not been alive to the opportunities offered by such an association, more truly, perhaps, has been unwilling to share in the burdens and responsibilities incident to the work of such an organization. Those who have been willing to stick to the work have gradually found, in their connection with institutions and the various problems of music education to be worked out there, a solidarity of interest which has made the organization a live, aggressive one.

Quoting from the program for the present year, we present to our readers the following as the aim of the Association, which is "to be a center for every class of earnest musical workers—who regard music as a noble and valuable branch of social and personal culture, and who, because of their zeal for the art, are ready to unite in continuous efforts to advance and elevate the pursuit of it as a profession." In carrying out this aim the Association has had at its meetings representatives from most of the states east of the Mississippi and north of the Ohio, with a few members from the sections outside the limits just mentioned.

Just why the membership should remain so comparatively small is not an easy matter to determine. One reason may be that teachers who have remained outside the circle may not have given the subject serious thought. Some of them may have raised the question to themselves, if not to the one who suggested membership, "What will I get out of it?" —that notion that one must always see the *quid pro quo* in a transaction.

In a work such as this which is possible to an organization of music teachers, the musician ought rather to ask himself, "What can I put into the work of the Association to help it along?" The spirit should be that of giving, not taking; of service, not to be served. The present writer is firm in his conviction that one gets from association with others in proportion to what he puts in. Every one of us owes a duty to his fellows to do something for the common good. An organization of two to five thousand music teachers—it is not an impossibility to reach that number if proper enthusiasm could be aroused—would be a great force in musical education and progress in the United States. We ought to have a large body of earnest workers. The extent of the work of the Association and the effectiveness of its efforts depend upon the support which the musical profession will give to it.

The sessions of the Convention were preceded by a reception at Hotel Sinton to the visiting delegates

given by the Musicians' Club of Cincinnati, Mr. Frederick Hoffman, president, a flourishing organization containing many of the leading men musicians of the city. The club was assisted by members from several women's musical organizations, and a delightful social occasion was the result of their efforts. Prominent among the guests were Dr. Kunwald, conductor of the Symphony Orchestra, Mr. A. J. Gantvoort, director of the College of Music, as well as a number of the teachers from that institution, Mr. Louis Victor Saar, Messrs. Gorno, Miss Mary Venable, among them, Miss Bertha Baur and Sig. Tirindelli from the Conservatory of Music, and prominent teachers and members of the orchestra. The hospitality for which Cincinnati is famous was well displayed on this occasion. A special feature was the playing of Mendelssohn's *Octet* for strings, by local men.

TUESDAY

The morning session was held in the Odeon Hall, a fair audience being present, although the list of members from a distance was somewhat small, quite a number coming in later in the day. After the session was formally opened by President Farnsworth, Mr. A. J. Gantvoort gave an address of welcome, which was followed by a paper by Mr. Arthur Farwell of New York, *Civic Music in New York,* read by Mr Paul Bliss of Cincinnati, in the absence of Mr. Farwell. Mr. Farwell gave a very interesting account, with figures, showing the nature and extent of the free orchestra concerts in Central Park, which are supported by the city.

This paper was followed by an account of the work done in Cincinnati for the people in the poorer sections of the city, under the title *Music as a Factor in the Social Uplift,* given by Mrs. Adolph Klein. Representing the National Federation of Musical Clubs, Mrs. Ella May Smith, of Columbus, O., described the nature of the Federation's work and made a plea for closer touch between the various organizations of the country.

The afternoon session consisted of papers by Mr. Edgar Stillman Kelley, of Cincinnati, *The Trend of Modern Composition,* and of a Harmony and a Voice Conference, the former led by Prof. H. D. Sleeper, of Smith College, the latter by J. Lawrence Erb, of Chicago. In the Harmony Conference, Mr. Louis Victor Saar, of Cincinnati, presented a paper, with musical illustrations, *Ultra-modern Tendencies in Music,* in which certain works by Debussy and Schoenberg were discussed; following this was an account of *Some Experiences in a Composition Class,* by Mr. T. Carl Whitmer, Pittsburgh, relating to system of training in which emphasis is laid upon original work even in the elementary stages. Mr. Sleeper closed the discussion with a talk on the subject of the method of presenting harmony to secondary schools.

The Voice Conference was taken up by Dr. Floyd S. Muckey, of New York, who presented the subject of a scientific study of the voice so as to avoid the various interferences to pure tone production. This was illustrated by charts and photographs and aroused much interest.

In the evening a recital of music for two pianos was given by Miss Ada Zeller and Mrs. Gertrude Beryl Dalton, of Cincinnati, with two groups of songs by Dr. Fery Lulek, baritone, of the Cincinnati Conservatory.

WEDNESDAY

The regular morning session was preceded by a short organ recital by Karl Otto Staps, of Cincinnati, followed by an extremely interesting paper on the history of music in Cincinnati, by Mr. Frank R. Ellis, for a number of years closely identified with the Cincinnati May Festival. Then came the address of President Charles H. Farnsworth, of New York City, on the *Nature of Esthetic Pleasure,* a scholarly study in the value of music, which showed the deep relations which esthetic phenomena have on the higher life of mankind.

The morning session closed with a piano recital by Miss Irene Gardner, a highly talented pupil of the College of Music. Her work aroused the interest of the visiting members.

In the afternoon the annual business meeting was held and various matters discussed and acted upon, among them one to change the name of the Association, which was voted down. The time of the year in which the meeting should be held was also taken up and the officers instructed to get the views of each member through a questionaire. At the close of the business meeting papers were read on the theoretic and practical aspects of music editing by Prof. Waldo S. Pratt, Hartford, Conn., and W. J. Baltzell, Boston, followed by a paper on *Musical Interpretation* by Miss Mary Venable, of the College of Music. Two conferences closed the work of the afternoon, one for pianists and teachers, led by Mr. Allen Spencer, Chicago, with papers by Henry P. Eames and Walter Spry, both of Chicago; the other conference was on Public School Music, led by Osbourne McConathy, of Northwestern University, with reports from various sections of the country, and papers by E. B. Birgé, Indianapolis, Otto W. Miessner, Oak Park, Ill., Walter E. Aiken, Cincinnati, and Karl W. Gehrkins, of Oberlin University.

The evening's entertainment consisted of chamber music by the College of Music String Quartet, and a group of piano compositions played by Mrs. Walter Gilewicz. The most interesting number was Mr. Louis Victor Saar's quartet for piano and strings, Op. 39, with the composer at the piano.

THURSDAY

The morning session opened with a short organ recital by Mrs. Lillian Arkell Rixford, followed by a report on the conducting of examinations in England by Douglas Powell, and in France by Johannes Miersch, both of Cincinnati. Prof. Carl E. Seashore, of the State University of Iowa, gave a most interesting and stimulating address on the measurements of musical ability, such as pitch discrimination, perception of consonance, tonal imagery, tonal memory sense of rhythm, etc., with chart and drawings to illustrate his ideas. The theme of his address was that by means of certain tests with specially constructed apparatus it is possible to get a record of a person's natural musical endowments. Much interest was manifested in the presentation of the subject.

In the afternoon the papers and discussions covered the subject of examinations as a basis for professional recognition with reports from several states.

This closed the regular meeting of the Association, which was, however, immediately followed by an open meeting of the United States Section of the International Musical Society, which holds an annual session at this time of the year. Prof. Waldo S. Pratt, of Hartford is president, and was in charge of the meeting.

Two papers of unusual character were read, following out the policy of the Society which is to stimulate research and production in matters of musical scholarship. The first was by Canon Charles W. Douglas, of New York City, on *The History of the Schola Cantorum,* which had its origin in Rome centuries ago, and was the chief agent for developing and preserving ecclesiastical music. Following this came a paper by Mr. Edward Burlingame Hill, of the music faculty of Harvard University on *The Modern Interpretative Ballet,* with especial consideration of the French school. The meeting was closed with a dinner to members of the Society present, at the Business Men's Club, by the trustees of the College of Music.

Thus has passed into the record of music education in the United States another meeting of the M. T. N. A. What the permanent value of the meeting is to be is a matter that concerns those who were present. It was possible for them to have absorbed much of value or to have taken away but little. The amount is a matter of individual power and desire to absorb. But the good things in the meeting could just as easily have been distributed among twice or treble the number present.

The time and place for the next meeting is as yet unsettled It is not too soon, however, to say that the M. T. N. A. wishes additional members as well as subscribers to the very valuable reports of the proceedings. But more than that the Association needs musicians, men and women, who will attend the meetings and will assist in the work of carrying it on. There is need for many, there is opportunity for many. In closing let me express the hope that, when the roll for the next meeting is made up, the number may be much larger, and represent an increased percentage of the total membership.

ROMEO FRICK, BARITONE

Mr. Frick is a native of Indiana, and as a young man studied architecture, at the same time devoting himself to vocal music, graduating from the Cincinnati Conservatory. For a time he engaged in professional work with Cincinnati as headquarters, winning high appreciation in concert and oratorio. Later he went to Europe and studied with well-known teachers, among them Randegger in London, and Emerich in Berlin, remaining in the latter city for four years as artist and teacher. During his stay in Berlin he married a popular concert soprano.

Last fall Mr. Frick and his wife, Mme. Karola Frick, located in Boston. In addition to a certain amount of teaching the artist pair will give joint recitals in a number of American cities. Their Boston address is 87 Gainsborough Street. Included in Mr. Frick's repertoire are several songs by William Arms Fisher, *He that dwelleth in the secret place* and *When Allah spoke,* Charles Fonteyn Manney's *Henceforth O love,* and Cadman's *The pearl lies in the sea.* These songs are published by the Oliver Ditson Company.

THE MAKING OF A MUSICIAN

As Shown in Reminiscences of Constantin von Sternberg

III

IN THE UNITED STATES

THIS Court concert* carried in its train excellent engagements at the various embassies and aristocratic palaces; it was, of course, only a consequence of the Emperor's graciousness and, recognizing this, nothing could have been further from my mind than the thought that my renown could be more than purely local. Hence my profound surprise when a month afterward I received a telegram from America asking for my terms for one hundred concerts to be given within the space of five months.

At that time I was engaged to be married, had my pockets overflowing with money, and felt altogether too happy to think of going to "far, distant America." That cablegram received no reply, but after a week there came another one, asking for an appointment on the 15th of June (1880). Not knowing any English, I had it translated and replied: "Carlsbad, Hotel Pupp."

Sure enough, on the morning of the appointed day a man from America, with a long, black beard, the late C. C. Colby, called upon me with an interpreter and began to coax and bid. At first I would not hear of going away, but he raised his bids higher and higher until I began to waver and telegraphed to my fiancée, who replied at once that I should accept. The contract, the largest ever made up to that time (except Rubinstein's) was signed and on the 10th of September I sailed on the old Wieland, of the Hamburg Line, to the distant shores where, since then, I have established my permanent and much beloved home.

CONCERT TOURS

After the first season I left for Europe to get married. My success, however, inspired my manager with enough confidence to offer me another and still better contract before I left. Prudence whispered rather plainly to me that it were better to postpone a return for two or three years; but I had learned to like America, to like its frank, kindly, and unaffected people; the audiences, too, were very sympathetic to me, not because of any particularly unerring judgment—remember this was thirty-three years ago—but because of their manifest desire to learn what the great musical master minds had to reveal. In short, I liked it here and, accepting one contract after another, I always came back, just like the proverbial cat. For six seasons I continued touring here, at first alone, later on in conjunction with Wilhelmj; also with the now almost forgotten Minnie Hauck.

IN ATLANTA

In 1886 I was compelled to go south on account of my wife's illness. Atlanta, Ga., offered a good opportunity to find a field as a teacher and after but a few weeks I had formed a class so large that I had to engage one of my former pupils from New York—where I had given lessons occasionally between tours—to assist me. I arranged with my pupils for occasional absences and made several concert tours of two and three weeks at a time. Two years later I began to feel the need of fresh artistic stimulus so plainly that I could stay there no longer and left Atlanta under conditions so brilliant as to make me, in many ways, feel sorry to leave. The Governor of Georgia (General Gordon), the Mayor of Atlanta, the entire Legislature and 150 prominent ladies addressed an open letter to me in the *Constitution* in which they characterized my leaving as a "public calamity in the field of education and culture," and requested me to reconsider my removal; but the dictates of my artistic conscience were imperative and I left, though with much regret, as I had formed a great fondness of the kind people of Atlanta.

*At the court of Wilhelm I, German Emperor.

IN PHILADELPHIA

Attending a meeting of the Music Teachers' National Association, in Detroit, Mich., I met a persuasive piano dealer who offered me all sorts of advantages if I would move to Philadelphia, where he had a large business. I accepted and came, but after a few weeks he vanished from the city and I have not heard of him since. His departure was not so deplorable to me as it was to several others, for I soon had enough pupils to keep me busier than I wished to be.

Whenever I had visited Philadelphia on my concert tours the city had always impressed me very favorably, especially because it seemed so much more quiet than New York; it seemed like a place where, after professional duties, one could find repose and leisure to work upon one's own further development. If I was deceived in this it was due only to the rapidly growing demands upon my time through concerts and pupils. In less than three months I had no time left for my many private studies, much less for composition which, ever since that time, has been done during my summerings in Europe.

COMPOSITIONS

How one's writings do accumulate! My latest opus bears the number 106! And the catalogue of my writings comprises compositions for the piano, for the voice, for violin, 'cello, chamber music and several choral works. While it gives me, naturally, great pleasure to see in my royalty accounts that many of my works more than thirty years old are still in demand on both shores of the "pond," I could not venture to express an opinion as to their relative merits. No composer ever could. At best, he can only say which one of his works he believes best to represent his style and manner of writing. With this reservation I might mention the *Humoreske,* Op. 26; the three *Concert Etudes*—written many years apart; *Impromptu* and *Caprice hyppique* (no opus number, Peters Edition); *Nuit Arabe;* a short piece entitled *En Bohème* which my friend, Josef Hofmann, frequently places upon his programs; the three *Preludes,* Op. 106, and my six trios for piano, violin and 'cello, among which the three *From Italy* seem to find particular favor by the public and press in America.

AS A TEACHER

Barring my occasional appearances as soloist with the Boston, Philadelphia, and other orchestras, and a restricted number of recitals in which I specialized more and more upon American and Russian composers, my work in Philadelphia has consisted chiefly of teaching in the school of music which bears my name and of which all the other fifteen piano teachers have been my pupils. Eight years ago the growth of the school made incorporation necessary, to lessen my administrative work and my responsibility as president. About 250 of my pupils are now holding responsible positions as teachers—with occasional concertizing—in various parts of this country. Among others whom I have taught are men and women who have acquired fine reputations and, in some instances, great fame, as is the case with Mme. Olga Samaroff, now Mrs. Stokovski. Less widely but favorably known are Robert Armbruster, Dorothy Goldsmith, Bernardo Cortese, Israel Cahan, Mary Fox, Jakob Friedberger, Gustave Becker, Kate Bundy,—now Mrs. D. Burke,—Robert Braun, and a number of others, too many for enumeration here. And still others, much larger in number than I am able to provide with opportunities to be heard in legitimate concerts for which they are fully equipped and—fondly hoping.

MUSICAL PROGRESS IN THE UNITED STATES

From spending my summers in Europe I derive the advantage of living, practically, on two continents and of profiting by the views and experiences of both, in musical and other ways.

America has labored long under, and has gained a wonderful victory over, two disadvantages. While Europe, assisted by centuries of inherited appreciation, was developing its music, America had to grapple with the problems of civic life, of political organization, of the mechanical side of human existence. Appreciation of good music, largely inherited in Europe, had here to be acquired by slow stages, and the battle against the anti-musical inheritance of Puritans and Quakers had to be fought. And yet, it sets every foreigner amarveling when he finds how completely we have "caught up" with Europe, how we have even outrun it in some lines, as, for instance, in the excellence of some of our orchestras and in grand opera. In the creative line we are, of necessity, behind, though, I think, rather in the number of good writers than in the merits of their works.

That American compositions are not yet of ethnical distinctiveness is easily accounted for by the shortness of our history and by the enormous conflux of so many—artistically speaking, heterogeneous—nationalities and races. Considered as composers *per se,* irrespective of the ethnical element, our writers show not only thorough training, broad musical learning, but also very remarkable inventive talent, in short, everything that entitles them to a place of high respect in the musical world.

AMERICAN MUSIC TEACHING

Still higher is my estimate of American music teaching. While the number of great teachers may be larger in Europe than it is here, I know of no one there that could claim superiority over *some* of his colleagues on this side. The European master teacher enjoys two great advantages for which we can only trust to the future. Their pupils need not divide their time and energy between their studies and the earning of a living; if they are poor, they find some benevolent person to lend them the means for studying and to enable them to concentrate their forces on their work. This is the rule in Europe; here it is, unfortunately, the exception; partly because too many of our moneyed people, who would gladly assist a young man in studying law, medicine or engineering, hold as yet too low an estimate of the dignity of art and of the difficulty of its studies; partly, however, it is the false pride of the student which prevents him from looking for assistance. I call this pride false, because it causes a halving of energy and because from half an energy no whole result can be expected. A loan of two or three thousand dollars would enable the student to fit himself for professional life so adequately as to be enabled to repay the loan (with interest) in a very few years, whereas the constant division of energy retards his studies and prevents that fulness and unification of purpose which alone can insure complete results.

The other advantage of the European teacher lies not only in the length of the season—it fills *ten* months in the year, while we are here expected to

produce the same results in seven, sometimes six, and occasionally in five months or even less—but also in the *obedience* of his pupils. They are not allowed to pit their immature criticism against his life experience; they are not allowed to appear at public or semi-public occasions, musicales, charity (?) affairs or the like without his permission which he, naturally, withholds until the pupils are fit to be heard and are no discredit to their master. This spirit of discipline and obedience affects even the American student abroad.

Leaving the master teachers in Europe and America aside, there is no doubt in my mind that the average teacher in America is superior to his European brother. He seems to stand on a somewhat higher ethical plane; he feels his responsibility more keenly; he is *far more modern* in his methods, more resourceful in conveying them, and he is, as a rule, of broader, extra-musical culture. The tone in the social intercourse among the teachers here is generally much higher and more refined than in Europe, and petty jealousy or envy is hardly known among them, whereas it does exist in Europe to some extent, as was admitted to me by my friends there. The greater competition in Europe is, no doubt, accountable for this; but it accounts also for the almost total absence (in Germany and France) of the charlatan, of the "society teacher," and kindred fakirs, of which we have many specimens.

As for those poor, deluded American youngsters who feel that they must "study in Europe," there is simply no help (and no excuse) for them. They have to go there, and return, usually, a little worse for wear, in more than one respect. After completing one's artistic training here, it is always advisable to spend a year or two in Europe under the supervision of a master. It broadens the mental scope in musical and other ways and makes one see how one's country looks from the outside. But to go to Europe *before* the training is completed is absurd, unjust to the honesty of our teachers, and it is contemptibly snobbish. A girl who had not learned more than the first three Cramer études left me, went to Europe and returned *after six months* with Liszt's 12*th Rhapsody*! She "grawnted" that she "cawnt" play it "purfectly, ye know," but—well, I need not say where, of all places in Europe, she had "studied."

It is this silly sort of thing which often threatens to reduce the seven-league boots of our progress to a pair of very ordinary shoes. How we managed, in spite of it, to traverse in less than forty years the enormous distance from Theodore Thomas' Central Park concerts—where he could only occasionally smuggle a movement of a Beethoven symphony into his programs—how, I say, we could, from Pat Gilmore's "Music festivals with cannon accompaniment and fireworks," arrive at the pure, refined, and elevated atmosphere of our present symphony concerts, can be accounted for by only two factors: by the past work of *our* music teachers and by our proverbial "unlimited possibilities." It seems like magic! And it gives good ground to hope that even our grand opera will, some day, cease to be a mere social function plus some gushing star worship, and become really an esthetic educational institution where national differences are disregarded and art is the sole purpose.

MODERNITY IN MUSIC

When I am asked about my favorite composers, my reply is invariably that I have none. From the masters of the early Italian Renaissance, across the many Germans and the fewer French, to the latest Italians, Americans, and Russians—I love them all! All, except those recent mercenaries of Mammon who, for his sake, have made "sensation" their ideal, and who have distorted modernity into modernism as an offering upon the altar of Aaron's golden calf. I have no time for *isms*. Modernism recalls to my mind what an old forester in Germany told me once as he looked sadly at the damage a wind storm had done to his beloved trees. I had noticed that some very sturdy trees were broken, while others in the same direction, and some of them less stout, had been spared. As I commented upon the storm's whimsical selection, the old forester shook his head and said:

"No, sir, the wind does not *select* and the resistive power of a tree is not entirely due to its circumference; it depends far more upon the depth and strength of the *roots*!" I think that the fine old fellow has answered the question of modern*ism* for all time succinctly and exhaustively. I admire modernity of Bach and Beethoven as much as of MacDowell, Chadwick, and Glazunov, because it does not prevent their work from being *organic*; modernism is unorganic and its phraseology is asthmatic. It lacks *Ethos,* because it has no root in the past. It is undoubtedly "new"—and nothing else; neither is it beautiful, ethically true, nor has it any artistic ancestry, such as every great master shows and had to show in his work, despite his modernity.

By opposing a new fad in art I lay myself open to the charge of being an "old fogy." I know it, but it does not trouble me. Whoever takes the trouble to look at some of my compositions cannot deny that—however modest their merits are—they are *modern*. And since some few of them have remained in public favor over thirty years, I can with all modesty regard the charge of "old fogy" as rather "sassy" than serious. So long as Bach and Beethoven still *live* the modernistic meloclasts need not alarm us.

The claim is often made that every genius was at first antagonized. This is one of those dangerous half-truths behind which the incapable love to barricade themselves. While the general public was never prepared and equipped to follow the thought courses of a new genius at once, it has always learned to do so after a little while because *there was always a small circle of appreciators that did understand the new thought* and were capable of judging its worthiness or unworthiness. I belonged to this small circle when Brahms, Wagner and Tchaïkovsky were new and hotly contested. In the battles I fought for their sake my mind received the training to measure a new genius by his own standards and to distinguish between ethics and mere cleverness and cunning. I trust that I am still a member of this small circle and I do not wish to forfeit this membership for the sake of a few ephemeral, newspaper-made "celebrities." I am not alone with my views on modernism; my company is small but eminently satisfactory.

My belief in the Ethos in music is as unshakable as my belief in God. Wherever music is not ethical it sinks down either to the level of a banal, vulgar "amusement" or, still lower, to that of a culpable appeal to our lowest instincts, to something to which the serious men and great minds of musical history could not have consecrated their best powers. Their arduous work, their uncomplaining self-abnegation, their brave heroism and their sacrifices were not wasted upon a frivolous triviality. Better than any other class of men, they have written the history of the human soul—truthfully and indelibly. What was their musical creed is mine today, as it was that of the philosopher I love best, Plato, whose words may serve the foregoing as a redeeming Coda:

> "Music is a moral law. It gives a soul to the Universe, wings to the mind, flight to the imagination, a charm to sadness, gayety and life to everything. It is *the essence of order* and leads to all that is good, just and beautiful —of which it is the invisible, but nevertheless dazzling, passionate and *eternal* form."

TIME, NUMBERS, THE PUBLIC

BY LESTER S. BUTLER

"It is a perfect waste of time to make any effort in these directions (charging for missed lessons and registration of teachers), because a number of us people have tried to improve these very conditions for almost fifty years without any perceptible success."

This statement in a well-known musical paper, written by a noted musician of this country, should not be allowed to discourage the profession from working for the reforms mentioned. One does not feel surprise at the pessimism of the writer of the article in question, and most of us know the disappointment that comes from present failure of purposeful and honest effort to secure a result.

First, then, the music teachers of this country should feel that charging for missed lessons and being protected from the competition of incompetence, by some form of legal restraint, are needed reforms based upon equity, benefiting the community as well as themselves; and when, upon evidence gathered from country-wide discussion and much thought, this has been decided, they should marshal every force in their favor, and attack the opposition until it retreats, or, better, joins the winning side.

The following story by Ella Wheeler Wilcox illustrates one writer's view about taking another's time: An office boy had a message to deliver, came back after the address, fearing that he had mistaken the number; later, finding that the man had moved, he returned to ask whether he should take the elevated or trolley. While he was doing this, a clerk who had mislaid a box given him to post, went to his employer to ask if he had seen it. When found, a blemish was discovered on the object which the clerks should have removed, but he interrupted his employer to inquire what should be done about it. The author says: "Neither the office boy nor the clerk realized the absolute criminality of his conduct—for it is a crime to steal and take what is not ours; and another man's time and brain energy are not ours, when we are paid to help him keep them for his own uses."

Of course, the one who misses a lesson has no intention of stealing time or anything else. Viewed charitably, it is a matter of "didn't think."

Mrs. Wilcox says further: "It is doubtful if the boy or the clerk will ever be in a position to understand the matter, since by their failure to use their own wits and do their own work they will not be able to reach any responsible position in the world."

It is unbelievable that the class of pupils going to the music teachers of this nation, their parents or guardians, belong to such types of humanity as the office boy and the clerk. So we conclude that it is not a waste of time to labor with these until they join our ranks.

But to bring about these important though, to some, such radical reforms, the weight of numbers is needed. Heretofore numbers have not been secured, which is a very encouraging fact, for if former trials had been made with the main body of the teachers working for the improvements, and had met with failure, it might be considered useless to force the issue at the present time.

Discuss these subjects with one another, through the columns of the local newspaper, the musical weekly, and the great educational musical monthlies. This will educate the public, which will sift the chaff from the wheat until it has the truth; then it will bring to bear that invincible power that can overthrow empires, and will grant the members of the musical profession proper legal protection by making some educational standard necessary before being allowed to teach, and issuing a certificate announcing that a candidate has met requirements.

AN AMERICAN TEACHER IN PARIS

Mme. Florence Goodrich

BY HARRIETTE BROWER

DURING my recent stay in Paris, I was able to carry out a cherished desire to visit the well-known musical educators, Mr. and Mrs. A. J. Goodrich, who have for several years been located at the French capital. I found them one morning in their delightful apartment near the Arc de Triomphe. The long, wide windows of the music salon look out on the broad Avenue Victor Hugo, with its trees, its shops, and its busy promenaders.

After a short chat with both these enthusiastic workers in the field, Mme. Goodrich kindly gave me an hour or more of her valuable time, during which we earnestly discussed methods of training young pupils, and awakening the musical ear and taste. I have her permission to write out the gist of our talk, which I am sure will contain points of interest for teachers and students.

"Young teachers," began Mme. Goodrich, "came to me from all over the country, when I was teaching in America, saying: 'We have studied harmony and analysis, but we can't seem to make these things practical; we must have something we can get hold of. Can you help us—can you show us how to memorize?' I was then in Chicago, and had the branch of musical analysis in Wm. H. Sherwood's school. My room came to be a sort of refuge where pupils could bring their troubles.

VIEW OF GOODRICH STUDIO

"As you studied with Mr. Sherwood you know the calibre of the man and what he expected of his pupils. He himself had a wonderful memory. I'm sure he knew a thousand pieces—concertos of all kinds and quantities of difficult solos. A new pupil would come for a first lesson, and he would set her a terrific task to do for the next lesson, whether that came in a week or in four days. I have in mind one girl from a small western town. At her first lesson she was given some études by Wilson G. Smith, a Bach fugue, and a piece of some kind. These were all to be memorized in a week. She came to me after that first lesson almost in tears. 'What shall I do?' she cried; 'I don't know how to memorize; I never learned a piece of music in my life.'

"I said, 'I will help you. First you must get rid of this fear that you cannot memorize music, for you *c-a-n*, if you once learn how it is done. Take this étude of Smiths: It starts with the simple chord of C and follows it out in sequences; the formation is extremely simple once you grasp it. Now that you understand it, you can just as well play it in the key of Db, and now in D.' She grasped the idea quickly, and was able to play the figure in other keys. Then we took the next exercise and the next, working them out in the same way. Thus she was started on the right track; she was shown how to do the work for herself. We don't need to go every step of the way with a pupil, but we must show them to the direct way and to the right spot.

"I was with Mr. Sherwood eight years, doing analysis and harmony work, for he felt all pupils should have a knowledge of these subjects. Then we came to New York and had our own private classes and pupils. Three years ago we came to Paris on a visit, for a short time, and we have been here ever since.

"Last year I had a wonderful season; pupils came to me in large numbers. I taught right through the season, from nine in the morning until six in the evening, daily, with but about fifteen minutes respite for my lunch. I love Paris, and I feel there is a great field here; so many students come abroad who need to study these subjects and who don't understand the language. So I took up this work because it seemed to come to me, though of course I do not need to teach. But I felt that if these ideas are so helpful to the adults such as Mr. Goodrich has in his large classes, they could be simplified and adapted to children; and so I began with the children.

"I do not talk to the children about technic, or method, or any of those things which make them hate music,—but I try to show them, at the piano, how to make a beautiful tone. I don't so very much care how they touch the key, — with elbow, wrist, flat finger, or any way at all, but they must listen until they can make a lovely tone. For the little children, I ask them to play one note and make it beautiful; then put a companion with it, one that will agree. If they have played C and then try D, they soon see that when sounded together these two tones do not agree or harmonize so they are not pleased with the result. Then they try C and E, and find these two can live together in harmony. After this they add G to the other two and find these three can dwell together as a happy family. Then I ask them to break up the chord and play the notes one after the other. They usually do this with the right hand. Then I say it's not good to make one hand do all the work while the other is idle; can't you employ the two hands by playing one of the notes with the left hand? And so they experiment until they arrive just where I want them to,—in fact until they really compose the first little piece in the set of beginning pieces which I have written. You see I do not put the printed page before them at first, but make them work the notes out themselves; it seems to them as though they had really composed the little piece themselves, and of course they remember it, for they know its construction.

"It happens sometimes that I have two pupils from one family. In such a case I ask one of the pupils to come at nine and the other at nine-thirty, for instance, so that a part of the work can be done together. I place one pupil at each piano; the first plays a succession of chords; the other holds herself ready to supplement and fill out if the first one cannot quite think out the sequence. In this way they are both kept alert, and the thought never wanders. I really obtain wonderful results in this work.

"I do so much work along these lines that I am able to take but very few private piano students, and when I do it is for some special reason. One of my piano pupils of last season was a young girl whose mother brought her to me in a state of despair. The girl fairly hated the thought of practising on the piano, though fond of music itself; she was up in rebellion as to the way to study it. She had been taught by a very mechanical method, and had been kept at technic to the exclusion of tone production, and the musical side of study.

"I told the mother that I would take the girl if she could be placed absolutely in my hands; that I was to have full charge of her study, and she must do exactly as I said. Consent was given. The girl came to me for half an hour every day and did no practising at home. I began at once on the musical side. We studied tone, single tones, and tones in simple sequences and combinations. Everything was explained and analyzed. I was like a physician healing a sick child, and I administered my cure in small doses. After several weeks of such treatment, light began to dawn on the girl; she saw the reason for things,—she began to see the meaning of music, and then she learned to love her practice; there was no more trouble on that score, after that.

"I give a number of musicales during the season when my work is demonstrated before listeners. Sometimes a little piece is committed to memory right then and there; which shows what a simple thing it is to do, once you know how. At these musicales we have large audiences in attendance, which fill every corner of these rooms and overflow into the hallways.

"As soon as you return to America, I will have the books which I use in my memory and analysis classes sent to you. Of course you have seen Mr. Goodrich's book on *Memory Training*. I really did not know that he had written and had had it published, until he placed the book in my hands. I took it up, glanced through it, and finally came to read it in earnest. Then the idea came to me,—if this work can be done by older pupils, why cannot a simplified form of it be given to children? So I set to work to evolve something along these lines for the young pupil; and my work for the last several years and my booklets have been the result."

Since this delightful interview with Mme. Goodrich, in Paris, I have had the opportunity of examining the *Album of Six Piano Studies* above referred to. As she said, they are composed of sequences of the chords of the various keys employed; and, used as the author intends, must be very helpful in giving the pupil ideas in tuneful and melodious key construction. I shall take pleasure in using them, and thank the author for her practical ideas. I believe other teachers will find them helpful, and will also be interested in the work which Mme. Goodrich is doing for foreign and American children in her home in the French capital.

DUSSEK: A NEGLECTED COMPOSER

BY J. MENDELSOHN

JOHANN LUDWIG DUSSEK was born in Czaslave, Bohemia, February 9, 1761. His father, one of the best organists of his time, entrusted his education to the Jesuit Fathers in Iglau. From there young Dussek went to Prague, where he took his bachelor's degree and studied theology, at the same time perfecting his musical education. He started his musical career as harmonica player. The choice of this instrument was conditioned by the fundamental character of the artist and at the same time nursing and fostering it. For the harmonica (an equivalent for the most complete instrument of the accordion family) commands all the shades of tones from the softest breath to the shrill, nerve-wrecking shriek, a bell sound, sweeter than the flute, almost bodiless like air, drawling like the mellowest bowing, an abundance of harmonics vanishing into each other, and with it all is capable to arouse the deepest sentimentality, but not appropriate for serene, lively, and vigorous tunes.

When Dussek left the university his musical studies had advanced so far that he was able to fill a position as organist in Mecheln, which his protector, Count Männer, had procured for him. He soon changed this position for a similar one in Bergen-op-Zoom in Holland. Amsterdam became his next domicile, in 1782, and from here he followed a call as tutor of the sons of the Governor of The Hague.

After a visit to Philip Emanuel Bach, in Hamburg, he traveled as a piano and harmonica virtuoso, followed Prince Radziwill to Lithuania, and two years afterward made his début in Paris, where, in 1786, he played before Marie Antoinette. He then traveled through Italy, returned to Paris, but was forced by the Revolution to flee to England. Here, in London, he married (probably in 1792) a talented singer, pianist, and harpist, the oldest daughter of the Italian composer, Corri, and engaged, with his father-in-law, in a music publishing and engraving business on a large scale. This enterprise failed, however, and he returned to Germany, settling first in Hamburg and then, after a visit to his old father in Bohemia, in 1802, in Berlin, where he became the intimate friend and artistic adviser of that talented, chivalrous, prince-musician, Louis Ferdinand of Prussia.

The latter's noble compositions (F minor quartet and others) reflect credit on his friend, and the relation of these two excellent men was mutually beneficial; unfortunately it was terminated by Prince Louis' hero death at Saalfeld (1806). Dussek hereafter became court musician to the Prince of Isenburg, in Berlin, and, in 1808, to the Prince of Benevento, and to Prince Talleyrand, in Paris, and died there, March 20, 1812. Although Dussek's works today are not so popular as they deserve, their study must be recommended to every serious student of piano and composition for two reasons:

First, they reveal a sincerity of sentiment and a magnanimous seriousness of conception that are bound to arouse sympathy and respect, and, second, they assign to the old master a higher rank than to many a modern one.

However, Dussek's chief merit is that he was the first who studied his instrument, the piano, with energy and considerable success, and let it appear to its advantage in his compositions, without resorting to artificial virtuosity and neglecting the most important—the content.

This tendency is very significant indeed. Musical art requires an organ that speaks to our ears and can reach its aim only by the appropriate use of this organ. The idea of a work of art and its organ stand in the same relation as mind and body, so that one of the first and decisive questions is in what relation both reveal themselves in the art work, whether the spiritual is neglected or the bodily, whether spirit or material predominates. Even in some compositions of Mozart the organic part has been less developed. The spirit, alas, has often stepped back before the material in many works of our time as well as of a former epoch. Only in Beethoven, who brought the piano music to perfection, are both sides found in happiest harmony. Hence we can measure the great merit of Dussek, whose activity falls between Mozart and Beethoven, at the time of Clementi, Cramer, Louis Ferdinand, and others.

If we contemplate Dussek's piano music, especially his later, characteristic works (for instance, his G minor concerto, the sonatas: *Elégie,* etc., *La consolation, Le retour à Paris, L'invocation,* and the one in E♭, Op. 44, and his excellent four hand compositions), we soon find out what he endeavored to gain from the instrument, the poverty of which, as to its sound, could not escape him, although the more sonorous English pianos were at his command. His task became to win abundance of sound from the instrument in contradiction with its original dryness (as compared with the sound of string and wind instruments), and this task was a just and meritful one. He also sought wide and euphonious positions of chords; a rich harmony spiced with chromatic passing tones and passing chords; connected with it a rich, soft modulation frequently led enharmonically and indulging in the change of the more distant sharp and flat keys; duplication of chords, followed more characteristically by duplication of whole sentences, especially after the manner of the setting for clarinets and horns; long, sonorous, tranquil, and soft figuration and passages in several parts; many triplets, the melody, where it appears in homophonic form, decorated with vivacious runs.

These are about the characteristic features in which the master likes to reveal himself and which are so inseparably united with each of his thoughts.

The mechanism and sound of the English grand pianos which he used corresponded to this trend of his mind and confirmed him in his tendency. For this sound is so full and lasting, so powerful and determined, that it captivates as it were the ear and the sense. This was not the case with the old Vienna instruments which, in their lesser precision, left more leeway to the fantasy. While, therefore, the old Vienna school excels by its light, energetic, and spirited play, the great fulness of the sound of the English instruments and the deep fall of their keys entice to a legato in wide tone-masses and positions, full of a grand, noble, and tender sentimentality. We find in them the appropriate mouthpiece for a noble mind, for a heart, soft but capable of lofty elation; and this is what we should love and study in Dussek's works.

But the sincere study reveals at the same time the defective side of this excellent composer. He was so absorbed by his organ and the method of its application that in his very deepest and most pleasing compositions he could not get away from it any more; his representation became mannerism. In the uninterrupted abundance of harmonies and passages the fresh life drowns and chokes like that English duke in the Malmsey cask. Sequences and sentences blur into each other, because the eternally overburdened setting effuses all boundary lines of groups and sections, and spreads the same form and color over everything. The rhythm loses its elasticity, the continuous succession of broadly displayed masses and sentences, while noble and grand in almost every detail, as a whole becomes fatiguing and monotonous.

From another point of view, it may be said that the tendency of the slow tempo predominates in Dussek. The meaning of the slow tempo is to abide with the single moments. If this inclination rules in the composer, it penetrates the whole with the propensity to conceive the single moments in a deeper, more intimate way. This is the characteristic trait of a mind abandoned in noble sentiment, but neither by a richer life of ideas, nor by important, stirring events, nor by tasks imposed from the outside (from church or theatre) aroused from its brooding and mooding to a higher, bolder swing. Hence Dussek's adagios, to a great extent, make an extremely pleasing impression, while his allegros, because of perpetual abundance of play and copiousness of details, are too immovable to fill their purpose, that is, to serve the adagios as an adequate contrast.

If Dussek would have cultivated more the orchestral and vocal forms, he would have escaped or conquered this one-sidedness. It seems to be the unavoidable fate of all virtuosi (to whom their virtuosity, their instrument has become the chief aim) that a mannerism from the work of their hands, from their instrument, and their intimacy with it sticks to their compositions.

Dussek, too (like his friend Prince Louis Ferdinand, his contemporary Field, his successor Chopin, and most of their followers, even the most modern piano composers), should succumb to this fate; but by his accomplishments as well as by his deficiencies he becomes an object of our profound respect and consideration. We will gladly pardon his mannerism as soon as we find what deep meaning, what noble mind hides behind this veil, and no pianist or composer for the piano will study his works without being abundantly recompensed and furthered in his art.

THE RHYTHM OF LONDON

THERE is one thing which impresses before all others, that thing is the rhythm of London; the eternal orchestration of London life, with the roll and jolt of endless moving vehicles, and the myriad movements of countless people, expressing every key and every tone of sound, ringing the changes on every harmony, rising and falling in a perpetual diapason, like the undercurrent of organ music in the service of a great cathedral. The rhythm of London is the most subtle and the most fascinating characteristic of the capital. It is something more than mere sound, something more than a great orchestral piece; it is part and parcel of the monster city, the very garment of her; the folk song she croons to herself and her millions, and the banner of sound she waves aloft to heaven as a sign for all who come near her.—London *Evening News.*

THE DUET

SCIENTIFIC HAND TRAINING

BY BURNETT JORDAN

II

IT is taken for granted that the reader has carefully carried out the instructions as given for relaxation.

It may not be amiss to call attention to the necessity for co-operative action in the muscles of the upper part of the arm, shoulder and back. We know that perfection in any physical exercise involves not only familiarity with the necessary movements, but, in an equal degree, the elimination of all movements that are aimless and superfluous.

Herbert Spencer, in one of his essays, tells us that a leading trait of grace is *continuity, flowingness.* Motion in curved lines is economical motion. Given certain successive positions to be assumed by a limb, then if it be moved in a straight line to the first of these positions, suddenly arrested, and then moved in another direction straight to the second position, and so on, it is clear that, at each arrest the momentum previously given to the limb must be destroyed at a certain cost of force; whereas, if, instead of arresting the limb at its first position, its motion be allowed to continue, and a lateral force be impressed to make it diverge towards the second position, a curvilinear motion is the necessary result, and by making use of the original momentum, force is economized.

This theory can be satisfactorily demonstrated if the principles of circular movements be persisted in long enough to give freedom of movement, which can be achieved only after practice. After having gained freedom through the use of the arm-swinging movements outlined, take these same exercises and reduce them to meet the needs of the hand, and then apply these same circular, lateral, and perpendicular movements to the individual fingers, being sure all the time, that the movement is deliberately conceived and then decisively executed. All motions of a limb, all positions, even in a state of rest, are the result of a balance between two opposing sets of muscles. A proper balance of these opposing sets of muscles is an important principle which the pianist or violinist must understand. After all, the main object is to gain *control* over the various sets of muscles and so to free them, that the mental stimulus will automatically produce the desired musical result.

Action of the hand being downward and inward, the skin of the palm and between the fingers assumes the texture natural to such movements. The skin is tight and prevents the free outward action of the expansory muscles. The next problem to consider is a means for stretching the skin, and freeing the action of the hand in taking octaves, chords, arpeggios, and large intervals.

To bring about this condition of pliability, four exercises are herewith given. The accompanying illustrations will serve to make clear each step, if the description of the exercise be compared during the action. The exercises are: 1, Palm stretching; 2, Finger pulling; 3, Finger spreading; 4, Finger stretching. *They should be taken in the order named.*

1. Palm Stretching

(Illustrations Nos. 1, 2, 3 and 4)

Left hand flat on the table. Right hand over—placing thumbs and fifth fingers in opposition. Use enough pressure to cause a stretching in the palmer surface, graduating the pressure from day to day. Then change the position, bringing the left hand over the right.

Return to first position, bringing the thumb and fourth fingers in opposition. Repeat with each finger as per illustrations, which give three out of the four positions.

2. Finger Pulling

(Illustration No. 5)

Place hand on table with the index finger in position as per illustration. Wrist level. Pull the finger gently, several times. Place hand in position again with 2, 4 and 5 on table, and 3 in hanging position. Pull and repeat exercise with each finger of each hand.

3. Finger Spreading

(Illustration No. 6)

With the hand in position on table, spread the fingers of the left hand, with thumb and index finger of the opposite hand. After spreading the individual fingers, spread in groups—(2 and 4), (3 and 5), (2 and 5).

4. Finger Stretching

(Illustrations Nos. 7 and 8)

Hold hand in position of illustration No. 7. Thumb on first joint of index finger with a good, firm hold. Place thumb of the opposite hand on the tip of the third finger, bracing the back of the left hand with the right free fingers

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as per illustration No. 8. Exert pressure on the fingers. This will cause a decided stretch of the skin between the fingers.

Replace the hand in first position, pressing down the third finger instead of the index, and repeat the exercise with each finger of each hand.

This is a difficult exercise to explain in any way except by personal demonstration, but if the illustrations are carefully scanned, it can be satisfactorily worked out. Care must be taken that the

12

13

14

pressure at first be light and then gently increased in strength from day to day.

After this set of exercises, the skin in the palm of the hands and between the fingers should be gently rubbed and manipulated as though one were washing the hands.

5. An Exercise for Giving Endurance to the Extensor Muscles of the Hand

Place the tip of the fifth finger *under* the tip of the thumb, as in illustration No. 9, with plenty of resistance as though the fifth finger were going to snap backwards. 2, 3 and 4 should be straight and spread. Draw in 2, 3 and 4 as in illustration No. 10, then spread thumb and 5 as in illustration No. 11. In this last position the thumb and fifth finger must spread apart and backwards.

6. An Exercise for Giving Endurance to the Extensor Muscles of the Forearm and Especially to the Wrist

(*Illustrations Nos. 12, 13 and 14*)

Elbow on table, with hand in a relaxed position, as in illustration No. 12. Snap the hand shut quickly and decisively as in No. 13. Spread wide, as in No. 14. Return to position 13 and relax to position 12. This exercise should be started with five counts for each hand and increased daily until the hand can take from twenty to fifty without feeling fatigued. This exercise is valuable in many ways, if the proper attention is given to each step of relaxation, flexion and full contraction and then the return step by step to the relaxed condition, for it will give greater endurance to the wrist and forearm than any other single exercise.

In beginning to practise these movements and exercises, it must be very necessary to observe that they should commence in an extremely gentle manner. The resistance applied must be at first quite small, in fact, it should scarcely be felt; it can then be gradually intensified as the parts become more accustomed to the exercise.

(*To be continued*)

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LETTERS TO THE BEGINNING TEACHER

BY HELENA MAGUIRE

V

THE MOTH

"If I be left behind, a moth of peace."—Othello I:3.

If Desdemona had been willing to be left behind, "a moth of peace," there never would have been a tragedy of Othello. It is when those who are unfitted persist in following the strong into the blaze and glare of the "streaming glories" that tragedies occur. And never was there more pitiful tragedy than the too frequent one of the Moth in the Music World.

If you Beginning Teachers have ever attended a music school you have seen them fluttering there by the hundreds. During my years at the New England Conservatory there were so many of them!—some so pretty and bright, so gay, so lovely; others so dull, so drab, but all as unfitted for the life of music teacher for which they were preparing as is the Moth to inhabit the dark, shut-in room that the candle is made for.

As the Candle cannot burn in the open, any vagrant breeze being enough to put it most completely out; as the Candle burns only in the still, close, curtained Halls of Thought, so, in this heavy atmosphere necessary to the Candle, the Moth cannot live. It belongs in the open; it loves the very breeze that is fatal to the Candle, and when it wanders in to the Candle its life is imperiled and we have the tragedy of the Moth.

The Beginning Teacher must learn for herself what is necessary to make a music teacher; she must learn to distinguish between true enthusiasm and mere emotionalism. Almost anybody can be taught to make music; but it takes a rather unusual person to make a successful teacher of music. Everyone should study music, but everyone cannot teach it.

Yet young girls say, "I am going to be a music teacher," as gayly, as inconsequently as they say, "I am going shopping." They have not the least idea what will be required of them. They "love music, adore it"; they can play or sing; they are "filled with the zeal that is not according to knowledge"; so they say, "I will be a music teacher," and they enter the Music Life, and once in, blest Muses that keep the gates, how hard it is to get out!

For there is the Candle, that blazing, fascinating, wonderful teacher, sending out long, warm, inspirational gleams, drawing all to him by the magic of his divine fire. The Moth sees little Candles become ignited at this fire, and begin to kindle and throw out sparks; and the poor little Moth goes to the fire and—is scorched.

For she is only a Moth, you see. She does not understand, for no one has ever told her that she is only a Moth; she has lived surrounded by the unkind kindness of those who loved her, and to whom everything she did was wonderful! But the Candle cannot make Moths give light; it only singes them; so the Moth flutters away, hurt, perhaps tries to get away from the dreadful atmosphere, but she is blinded by the Candle's light, her poor little wings are burned, and always there is the fascination of the light; she cannot get out, and there is nothing but misery for her while she remains within, for she is a Moth, you see, and does not belong there.

Now, that is one of the things you Beginning Teachers can do—you can show the Moth the way out. You can make these girls understand that there is nothing disgraceful in being a Moth, and that a girl's life is by no means a failure because she has not succeeded in the Music Life. The trouble is that those in the Music Life are apt to forget that it is not the *only* life, and that failure in this life may be but a preparation for success in something else. I do not believe you will be teaching very long before you will have opportunity to prove to some disheartened young thing that she does not belong where she is, and that she will find her real peace by fleeing from this very atmosphere which so fascinates her.

It is for you to study how you can best prove to these girls that "life's elemental blaze goes wandering through the *Whole*," that the Candle is, after all, only a candle, and that there is always the blessed sunlight where the Moth belongs. God made moths as well as everything else, but He never intended them for teachers. He put them among the "beautiful things." Do what you can to prevent them from blackening themselves. Help them to get back their self-respect, and to say to the Music Life and those in it, "You do not banish me, *I* banish *you*."

Mrs. E. Stillman Kelley is one woman who has watched the fluttering of the Moths with great-hearted pity. She has watched the struggles of these pretty things to grow into Candles, she has watched their efforts as teachers. And because her pity was of the right kind, it has shown her a way to do something for them.

Mrs. Kelley is an example of a class of women laboring in the field of music here in America who will, after long, patient years, be recognized as having contributed immensely to raising our standard.

In instituting her classes in "Harmonic Thinking" in the Conservatory at Cincinnati, Mrs. Kelley has accomplished two things: first, she is helping the young teachers of the Middle West either to become *real* music teachers, or else to get out with enough courage and dignity left to become real something elses; and, second, she has proved that the instruction given to those who have entered our music schools to learn how to become teachers has been inadequate.

"My work ends with this generation of Beginning Teachers," Mrs. Kelley said, "for the need of a deeper, truer, more thorough course

(*Continued on page 142*)

OPERA SINGERS

BY GUSTAV KOBBÉ

GUSTAV KOBBÉ'S *Opera Singers* has reached its sixth edition. The book is issued by Oliver Ditson Company, Boston, in an unusually handsome form.

Many changes, however, in the contents make this edition almost a new work. One may note here the whirligig of time in its effect on opera singers. Caruso, who was not in the first edition at all, he being then entirely unknown here, now leads the book with his biography. This is followed by biographies of Geraldine Farrar, Olive Fremstad, Johanna Gadski, and Mary Garden; while the biographies of the famous singers of the Maurice Grau régime, which led the book in its earlier editions, are now placed after the pictorial section, into which many new portraits have been introduced. Those artists, who have not quite yet achieved the distinction of biographies in Mr. Kobbé's work, are well represented in the pictures.

CARUSO

Although the author disclaims in his foreword any attempt at a critical work, considerable discriminating comment will be found in these cleverly written pages. After very just praise of Caruso's voice and after saying that, to use a colloquial expression, "it has thrills in it, and a thrill is a valuable commodity in a voice," Mr. Kobbé adds: "Lest I should be deemed overenthusiastic, I hasten to add that there is one detail in this artist's method which I do not commend — a tendency in certain profoundly pathetic passages, as in the *Pagliacci* aria, to produce a 'weepy' quality of tone. On the stage of Latin countries this is considered a legitimate effect and is highly valued. It does not, however, appeal to Anglo-Saxon audiences, for the reason, probably, that, with the Anglo-Saxon, the man who weeps does not count for much."

GERALDINE FARRAR

In the brief opening paragraph of the Geraldine Farrar biography, Mr. Kobbé secures, in a few striking lines, a comprehensive summing up of what this prima donna has accomplished in her still youthful career. He writes: "Geraldine Farrar's home is in Berlin, Germany. Her address is the Metropolitan Opera House, New York. As she was born in Melrose, Mass., she may be described as a Yankee girl with a German home, an American address, and a reputation for vocal charm and personal attractiveness wherever opera is sung."

The author, basing his opinion on his own experience in Germany, does not consider it surprising that with her fresh, lovely voice, and her beauty, Miss Farrar was able, at the age of nineteen, to make such an extraordinary success in Berlin. "The fact is," writes Mr. Kobbé, "that, while Germans accept an artist because he is an artist, even if he be personally unattractive, they are not indifferent to physical charm and are delighted if, in addition to the necessary artistic qualifications, a singer, especially, of course, a prima donna, has personal beauty. For six years I lived in a German city that boasted of one of the leading opera houses of the country. The principal soprano rôles were sung by a short, thick-set woman, whose stoutness made her appear slightly hunchbacked. To her sometimes were entrusted parts that called for ethereal personal charms; and because she was an artist the fact that she was physically grotesque as the heroine of almost any opera was overlooked. To the audiences of that opera house, however, Geraldine Farrar would have appeared like a ravishing dream, and, though accepted primarily because of her voice and acting, she also would have been hailed with enthusiasm because of her beauty."

OLIVE FREMSTAD

A most interesting account is given of Olive Fremstad's life—and a life of almost constant and severe application it has been. Both her mother and father, Swedes who had settled in St. Peter, Minn., were practising physicians, but, in addition, the father had become an active missionary in the Methodist faith. Through her father's work Olive, early in life, was given a keen sense of the dramatic and musical. She was taken about by him to religious meetings to play the organ and thus aid him in securing converts; and, of course, she witnessed many emotional scenes on these occasions. At that time she was still so small that pieces of wood had to be fastened to her feet to enable her to reach the organ pedals.

"Another experience of those early days stood her in good use in her career as prima donna. For she was taught at a tender age the value of grinding work; her father, once having decided that she was to become a musician, keeping the child at her practice so long and so hard every day that some of the neighbors sought to interfere, thinking she was being cruelly treated.

"The author once asked Madame Fremstad which rôle was her favorite. 'Well,' she answered, 'when one has lived for them and worked so hard for each one, one is apt to love them all. A mother rarely has a favorite child. But perhaps I love Isolde the best, for she is the greatest. By this I do not mean greatest as a woman, for Brünnhilde is that, but Isolde is the greatest rôle, in all its difficulties, its intricacies, and its possibilities."

Mr. Kobbé writes that in few artists since Ternina's day has the individual development of a rôle in the hands of a prima donna been as interesting to watch as in the case of Mme. Fremstad. "Back of her art is an actively working brain, and responding to that brain is a splendid voice, a fine physique, and beauty and expressiveness of feature. No prima donna could take her art more seriously than does Mme. Fremstad. It is to this seriousness of purpose, combined with great natural gifts, that her success may be attributed. Nor, in the nature of things, can a success so won be ephemeral. It rests on too secure a foundation. An instance of mind, art, and perseverance applied to progress in a career is the manner in which she gradually developed her voice from a mezzo to a fine, broad, expressive dramatic soprano, capable of singing rôles which lie much higher than, during her first season here, her voice would have been credited with ever being able to compass."

JOHANNA GADSKI

In writing of Mme. Gadski, to whose record of progressive achievement the author does full justice, he points out that "it is well to remember that, although she is now esteemed as a Wagnerian singer *par excellence*, she did not start out with the heavy Wagnerian rôles, but in the beginning of her operatic career sang only the so-called lyric parts of classic operas, particularly those of Weber and Mozart, and worked only very gradually into the lighter Wagnerian rôles of Elizabeth (*Tannhäuser*), Eva (*Meistersinger*), and Elsa (*Lohengrin*). Not until 1903 did she begin to make her appearances in the heavier dramatic Wagnerian rôles, like the three Brünnhildes, and it was as late as 1908 when she included Isolde in her répertoire. In all this she followed the advice given her by her good friend Lilli Lehmann, who said to her: 'Johanna, if you feel that in singing the Brünnhildes and other dramatic roles your *bel canto* style, as required for the Mozart parts, will suffer, do not attempt the heavy rôles at all.' This advice Mme. Gadski undoubtedly would have followed had it been desirable for her to do so. But her schooling in *bel canto* was such that at the present time she is one of the few prima donnas, possibly the only one, who can sing today a Pamina in the *Magic Flute* and tomorrow an Isolde or Brünnhilde. For Mme. Gadski takes the stand that all operas must be sung; neither recited nor shouted; and it is meeting the supreme test of the art of singing when a prima donna, after interpreting a Brünnhilde or an Isolde, is fresh enough in voice to immediately follow it up with a Mozart cantilene."

MARY GARDEN

No great operatic career since Calvé's has been due, in Mr. Kobbé's opinion, "so much to the artist's personality as Mary Garden's. Her personality, in fact, is more marked than Calvé's. The French prima donna, at the height of her career, had a beautiful voice—sensuous and full of color. Mary Garden's voice, no matter how well trained, would not of itself account for her unique position on the operatic stage. It is her haunting personality, the highly individual touch she gives to everything she does, which, with a voice that suffices, makes her one of the interesting figures in opera today. She is a woman of subtle temperament who sings, and she is an entire exception to the traditional idea of the prima donna with whom voice is the first thing to be considered."

He also speaks of her as "more singing actress than conventional prima donna." Debussy is quoted as writing in an article, in which he refers to the rehearsal of *Pelléas et Mélisande*: "I have known cases of great devotion and great artists. Among the latter there was an artist curiously personal. I had hardly anything to suggest to her; by herself she gradually painted the character of Mélisande; I watched her with a singular confidence mingled with curiosity."

Mr. Kobbé repeats, "Curiously personal!" and adds, "It is interesting to note that Debussy, too, refers to her personality—that mystic, vague, haunting temperamental influence, which, after all, is the key to her success."

———*———

A MODE OF ATTACK

BY HAZEL VICTORIA GOODWIN

IN studying a piece for the piano it will be found beneficial to begin by running through the composition on top of the keys without striking them, up to tempo or faster, and thus giving to the brain and to the "nerve ganglia," or "little brains" of the arms and wrists, a general idea of the positions on the keyboard, of the passages that make up the composition (and adjusting the arm-and-wrist angle, as it changes in the course).

As one follows this up with more silent perusals that become slower and more specific, there will soon be felt a decided readiness and even impulse to strike the notes, and this, without stiffness or undue effort. This manner of attacking a new addition to the repertory gives the proper proportion and subordination to every movement on the part of the arms, hands and fingers, at the start, and spares one much perplexity and difficulty later.

———*———

AMONG the technical articles published in THE MUSICIAN will be found many helpful suggestions concerning the problems which confront teacher and pupil.

CO-ORDINATION IN PIANOFORTE STUDY

BY GEORGE PRATT MAXIM

A GENERAL survey of the field of musical pedagogy as applied to pianoforte teaching reveals the fact that most faults of instruction result either from over-intensive or over-extensive emphasis. That is to say, either the attention is directed to one phase of pianism and other equally important phases are neglected, or the attention is spread over so many subjects that all receive superficial treatment. The student with an aptitude for composition, if allowed to follow his own inclination, will be likely to accord too scanty consideration to the subject of pianoforte technic. Similar conditions will obtain respecting technic and reading, sight reading and memory, and so forth.

That the component parts of what we call pianoforte study, that is, sight reading, technic, ensemble, ear training, memory work, interpretation, transposition, form and harmony, are correlative is plain. It would seem equally clear that they are co-ordinate.

For instance, the cultivation of the ability to read fluently at sight is important from the standpoint of everyday usefulness. It also plays an important part in memory training and other phases of pianistic life. A piece intelligently read is half memorized.

The importance of ensemble training is evident when we remember that in the home circle and on the concert stage a very large portion of the pianist's time is given to the playing of accompaniments and other concerted music.

The fundamental element in all education is attention, and success in any sphere of activity depends primarily on its cultivation. Transposition stimulates the attention in an incomparable manner. The value of technical problems is greatly enhanced by transposition. Transposition is ever a desirable acquisition in practical musical life.

And ear training! Pupils with untrained ears cannot detect the errors in their own playing or profit from the performances of others; all remarks pertaining to *nuance* are meaningless to those who are unable to hear accurately, and when they become teachers themselves, they will be helpless to correct the mistakes their pupils make. Our ears are so often offended by the playing of pianists with benumbed auditory nerves that it would seem to be unnecessary to urge ear training as an indispensable part of pianoforte study.

It is quite unnecessary to emphasize the importance of technic. This subject is so often overemphasized that we would here draw attention rather to mental stimulation which the co-ordinate studies tend to promote. Technical problems are not primarily digital but mental problems, and the solution of these problems should be found by attacking them from the mental side. Growth and development of the mental faculties which direct and govern motor activity should be the aim of the teacher. A sound technic will be the result.

No idea, musical or other, is of value until it is embedded in memory. When we have made a musical thought our own it becomes a vital element in our cultural development, hence an aid in the progress of civilization, as the cultural development of a community is an index of its growth in civilization. There is an obvious financial viewpoint here, too.

Interpretation, the window through which we catch a glimpse of the composer, is closely related to memory training. Our valuation of any musical reproduction is determined by the merit of the interpretation. Let us open wide the window of interpretation.

The value of the theoretical branches and their co-ordinate relation in a well-rounded system of education is universally recognized.

Each branch of pianoforte knowledge *per se* stands alone with its own peculiar difficulties which demand individual treatment. The need of the hour is a more widely diffused knowledge of the interrelation of the co-ordinate branches and a recognition of the necessity of so adjusting the pupil's tasks that proper balance is maintained and the growth of the pupil is normal throughout all phases of his education.

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NOTES ON THE MUSIC IN THIS ISSUE

PUPILS' recitals are numerous at this time of the year, and teachers face the problem of securing music that will be available for instruction, will be interesting to pupils and the folks at home, and please those who attend a recital. It really is something of a problem and only those who face it year after year know the burden of overcoming it. THE MUSICIAN contributes toward this solution by the music section which is included in each issue, varying in style and character from month to month. For this month of February and for March which presents similar problems we have selected music which can be used to advantage in recitals.

Humoreske, in E minor, Op. 6, by M. Levine, is the work of a Russian composer, and a composition in which the educational element stands out very prominently. Both hands are used in close positions, almost interlocking in places, with many short phrases and much staccato attack. It is a brilliant piece of work for technical display, and should forward a pupil on the road to technical mastery. Commence it rather slowly, follow the fingering absolutely, and increase the speed only after you have memorized it phrase by phrase and section by section.

At the ball, Op. 107, No. 4, is by Eugenio de Pirani, a composer, Italian by birth, educated in his native country and in Germany, lived in the latter country during the greater part of his professional activity, and a resident of the United States since 1905. It is one of a set of four interesting pieces in Grade IV, but not making specially insistent demands upon the technic. *At the ball* is in rapid waltz rhythm, dainty in style, and most pleasing in melody. It should prove a very attractive number for a recital program and to add to the young players' repertoire.

Barcarolle in D, by James H. Rogers, is a good example of the work of this successful American composer, in the easier, lighter forms of composition. Note the slur which passes over from the right to the left hand in a number of cases. The effect must be as unified as if one hand only were used in the playing. The pressure accents in the second and other measures must be fully recognized. Conceive this piece as a picture of a boat lightly floating on the waves, buoyant and graceful in every motion.

Country dance (Danse champêtre), Op. 43, No. 2, by John M. Steinfeldt, is also in the middle grade, III-IV, and is filled with the spirit of the French rural festivities which always included dancing, at least in the olden days. This is not to be played in a waltz rhythm, rather a little slower, and with a less pronounced swing, approaching to a mazurka, as may be noted in the B♭ major section by the syncopated effect produced by the accented half note on the second beat of the measure.

Clover blossoms (Reverie), by H. Engelmann, is in this popular composer's best style, filled with pleasing melody, passages lying easily under the fingers, and a lively, flowing rhythm. This piece is not so definitely educational in character as the four previously mentioned, being perhaps best suited to use in the home or social circle, and to play for recreation. The opening theme in the alto register, with the left hand crossing over the right, is particularly effective.

Gavotte of the sylphs (Gavotte des sylphes), Op. 142, No. 2, by Gustave Lazarus, is a grade easier than the pieces previously mentioned. It is by a German composer whose work has considerable vogue in his own country, and is beginning to be better known in the United States. He is very successful in joining musically pleasing expression to educational purpose, a combination which makes a typically useful teaching piece. The chords which are used in the composition are so pianistic that instead of offering difficulty to the player they will assist in developing skill in chord playing. The passage for the left hand in the section marked *Energico* is one that will attract and interest a player to do well.

Sicilian peasant song, by Emil Rhode, is also in Grade III, one which embraces a very large number of pupils. It is in a moderately fast tempo, approaching that of a slow waltz. Notice the two-note phrases which occur in the opening section; make these light and crisp in effect. The writer of these notes should be inclined to assign a piece like this to a pupil whose playing is a little logy or lacking in rhythmic feeling.

March of the tin soldiers (Marche des petits soldats de plomb), Op. 14, No. 6, for violin, by Gabriel Pierné, is French in thought and feeling, and in the working out as well. Pierné is a composer of high standing and a Paris conductor who ranks with the best. He has written large works, as well as some small pieces, for children, which are full of that grace of style and expression which we expect in examples of the French creative spirit. Violin teachers will find this a useful work, one they can at once add to their repertoires. It is not at all difficult, although some passages require the use of the higher positions. It has been carefully prepared for teaching use.

Harken unto me, Op. 67, by Frederick Stevenson, is a sacred song of unusual power and beauty. The Editor has received letters from teachers and singers who use THE MUSICIAN, calling attention to the lack of "big" sacred songs, that is, songs which have breadth of style, serious purpose and elevated character, not mere lyric settings of metrical hymns. Singers want songs that carry a message which they can deliver,—we might liken songs of this style to blank verse in poetry; and they want the songs to last for more than a few minutes. *Harken unto me* has the aria character and should exactly meet the needs of church singers.

Love of an hour, by Mary Turner Salter, is from the pen of an American woman who has written a number of beautiful songs. This new work will rank with her good pieces. It is a simple little lyric, tender and delicate in flavor, and should prove most welcome to the singer who is looking for a song with which to show power of delineation and of indicating atmosphere.

Supplication (Reproche), by Camille Decreus, is selected as an example of the French style of song, for which there is a marked demand at the present time. If the singer knows the French language, by all means sing it in that tongue. The translation, although adequate, cannot replace fully the original for which the music was conceived. There is, in this song, a suggestion of the style of that exquisitely lovely *Obstination,* by Fontenailles, so much sung some years ago. A pupil who is willing to work to acquire a satisfactory diction can deliver this song effectively. Be careful not to put too much stress on successive tones on the same degree. Let the emphasis on words supersede strict musical accent.

The Musician

A MONTHLY PUBLICATION

W. J. BALTZELL, Editor

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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

EDITORIAL NOTES

A NEW IDEA IN COMMUNITY WORK FOR MUSIC

PROGRESS in music is not dependent wholly upon what is being done in the more important centers of activity, or even in the larger towns. American music needs a more developed and a higher taste in music in all sections, the small towns and rural districts included. From these sections come some of the best students in the conservatories and other schools of music, who are often handicapped by the lack of a favorable musical environment in their younger days.

The Extension Division of the University of Wisconsin has arranged to push the social side of music in every neighborhood of the state. The work of private instructors will not be interfered with, in fact, it should be greatly encouraged because of the increased interest certain to be aroused in the various communities. The Division will confine its efforts to helping communities to get genuine enjoyment out of music in any form and encourage its promotion in relation to social life. Classes will be formed and courses given in towns which apply. The University is ready to lend its aid to any community that wishes to develop town bands or orchestras.

It is a fact patent to any observer that rural communities need some form of organized musical work in which social features have a part. The old-fashioned singing school was a great social factor in its time. We have nothing comparable to it now. If the Wisconsin movement can give the people of the state something which embodies the good features of the "singing school" idea, adapted to modern conditions, it will be doing splendid work. May it prosper!

———*———

MUSIC STUDY AND PUBLIC SCHOOL WORK

MUSIC teachers and lovers of good music and all for which it stands have often felt the call to do something for the cause, something which will leave a permanent impress for good upon a community.

THE MUSICIAN has tried to direct this desire into useful channels by suggesting lines of work, placing, among other things, much emphasis upon the opportunities for making music a living factor in the lives of the people through the work that is being done in the public schools, and to other musical work which can be done there and in conjunction with the school work.

In the issue of THE MUSICIAN for January we published a report of certain musical work carried on in the Junction City, Kansas, public schools, showing how the problem of giving pupils a chance to study music seriously and at the same time to keep up with their school work had been solved. A recent letter from Mr. Shideler, the superintendent, tells how the plan is working. We quote from this:

"The plan of the outside study of music is very successful on the part of the High School, as it meets a long sought need in this community. It is successful on the part of the private teacher, as it shifts the responsibility somewhat and encourages the pupils to do regular work. The parents are satisfied, in that it compels the pupils to practise and also to keep up with their lessons in order to conform to the requirement of reporting to the superintendent's office, and thus receive High School credit.

"The pupil is pleased because she receives High School credit for work which she would like to continue regardless of such credit. In truth, the plan is meeting with more success than we had anticipated. Six private teachers are instructing pupils outside of school in piano, singing, violin, and cornet, for which High School credit will be granted."

Here is a suggestion which can be taken up in every town and city with the result of greatly stimulating a larger number of boys and girls to music study and those who are already interested to more serious work in music. It is worth the trial. Five months are left of the school year, ample time in which to urge this plan upon school authorities and have it endorsed for next year. Try it!

———*———

CHOOSING A MUSICAL CAREER

YOUNG American men and women are no doubt asking themselves whether or not they will be wise to enter upon a musical career, and what are the opportunities for making a satisfactory livelihood in that field of labor.

The writer of this note believes that there is a fine opening for young men or young women who are fitted by talent and disposition for work in music and have added to these qualities the requisite knowledge and skill. But this does not apply to the superficially trained person who looks upon the music profession as a dignified method of earning pocket money. The prizes will be to those who can deliver the goods that are wanted.

About a year ago a gentleman prominent in public school work asked the Editor of THE MUSICIAN to tell the readers that there is a fine and inviting field of musical labor in connection with the public schools. The demand for properly trained men with executive ability is far beyond the supply, and the salaries are good even at the start. The efforts being made to organize orchestras in many American cities will create a demand for competent players, probably men only, at good pay. Why should not piano teachers also play a wind or string instrument in an orchestra, and thus add to the income?

Young women also have encouragement to enter the profession as artists, teachers, or as both in some cases; the various schools and colleges for girls are becoming more exacting in their requirements for faculty positions, and there is every incentive for a young woman who is thinking about such work to make the most thorough preparation possible to her.

As a contrast to the above read the following from Germany: A circular has been issued by a group of musical societies warning parents that the musical profession is overcrowded, and advising them to use their influence to keep their children from entering upon a musical career which, except in the case of extraordinary talent, will end only in disappointment on account of the small remuneration given to musicians in Germany.

———*———

A LOOK FROM A DISTANCE

SOMETIMES a teacher's work, — or a pupil's it may be—suffers from the fact that it is viewed from a point too near at hand. An interesting anecdote is related of a distinguished painter who criticised the work of a brother artist engaged in mural decoration.

"Take my palette," said the latter, "and go upon the scaffold and make the change yourself." The critic did as requested, painted for a short time, then came down and viewed his work from the floor.

"Why, it doesn't look at all the same from here as from the scaffold," was his verdict.

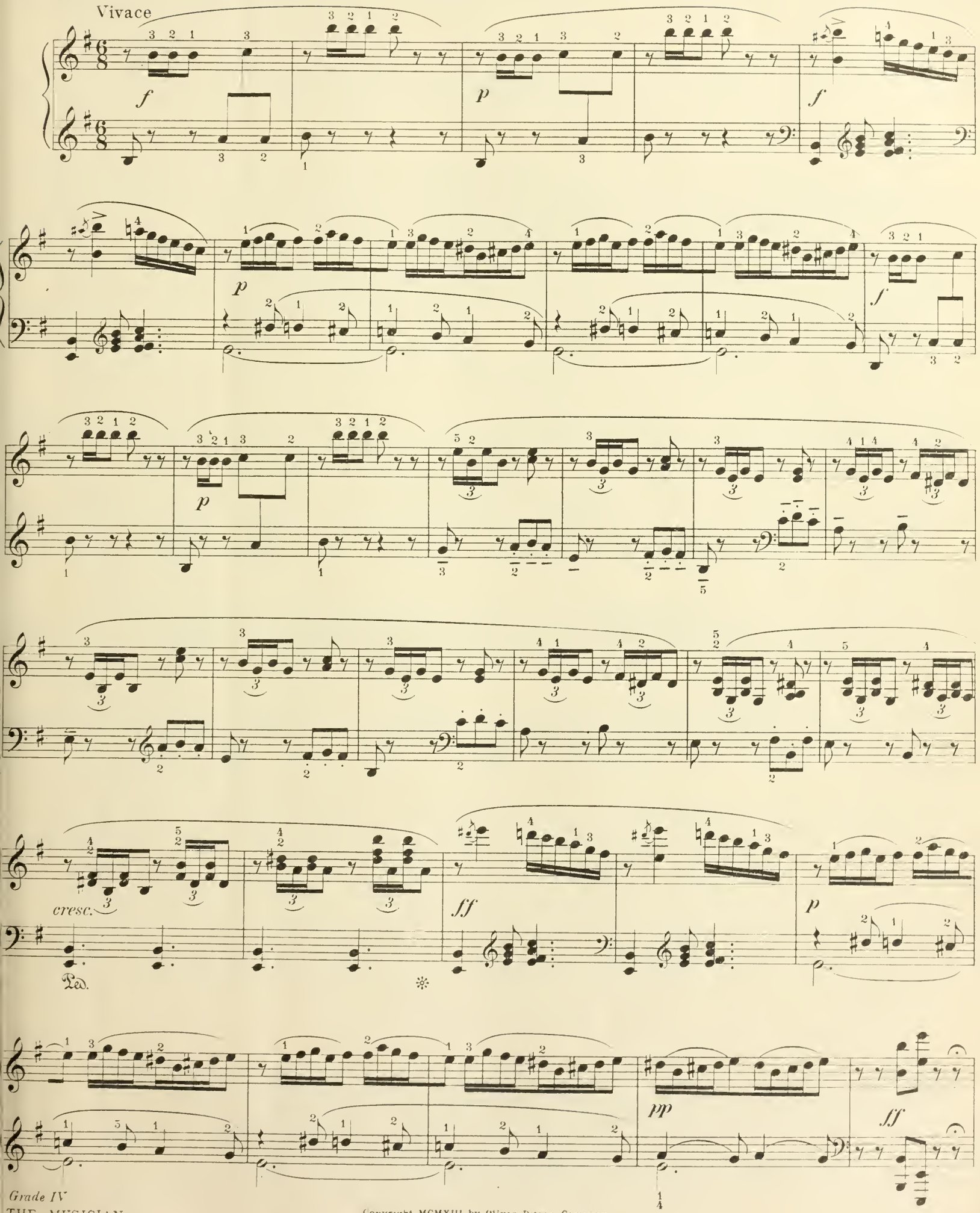
And this is the lesson which the teacher and the young artist must learn. Things look different when viewed from a distance. The player and the singer rarely, if ever, know how their work sounds at a distance. Of one thing, however, they may be sure, and that is that the effects are different; subtleties are lost, delicate effects do not carry far, and a mild quality of feeling or enthusiasm will not grip an audience. The coloring must be applied in broader touches, and the outlines must be bigger.

The teacher is inclined to place too much emphasis on details, forgetting that these are but parts worked out from the whole, and not the reverse. A look from a distance over the scheme of work with a pupil is a helpful and a necessary one. It is all right to be careful in minor matters but these must be proportioned to the general effect to be secured.

HUMORESKE, in E Minor

Edited by John Orth

M. LEVINE, Op. 6



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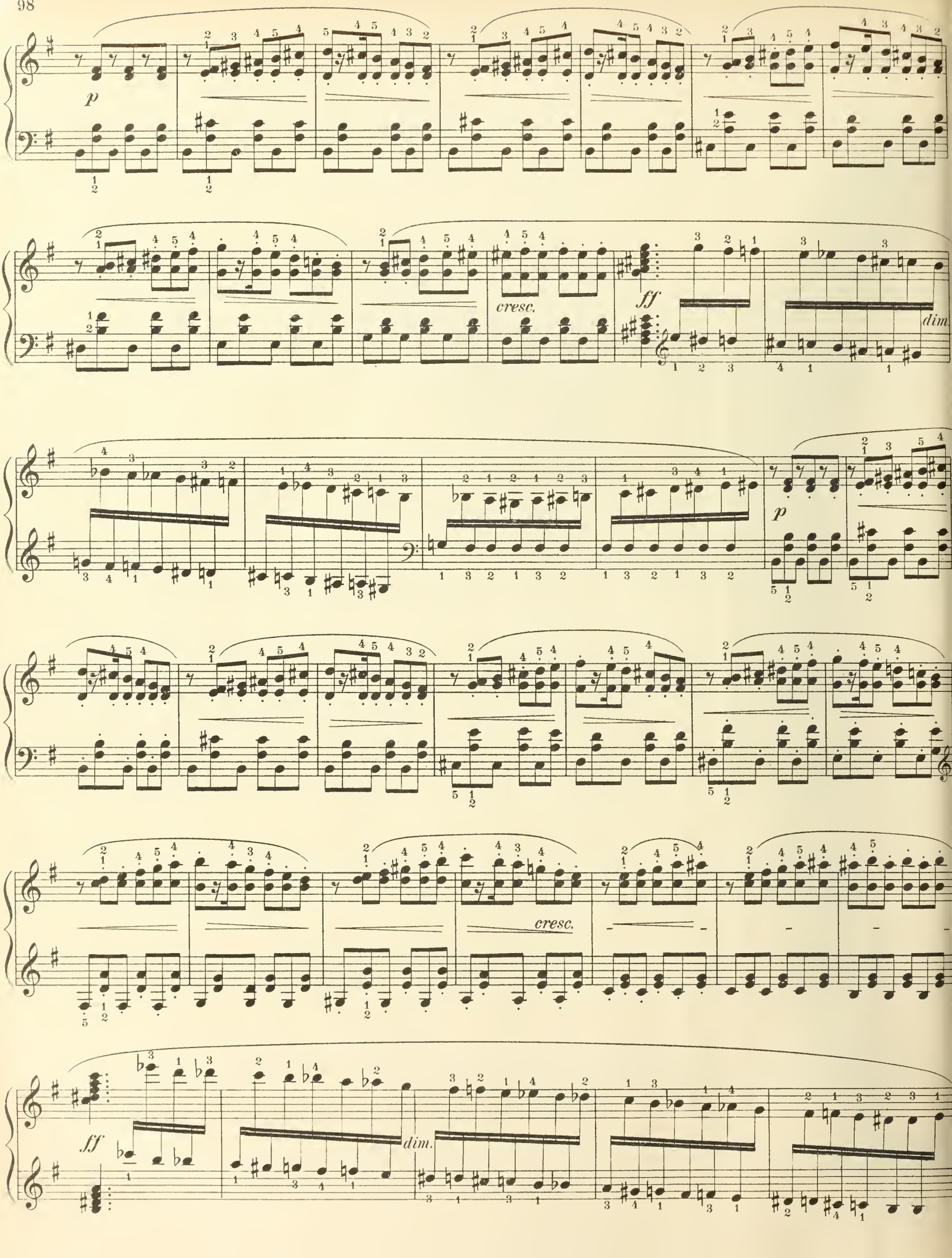
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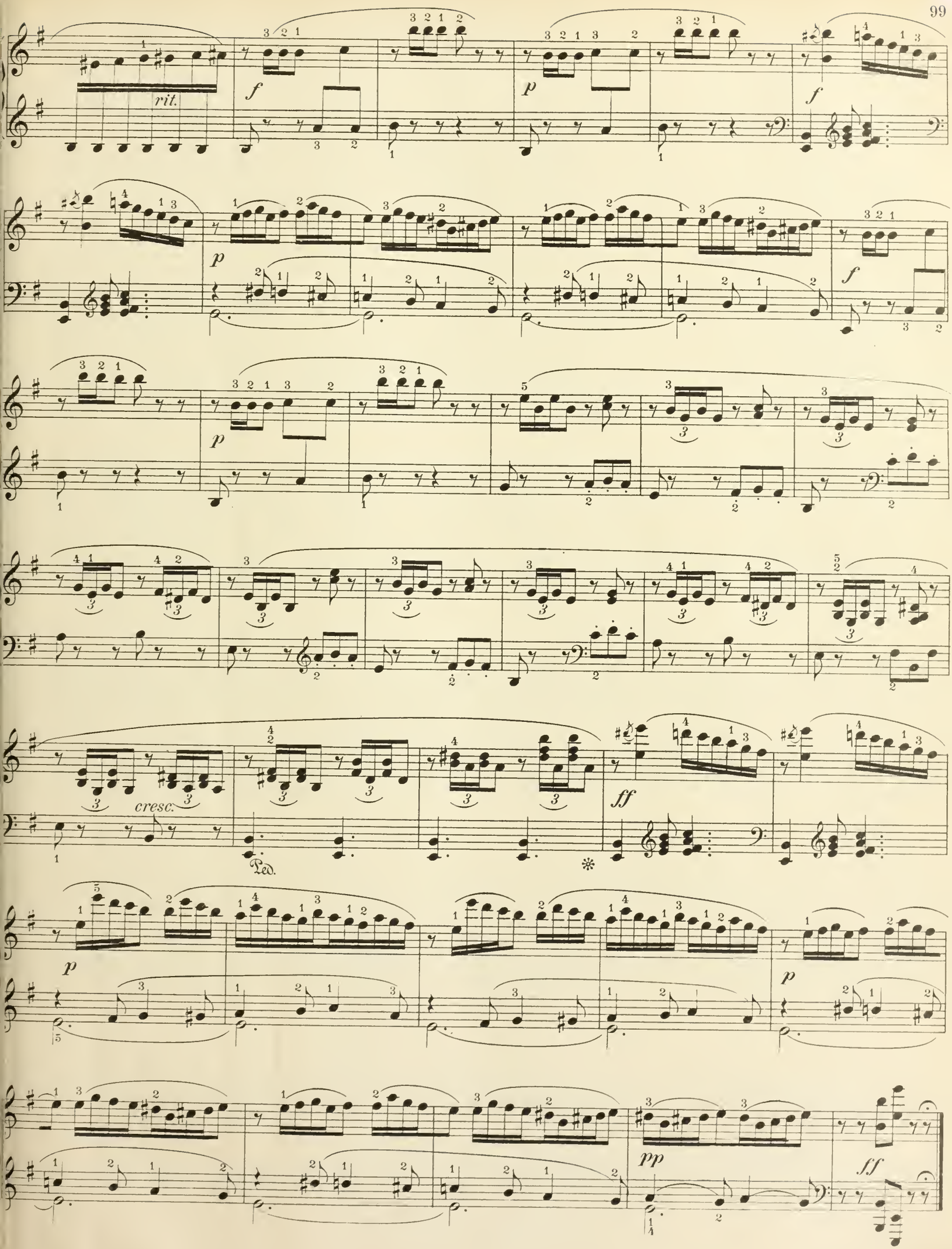
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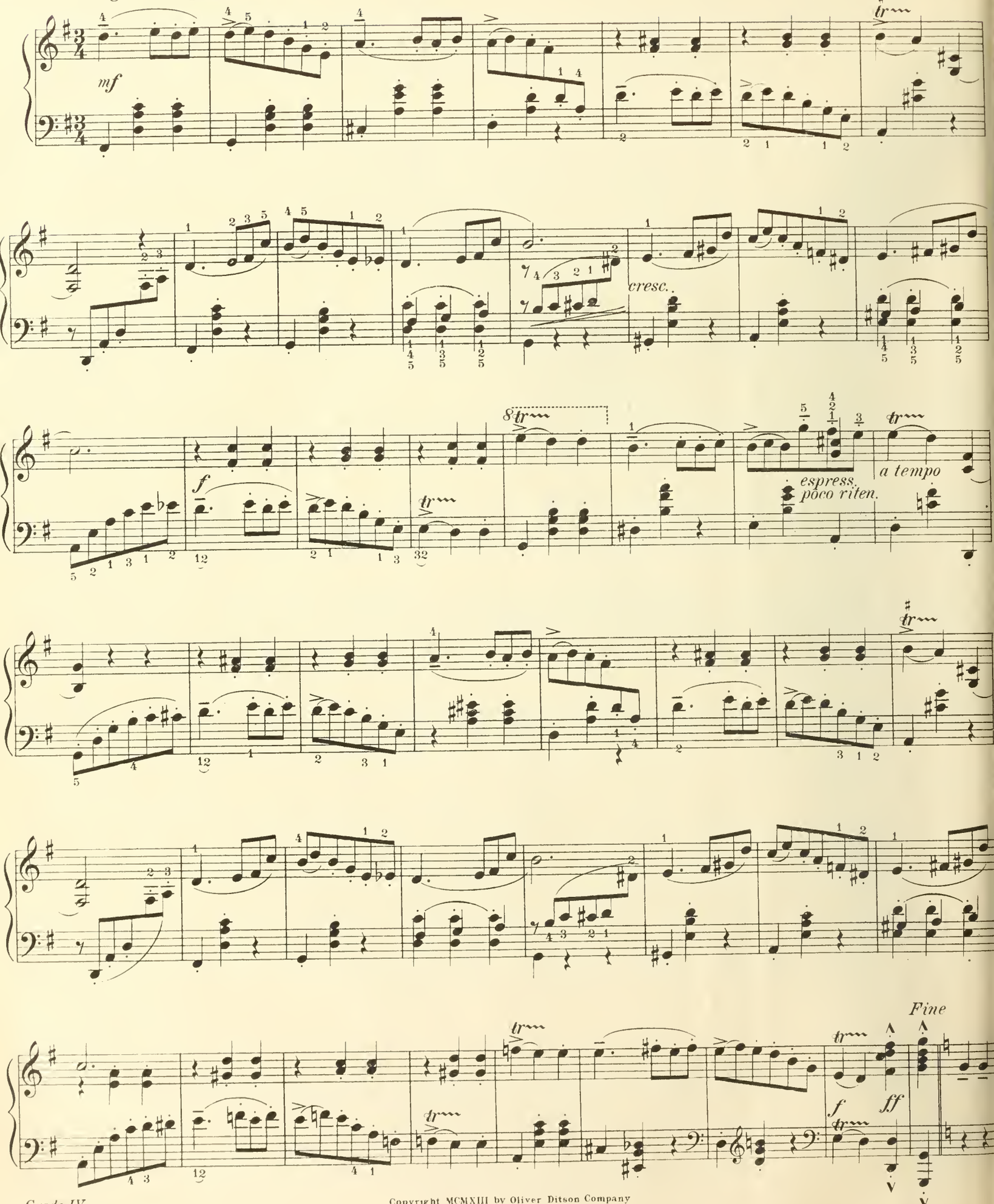
AT THE BALL
(AL BALLO)

EUGENIO DI PIRANI
Op. 107, No. 4

Allegro con spirito



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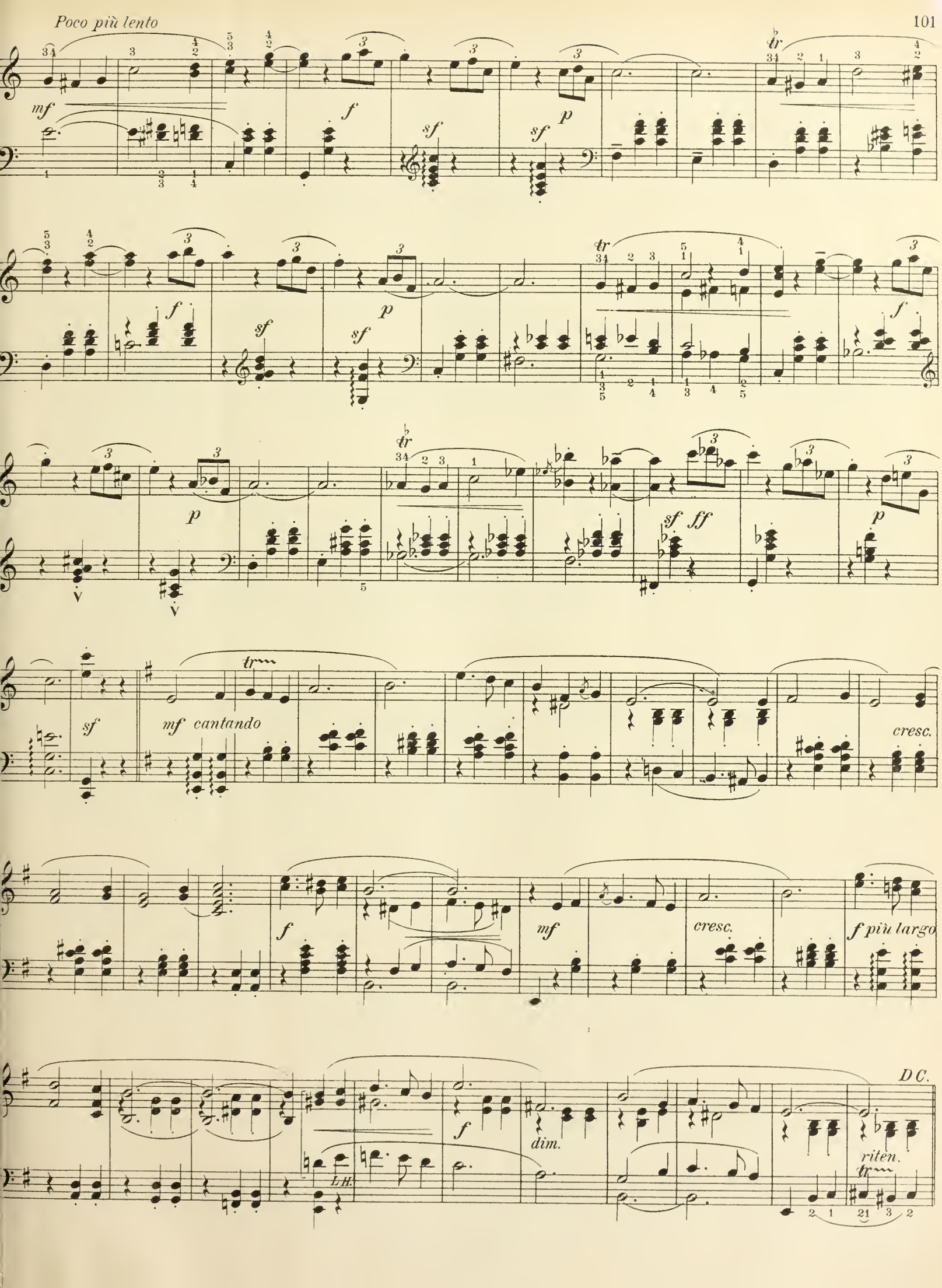
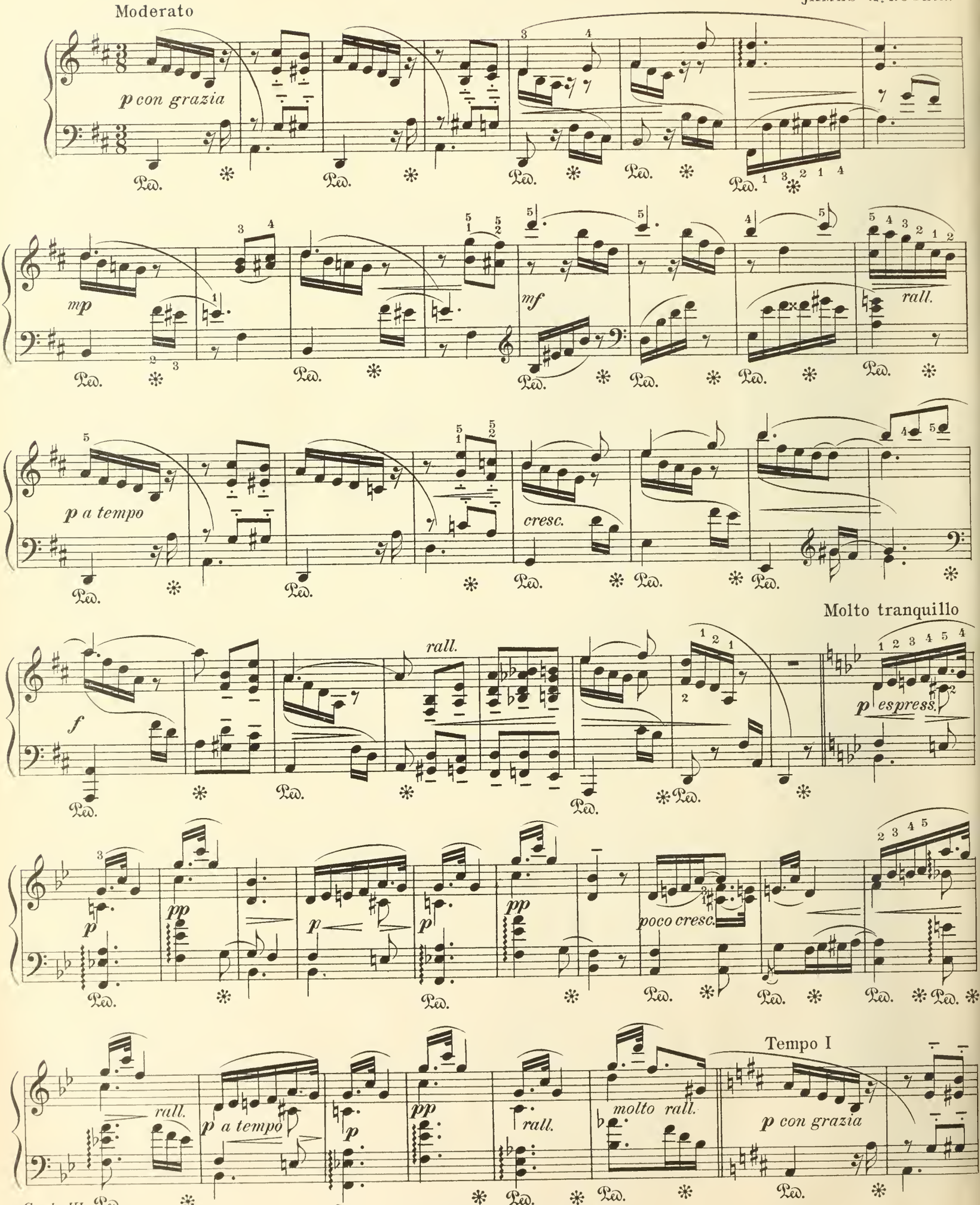
Poco più lento



BARCAROLLE

JAMES H. ROGERS

Moderato



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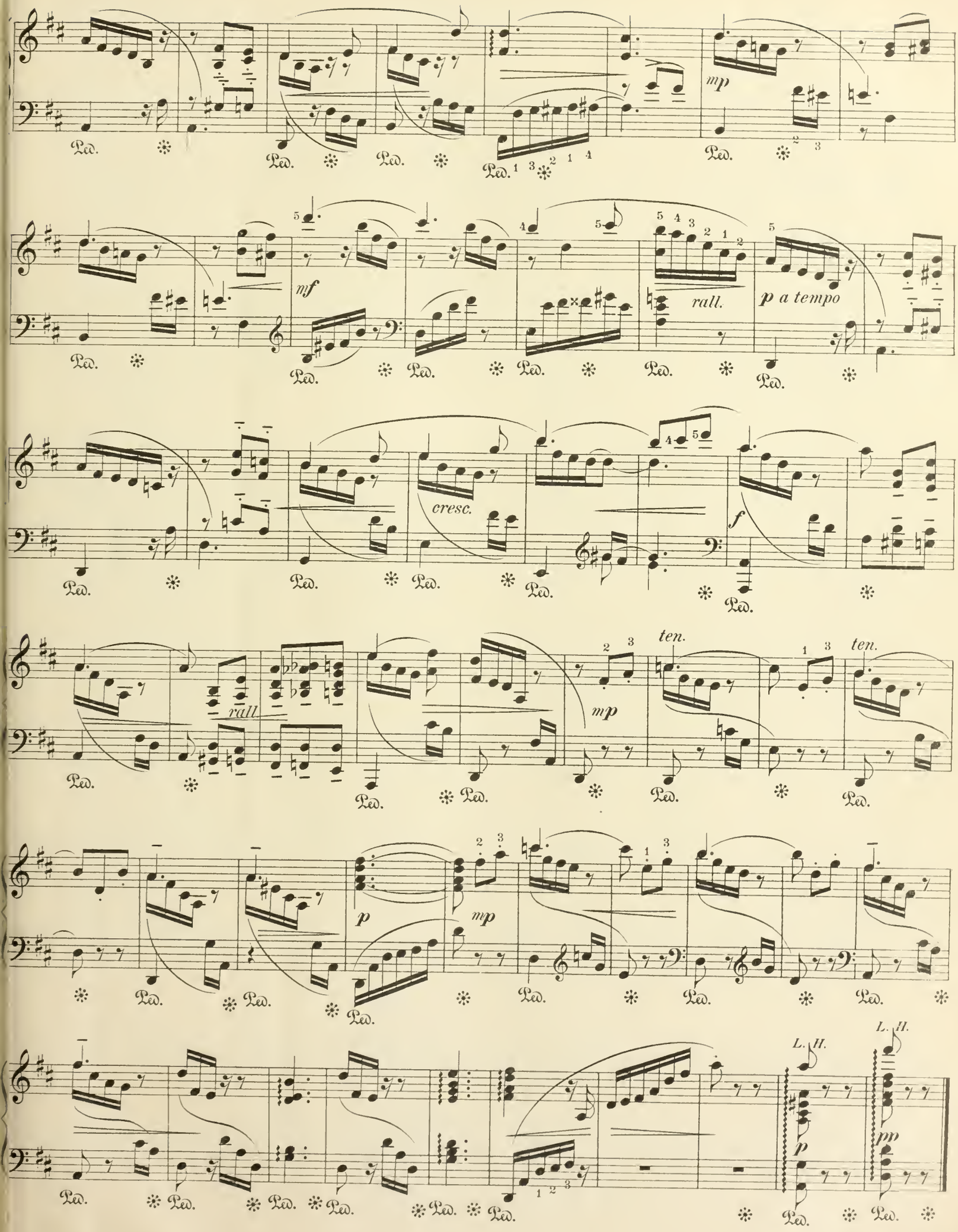
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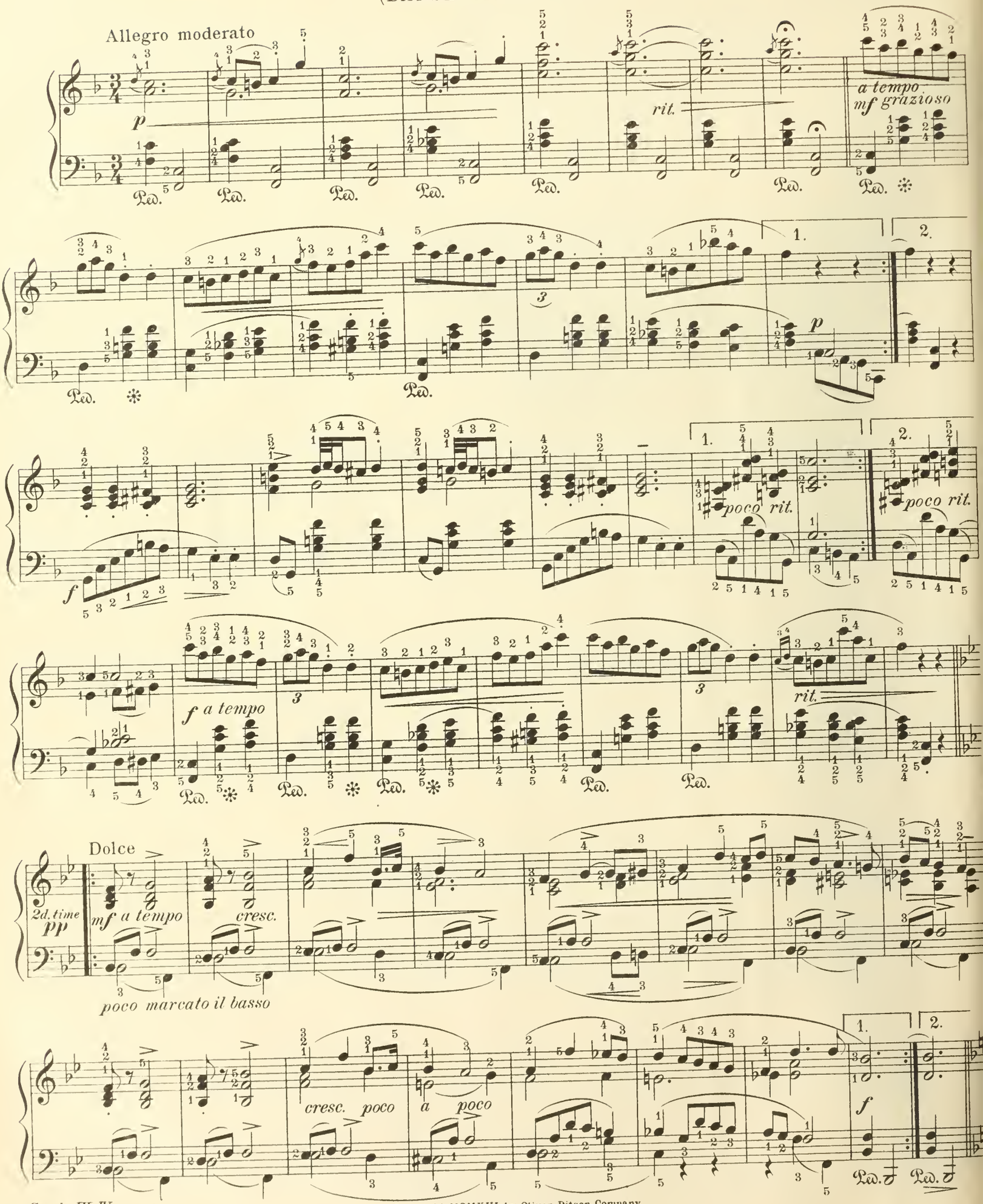
To my pupil Rowina Davies

COUNTRY DANCE
(DANSE CHAMPÊTRE)

JOHN M. STEINFELDT
Op. 43, No. 2



Grade III-IV

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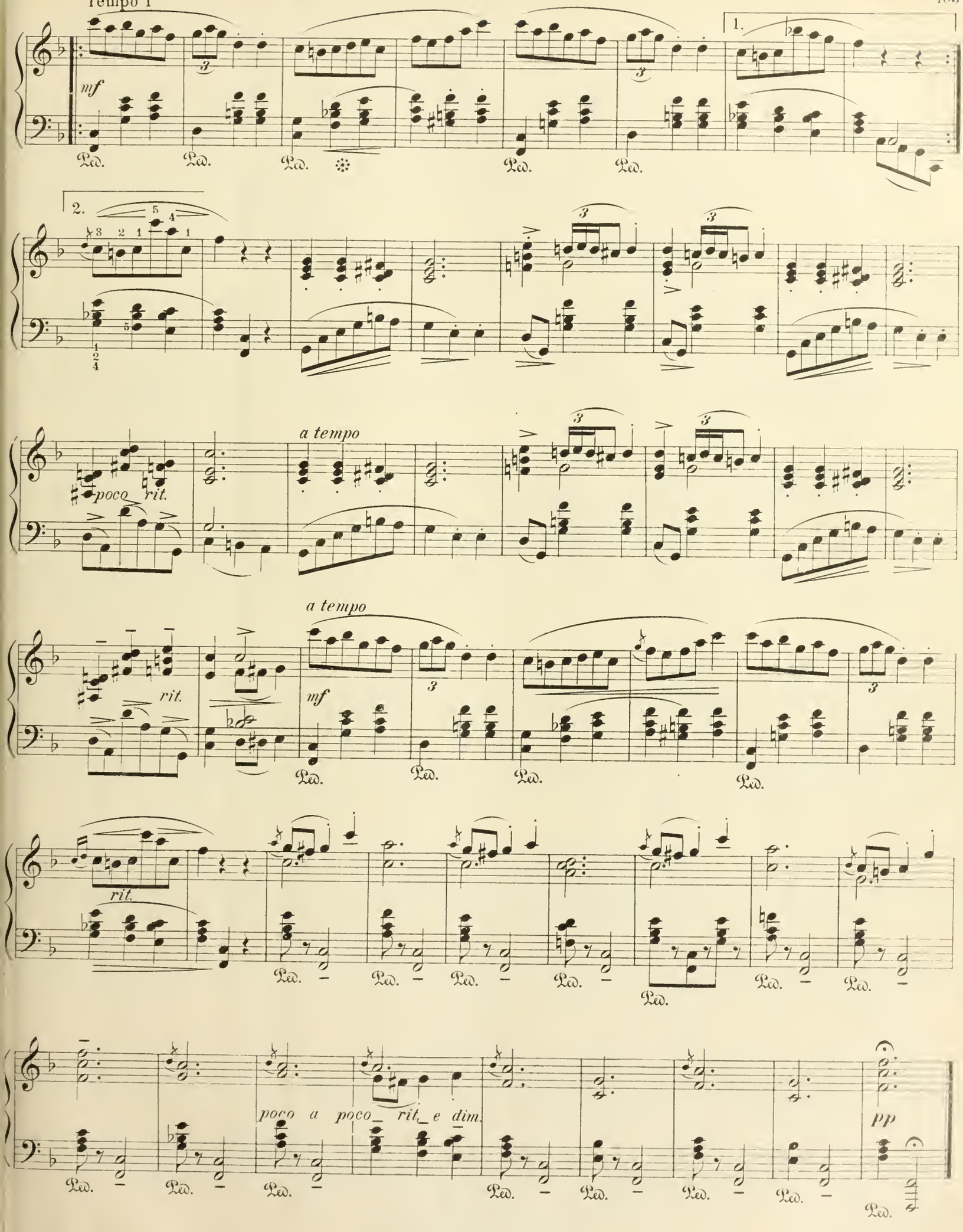
Tempo I

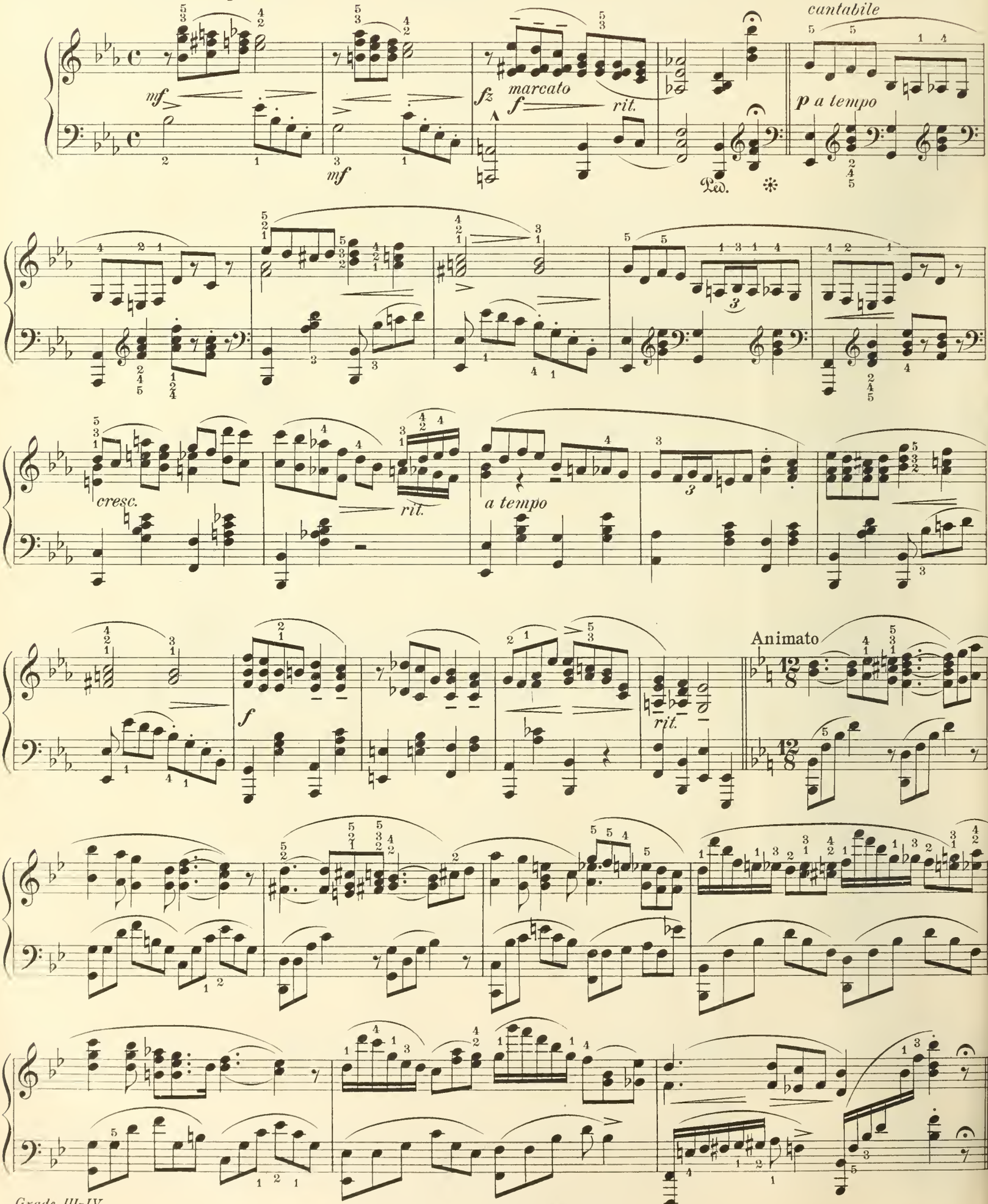


CLOVER BLOSSOMS

REVERIE

H. ENGELMANN

Moderato espressivo



Grade III-IV

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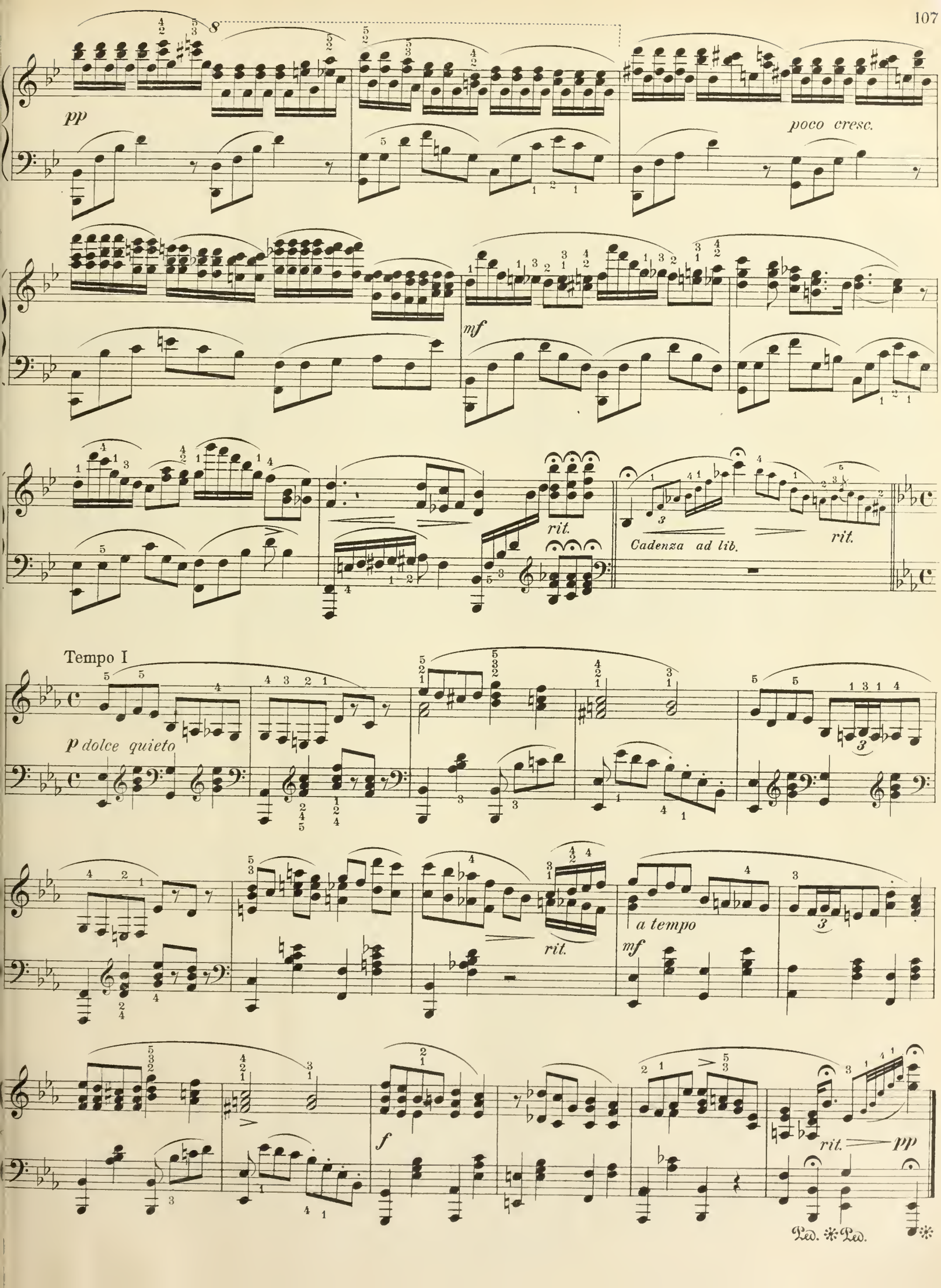
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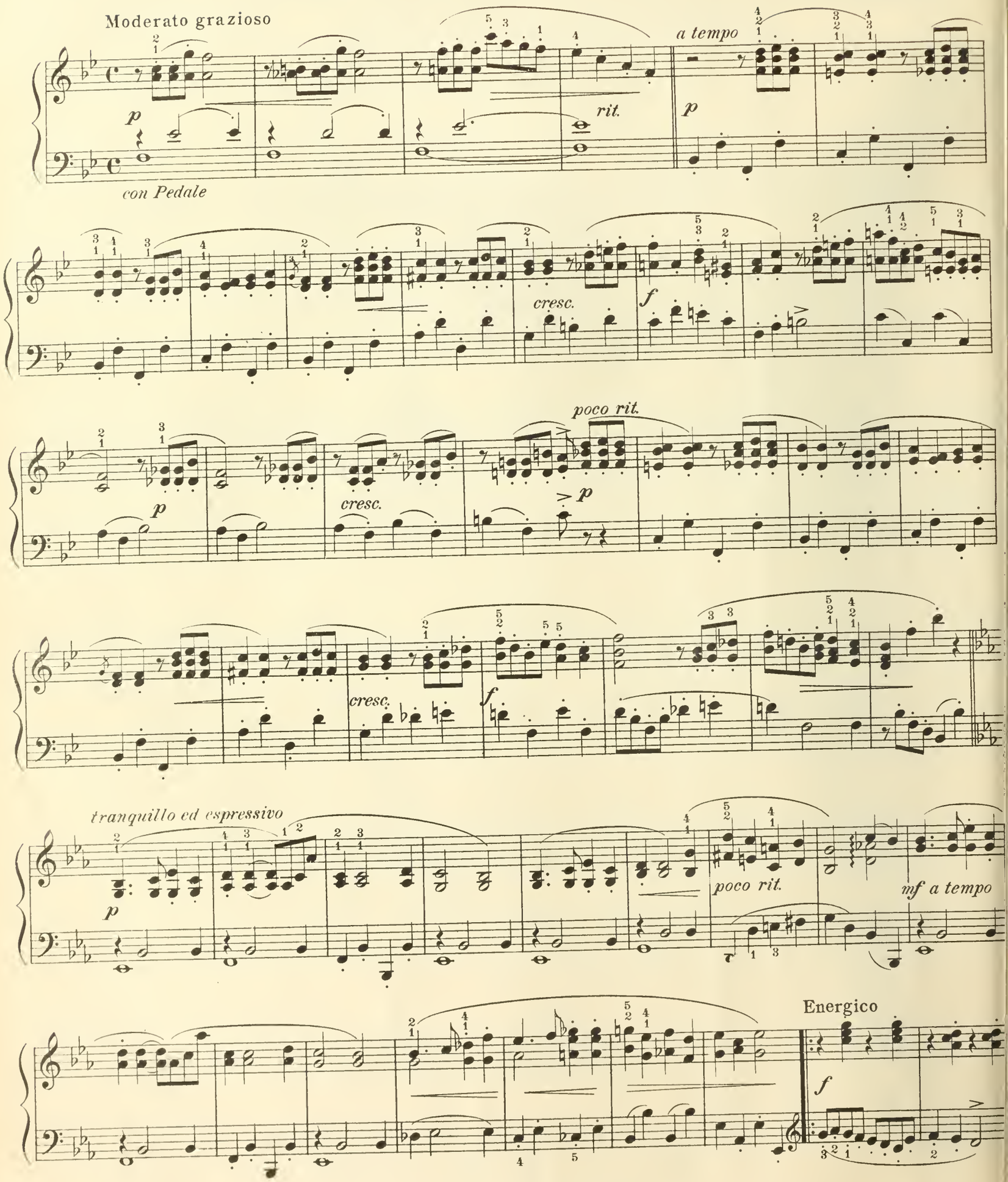
GAVOTTE OF THE SYLPHS

GAVOTTE DES SYLPHES

GUSTAVE LAZARUS
Op. 142, № 2



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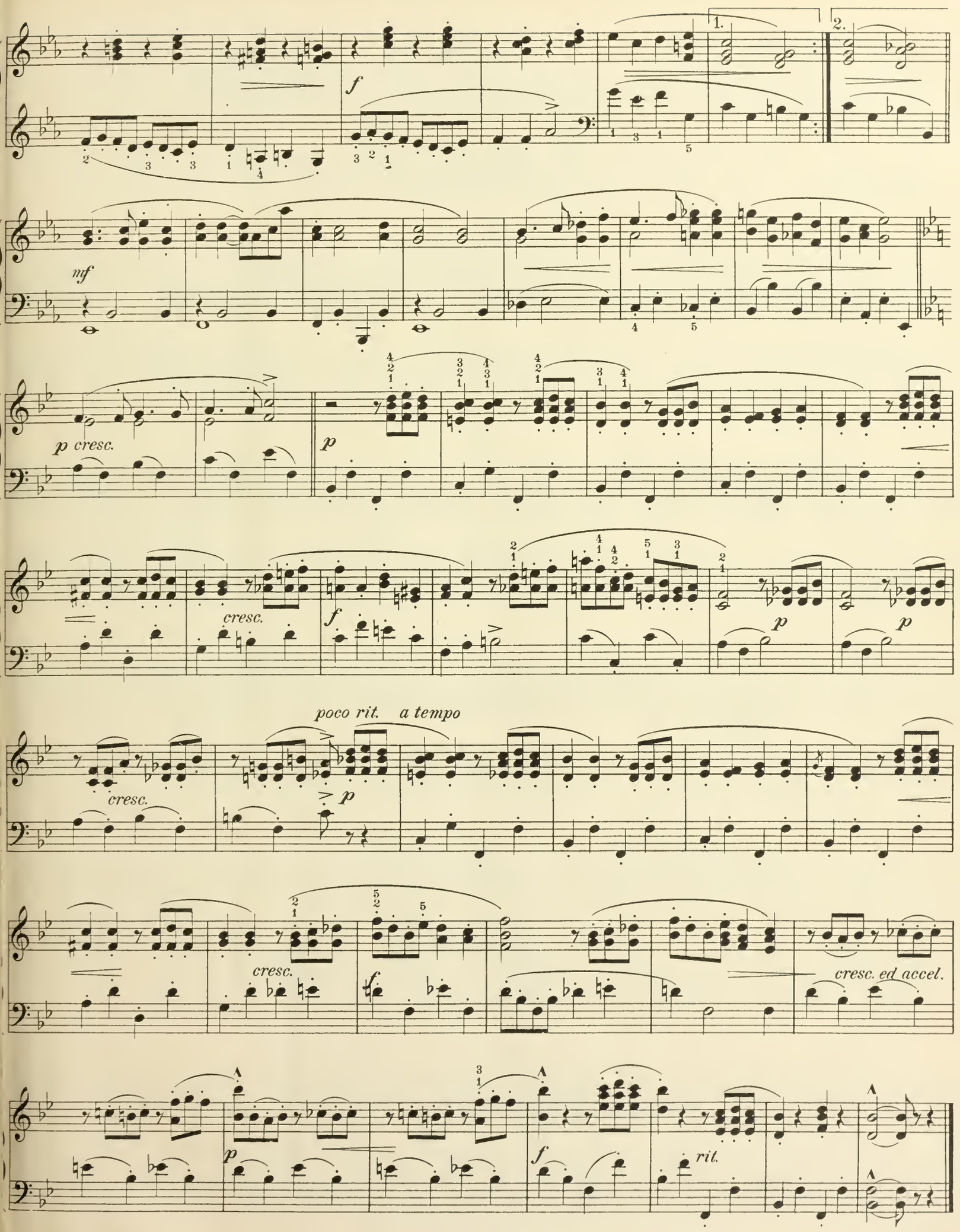
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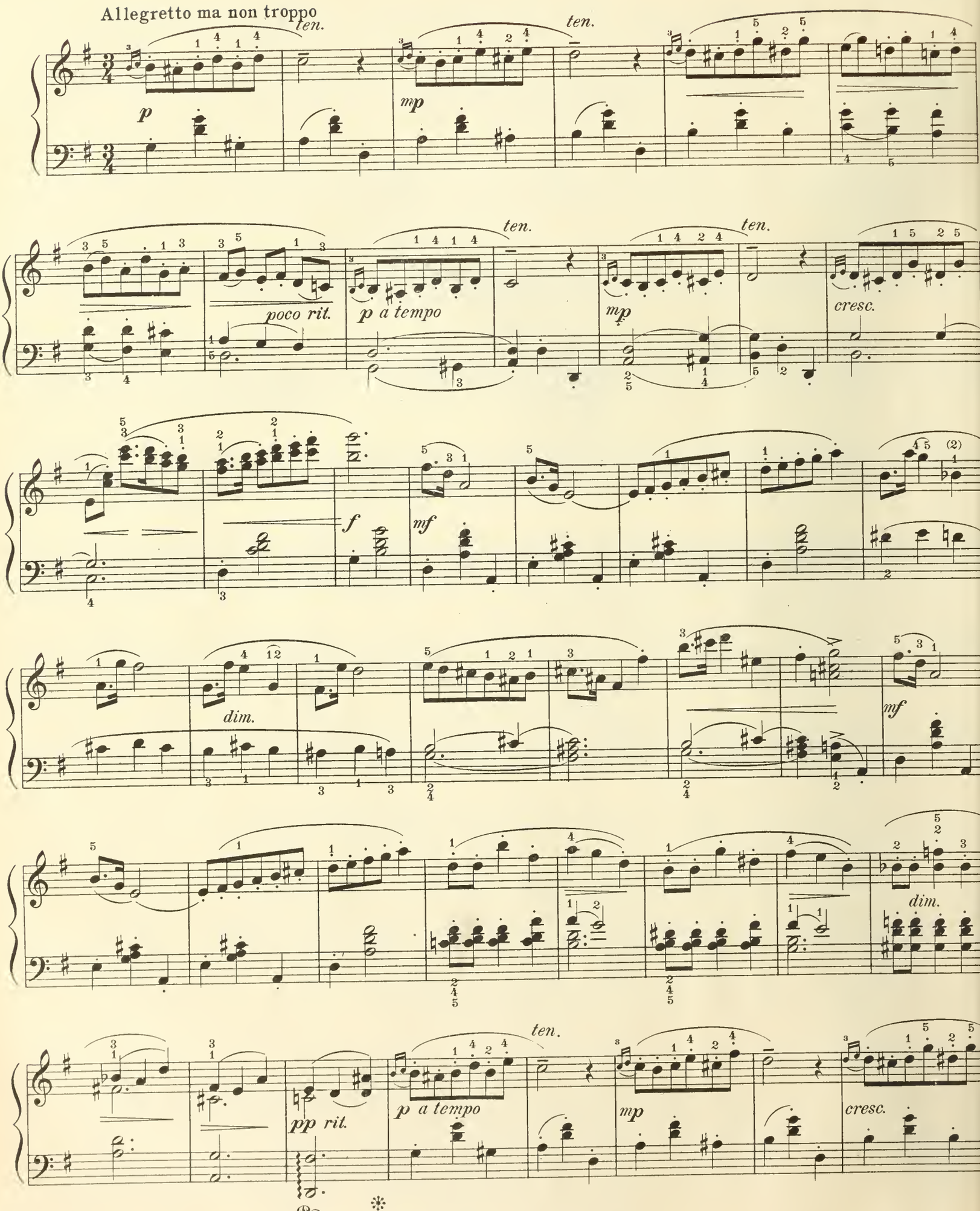
SICILIAN PEASANT SONG

EMIL RHODE



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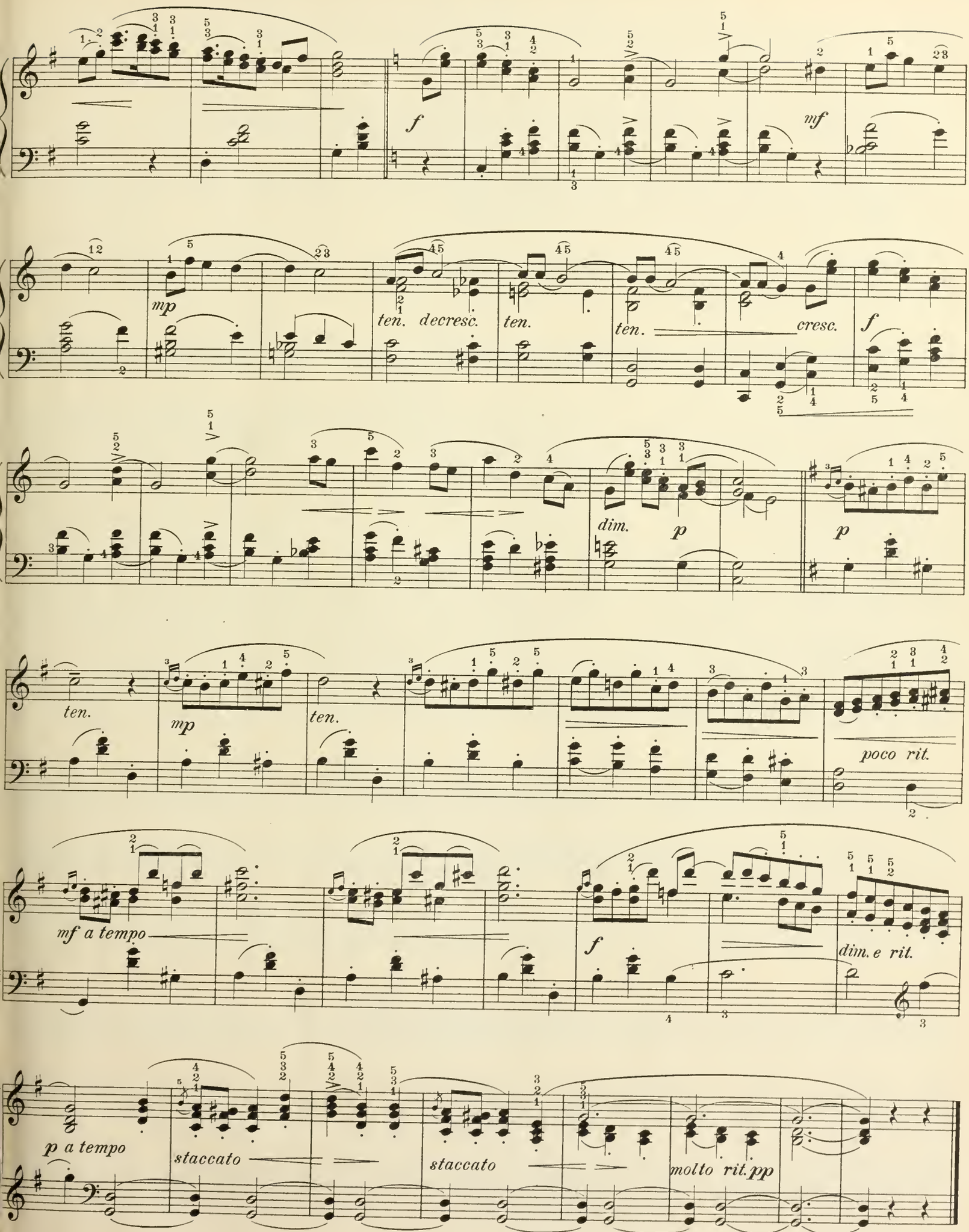
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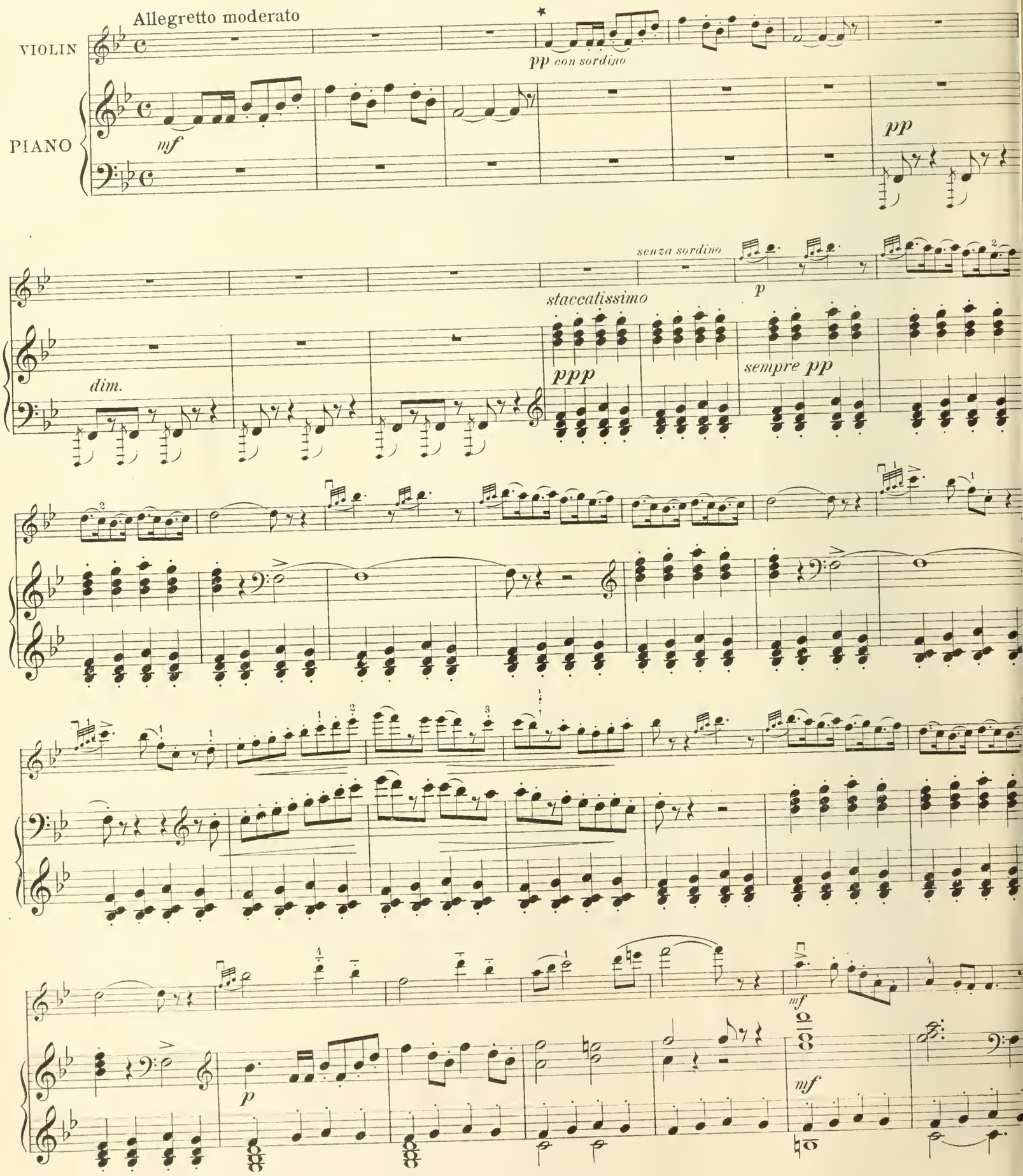
ten.
mp
ten.
poco rit.
mf a tempo
f
dim. e rit.
p a tempo
staccato
staccato
molto rit. pp

MARCH OF THE TIN SOLDIERS

(MARCHE DES PETITS SOLDATS DE PLOMB)

GABRIEL PIERNÉ, Op. 14, № 6
Transcribed by Karl Rissland



★ *To imitate a toy trumpet, place the mute slanting between the G and D strings*

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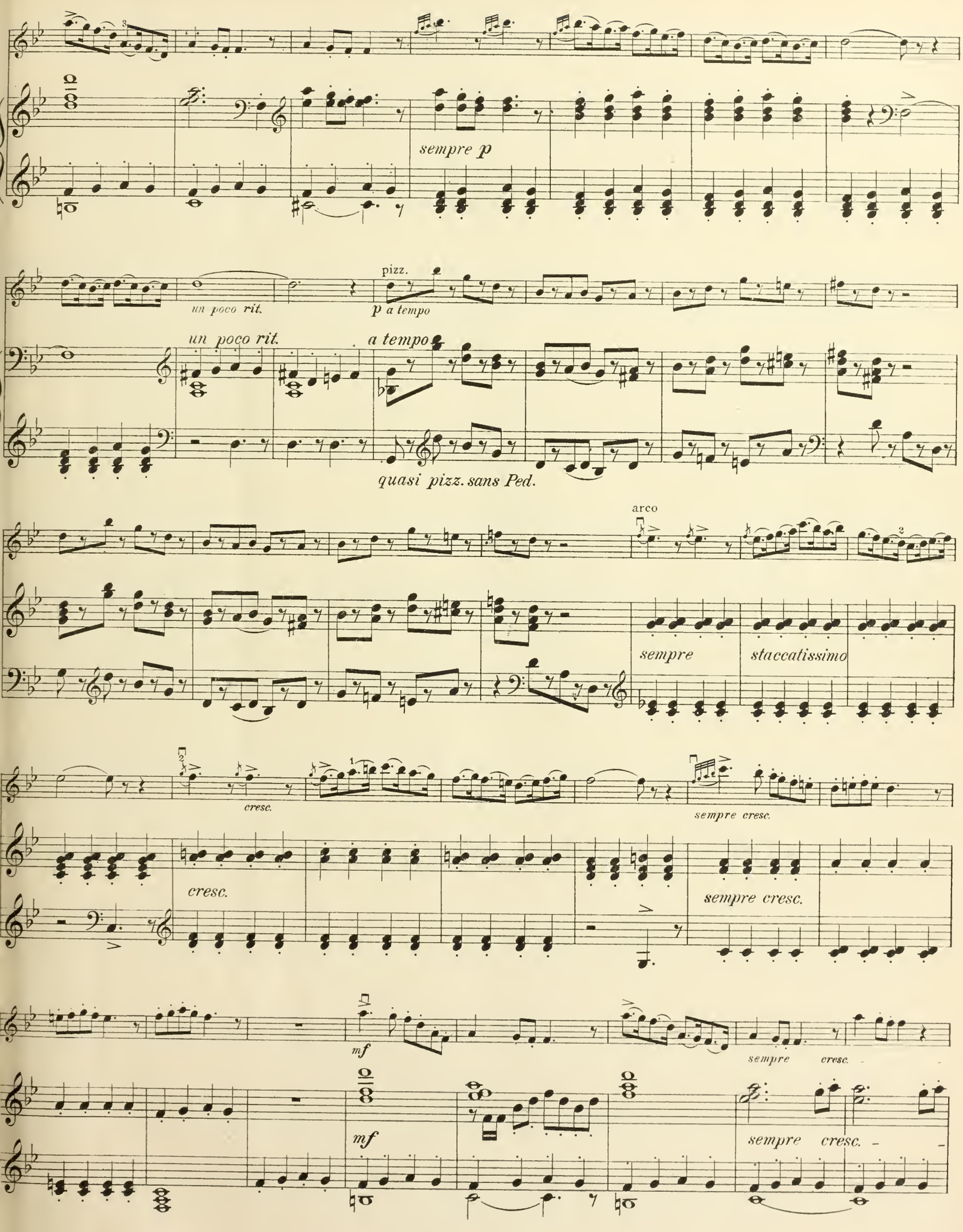
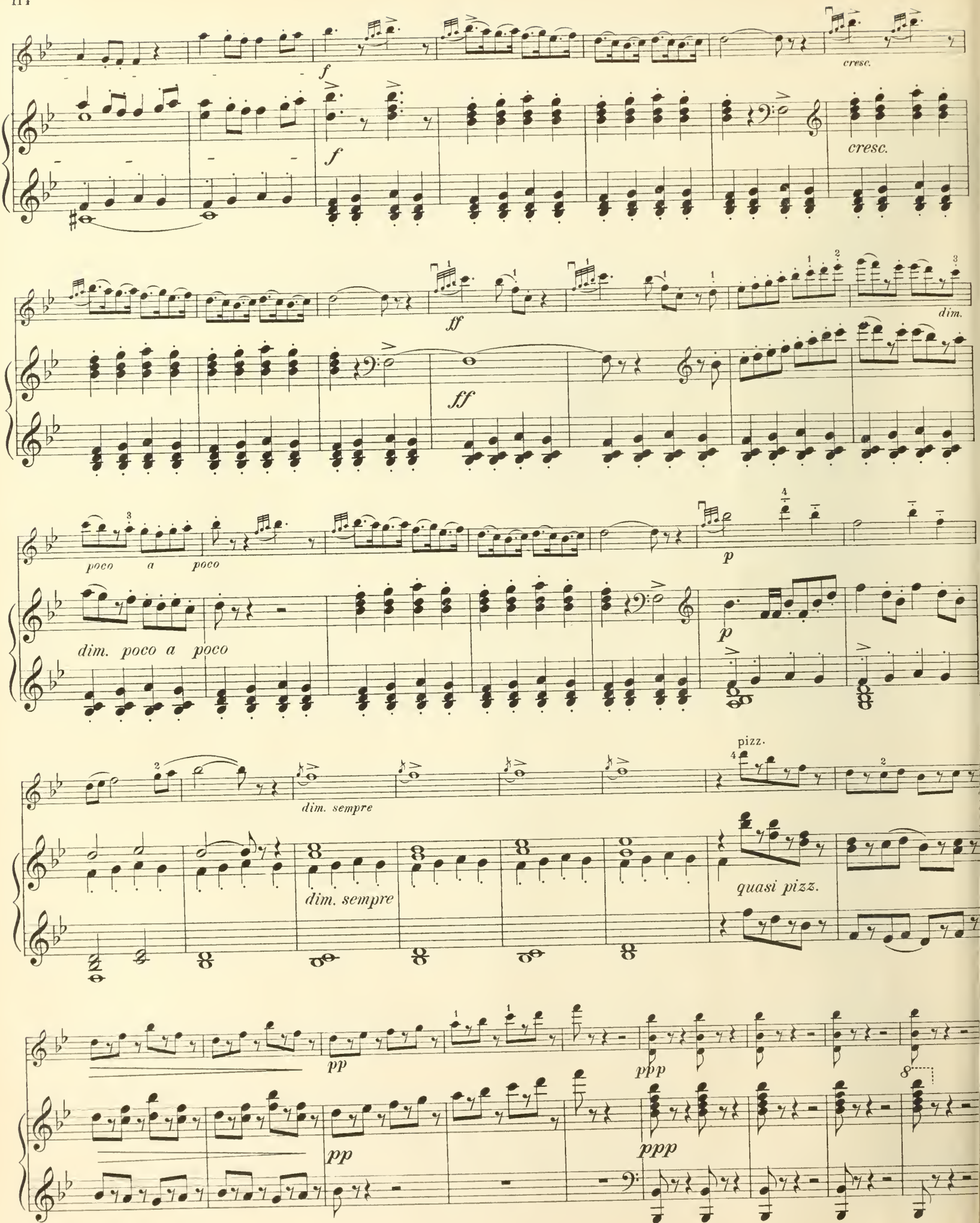

sempre p
un poco rit.
pizz.
p a tempo
un poco rit.
a tempo
quasi pizz. sans Ped.
arco
sempre
staccatissimo
cresc.
sempre cresc.
cresc.
sempre cresc.
mf
sempre cresc.
mf
sempre cresc.


f
cresc.
f
cresc.
ff
dim.
ff
poco a poco
p
dim. poco a poco
p
pizz.
dim. sempre
dim. sempre
quasi pizz.
pp
ppp
pp
ppp

Inscribed with high regard to William Arms Fisher

HARKEN UNTO ME

Isaiah LI: 1,2,3

FREDERICK STEVENSON, Op. 67

Largamente nobile
con dignita (♩= 108)

ORGAN

Gt. *f*

Man. 16′ Ped. Man. Ped. Man.

rit.

𝄋 *nobilmente*

Hark - en un - to me, Ye that seek the Lord, the Lord,

rit. molto

Ch. (♩= 84)

Ped. soft 16′

poco rit. *a tempo* *poco rit.*

Hark - en un-to me, my peo-ple; And look, look un-to the rock, the rock

cantando *poco rit.* *a tempo* *poco rit.*

a tempo *intensamente* *poco rit.* *ten. rall. e*

whence ye are hewn: Hark - - - - en, O hark - en un - to me, Ye that

cantando *a tempo* *col voce* *poco rit.* *ten.* *p rall. col ten.*

soavita *a tempo* *p*

fol - low af - ter right - eous - ness. Hark - - - - en:

voce *a tempo*

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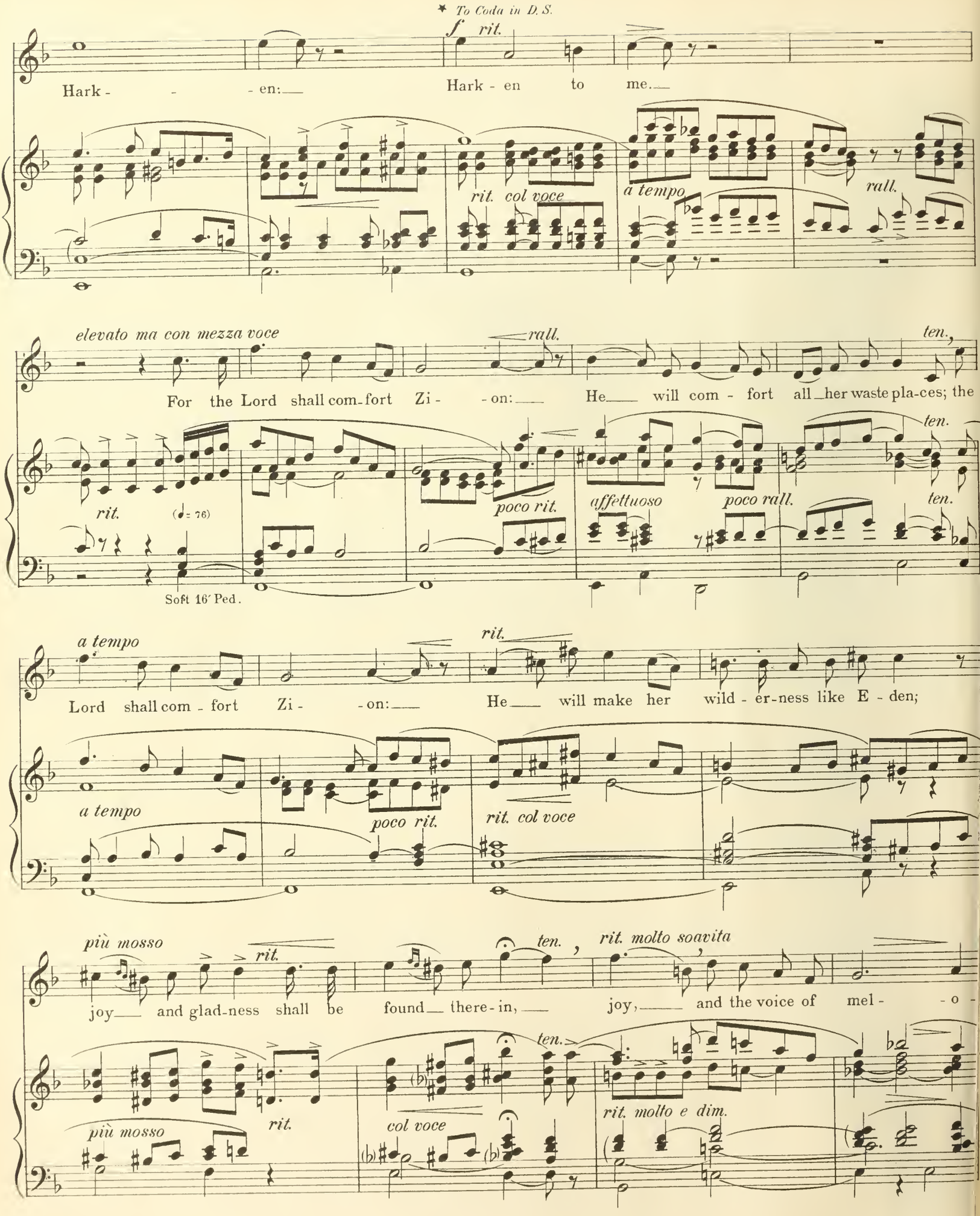
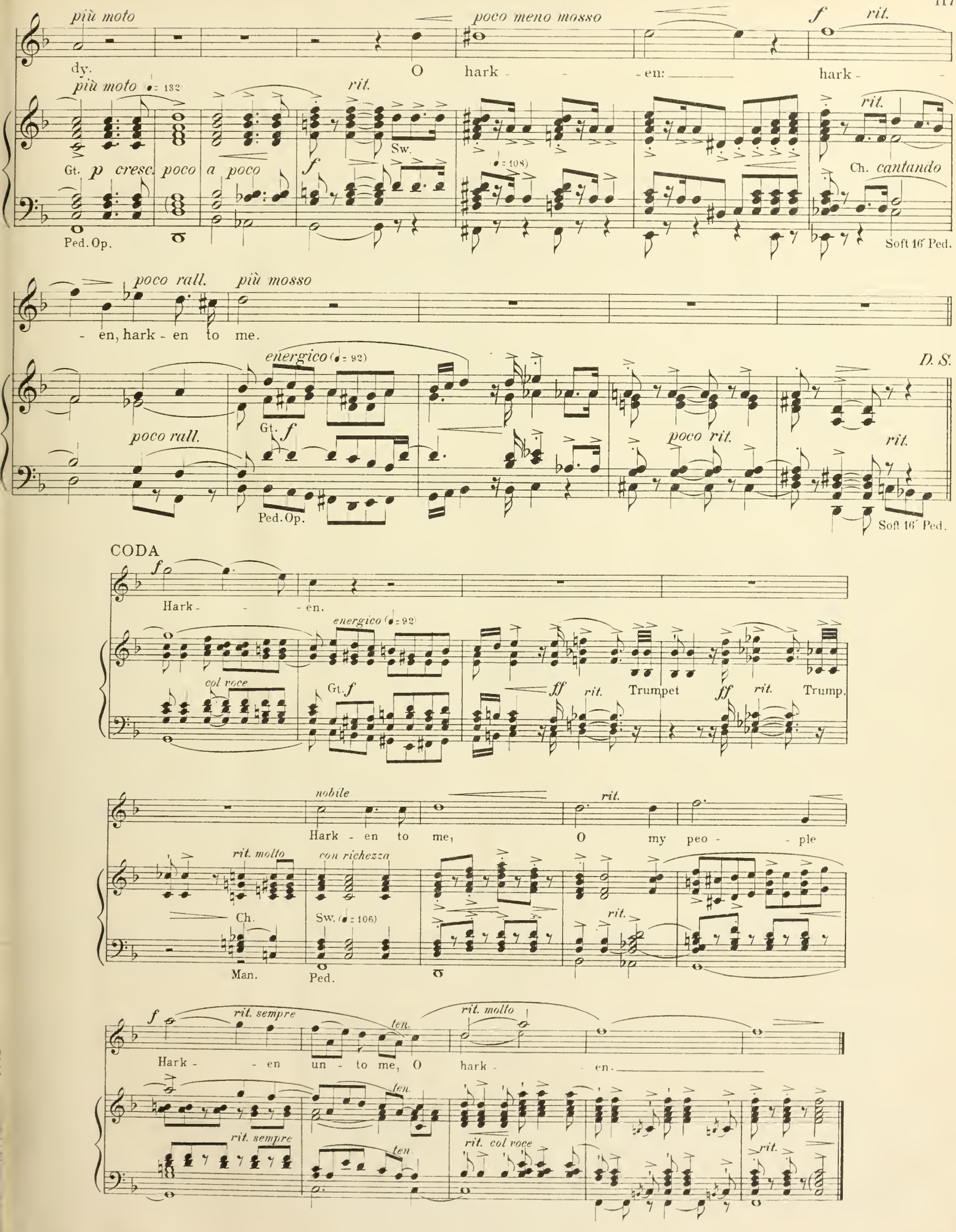
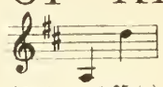

* To Coda in D.S.
f rit.
Hark - - - en: Hark - en to me.
rit. col voce
a tempo
rall.
elevato ma con mezza voce
rall.
ten.
For the Lord shall com-fort Zi - - on: He will com - fort all her waste pla-ces; the
rit. (♩= 76)
poco rit.
affettuoso
poco rall.
ten.
ten.
Soft 16′ Ped.
a tempo
rit.
Lord shall com - fort Zi - - on: He will make her wild - er-ness like E - den;
a tempo
poco rit.
rit. col voce
più mosso
rit.
ten.
rit. molto soavita
joy and glad-ness shall be found there - in, joy, and the voice of mel - - o -
più mosso
rit.
col voce
ten.
rit. molto e dim.


più moto
poco meno mosso
f
rit.
dy.
O hark - - - en: hark -
più moto ♩= 132
rit.
rit.
Gt. p cresc. poco a poco
Sw.
f
♩= 108)
Ch. cantando
Ped. Op.
Soft 16' Ped.
poco rall.
più mosso
- en, hark - en to me.
energico (♩= 92)
D. S.
poco rall.
Gt. f
poco rit.
rit.
Ped. Op.
Soft 16' Ped.
CODA
f
Hark - - - en.
energico (♩= 92)
col voce
Gt. f
ff
rit.
Trumpet
ff
rit.
Trump.
nobile
rit.
Hark - en to me, O my peo - - ple
rit. molto
con richezza
Ch.
Sw. (♩= 106)
rit.
Man.
Ped.
f
rit. sempre
ten.
rit. molto
Hark - - en un - to me, O hark - - en.
ten.
rit. sempre
ten
rit. col voce
rit.

To Mme Pauline Lyon-Martin

LOVE OF AN HOUR



(Original Key)

FREDERICK H. MARTENS

MARY TURNER SALTER

Con moto moderato ed espressivo

mf

O rose of an hour, O bloom of a day, Too fair yon flow'r to die for aye: So death-less sweet, O rose of an hour,

mf

Ped. *

In mem-o-ry's gar-den you shall flow'r.

O love of an hour, love of a day, Too dear your dow'r to pass a-way; Tran-scen-dent fair,

O love of an hour, In the shrine of my heart You e'er shall flow'r.

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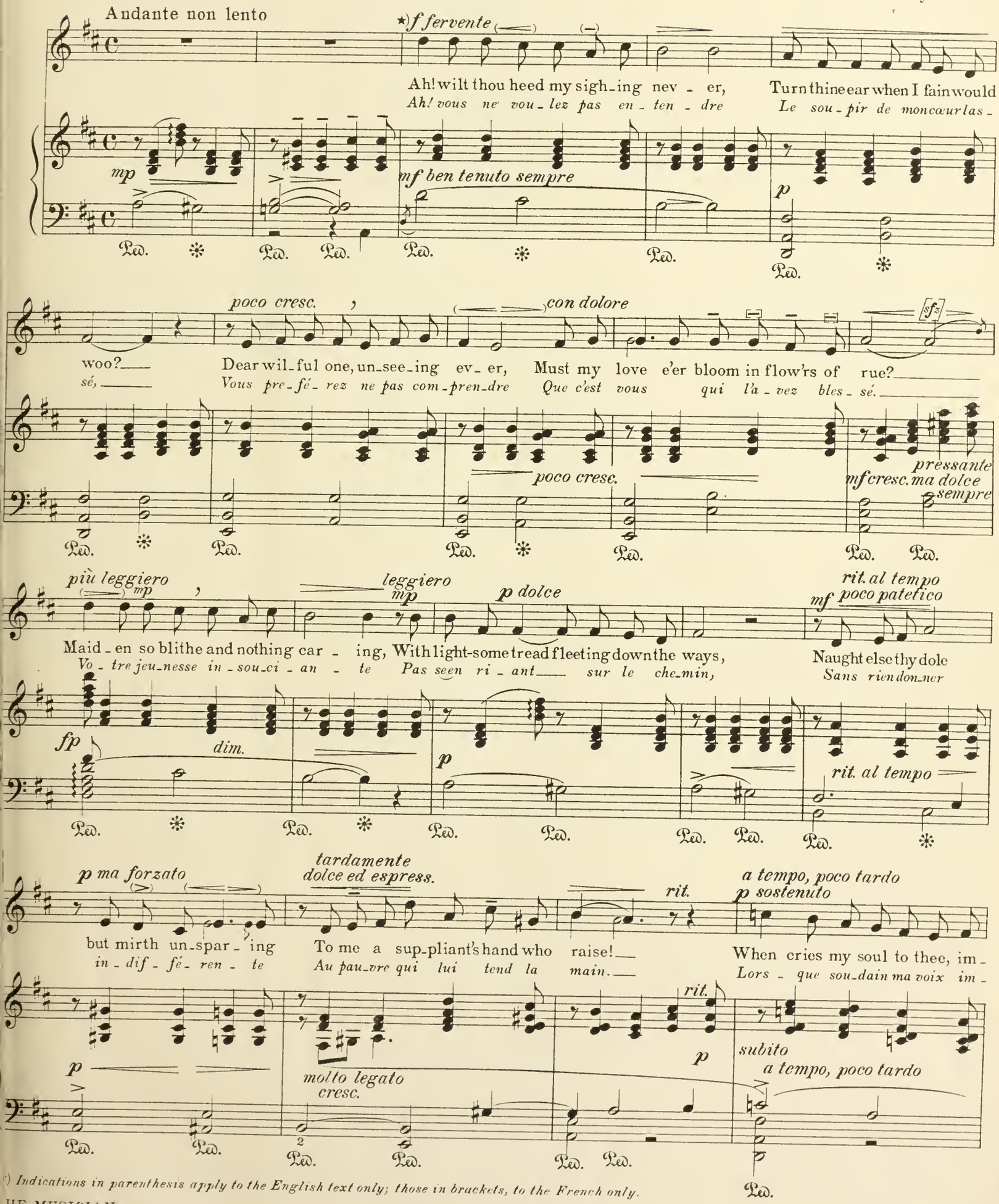
SUPPLICATION
(REPROCHE)

MADAME LA BARONNE DE BAYE
Translated by A. R.

CAMILLE DECREUS
Edited by A. R.

Andante non lento

*) f fervente
Ah! wilt thou heed my sigh-ing nev - er, Turn thine ear when I fain would
Ah! vous ne vou-lez pas en-ten-dre Le sou-pir de mon cœur las-
mp
mf ben tenuto sempre
p
Ped.
poco cresc.
con dolore
sfz
woo? Dear wil-ful one, un-see-ing ev-er, Must my love e'er bloom in flow'rs of rue?
sé, Vous pre-fé-rez ne pas com-pren-dre Que c'est vous qui l'a-vez bles-sé.
poco cresc.
pressante
mf cresc. ma dolce
sempre
più leggiero
mp
leggiero
mp
p dolce
rit. al tempo
mf poco patetico
Maid-en so blithe and nothing car-ing, With light-some tread fleeting down the ways, Naught else thy dole
Vo-tre jeu-nesse in-sou-ci-an-te Pas seen ri-ant sur le che-min, Sans rien don-ner
fp
dim.
p
rit. al tempo
p ma forzato
tardamente
dolce ed espress.
rit.
a tempo, poco tardo
p sostenuto
but mirth un-spar-ing To me a sup-pliant's hand who raise! When cries my soul to thee, im-
in-dif-fé-ren-te Au pau-vre qui lui tend la main. Lors-que sou-dain ma voix im-
rit.
p
molto legato
cresc.
subito
a tempo, poco tardo

*) *Indications in parenthesis apply to the English text only; those in brackets, to the French only.*

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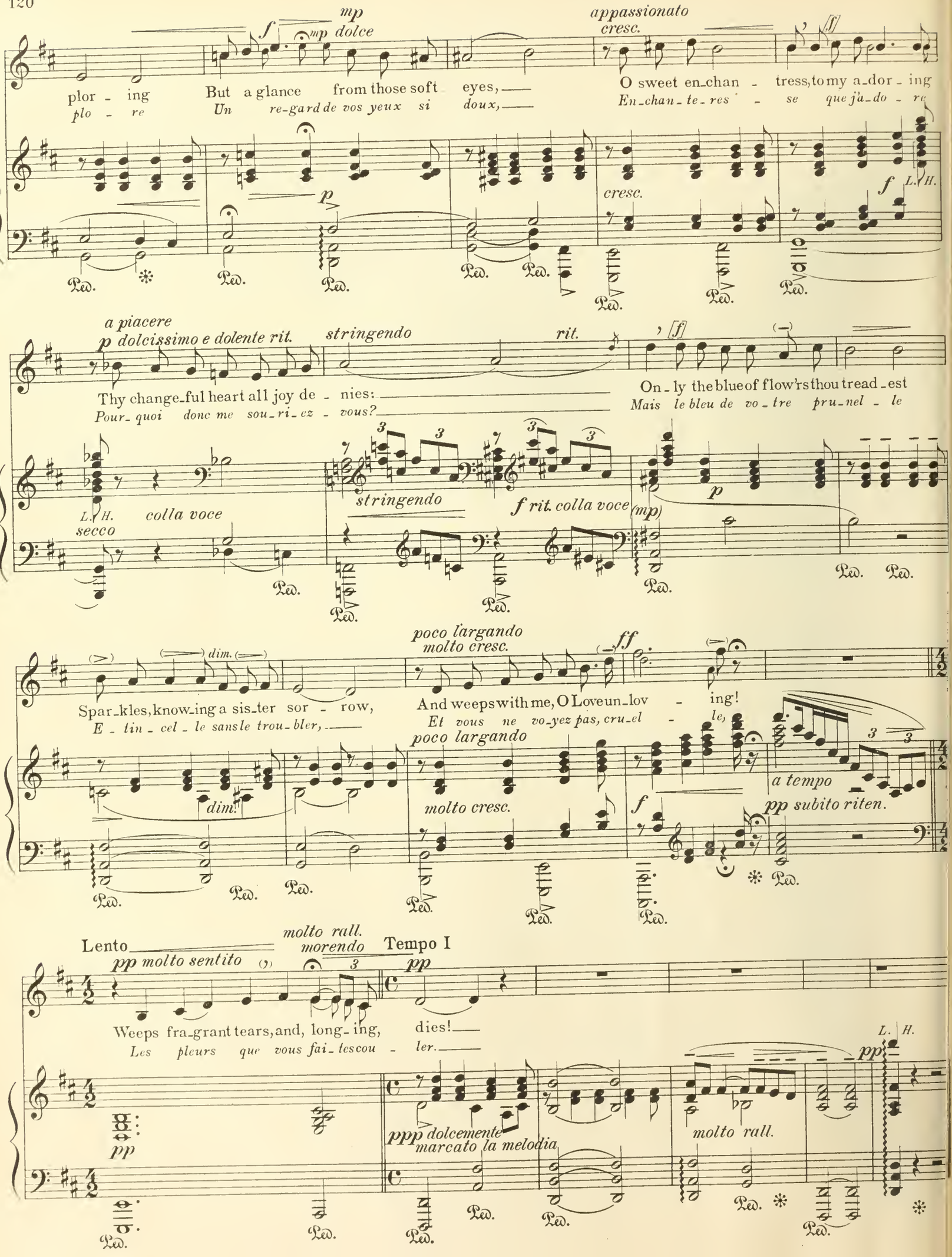

f
mp
mp dolce
appassionato
cresc.
plor - ing
plo - re
But a glance from those soft eyes,
Un re-gard de vos yeux si doux,
O sweet en-chan - tress, to my a-dor - ing
En-chan-te-res - se que j'a-do - re
p
cresc.
f
L. H.
Ped.
a piacere
p dolcissimo e dolente rit.
stringendo
rit.
Thy change-ful heart all joy de - nies:
Pour-quoi donc me sou-ri-ez - vous?
On-ly the blue of flow'rs thou tread-est
Mais le bleu de vo-tre pru-nel - le
L. H.
secco
colla voce
stringendo
f rit. colla voce
(mp)
dim.
poco largandomolto cresc.
ff
Spar-kles, know-ing a sis-ter sor - row,
E - tin - cel - le sans le trou-bler,
And weeps with me, O Love un-lov - ing!
Et vous ne voy-ez pas, cru-el - le,
poco largando
molto cresc.
a tempo
pp subito riten.
Lento
molto rall.
morendo
Tempo I
pp molto sentito
pp
Weeps fra-grant tears, and, long-ing, dies!
Les pleurs que vous fai-tes cou - ler.
pp
ppp dolcemente marcato la melodia
molto rall.
L. H.
pp

The SINGER and His ART

ENGLISH IN SINGING

A PLEA FOR A STANDARDIZED LANGUAGE FOR SINGING

BY BERNHARDT BRONSON

In the mass of material to be found in the current musical periodicals on the subject of English in singing we may search in vain for a tangible reason why some of our best artists fail to accomplish with English what they do with Italian, French, or even German.

New York, after its first trial of grand opera in English, complained that with one or two notable exceptions the singers' words were unintelligible. Critics noticed a lack of the usual freedom and brilliance in the voices. No one seems to have thought to inquire as to why the two notable exceptions sang English intelligibly and with good tone quality.

After Chicago's first performance of grand opera in English it was recorded that the only one who succeeded in making himself understood was a Frenchman. This was considered a singular circumstance, yet no one thought to inquire why a foreigner should be able to do this and all the native singers fail. The fact is that a perfect enunciation in singing is rare in any language, but the well schooled Italian or French singer has the advantage of the American at the very outset—even when it comes to singing English.

The reason for this lies in the fact that the American is encumbered by life-long habits of speech in which the organs of articulation are continually obstructing the vowel sounds. The tongue is never in a position of repose.

In France and Italy they have a standardized language which has been adopted for the dramatic and lyric stage. This compels every aspirant for lyric or dramatic honors to *study* his own language, which he finds far different from the one he has acquired by himself. He discovers and develops articulatory muscles which he never even dreamed he possessed. The result is that when he has finished his studies he finds himself in command of practically a new language.

Those who read carefully the article *Babel,* by Mr. Nicholas Douty, in THE MUSICIAN for October, 1913, must have been struck by the significance of this: "and while French words, as they are written, contain many consonants they contain fewer in actual speech. Whole syllables are omitted when the words are spoken."

When we recall the fact that in singing French *no* syllable is ever dropped (unless it interferes with the articulation of the following word) and also that vowels which are usually silent in ordinary speech are sounded *strongly* in poetry and singing, we begin to understand what the French have done to their language to make it singable, and intelligible to the public listener.

The first thing a French or Italian student learns (if he is in the hands of a real singing teacher) when he begins to sing words is *not to allow his tongue to anticipate the consonant which follows the vowel which he is sustaining.* Herein lies the first great difference between the language he speaks and that which he sings. The first he had acquired by imitation without analysis; the latter he is taught to analyze step by step. And thus no matter what province he comes from he is obliged to conform to the established standard language of the stage. In the process his tongue acquires the art of retaining the vowel position until it is required in the formation of the following consonant. In other words, he learns that singing requires co-ordination between the muscles of respiration and the muscles of articulation.

Now as a matter of fact the language of the French or Italians as employed in ordinary speech is a no more fit vehicle for singing than is English as we use it in everyday speech. This is because it is acquired by imitation with all its imperfections, which vary according to the customs of the various provinces. However, they have one advantage which is denied those who would learn to sing English. They have a standard language from which all articulatory imperfections have been eliminated. This language it is possible to sing. It is *vocal.* Not so with English. Neither here nor in England does such a standard exist. The consequence is that singers are thrown upon their own resources and sing the English they have acquired in childhood—by imitation.

Let us consider for a moment some of the imperfections of English (as we speak it) which make it unvocal. We have in English some combinations such as "er," "or," "irl," "irn," "ual," "ird," "ople," "kle," etc., which, as used in ordinary speech, are impossible to sing. In speaking these syllables we form the consonant in conjunction with the vowel and this habit of the tongue of anticipating the consonant, not only destroys the purity of the vowel but it ruins all of the phrase which follows, by disturbing the breath column, and throwing the burden of support upon the muscles of the throat. Subjected to such treatment the articulatory organs become so fatigued that they are unable to perform their proper functions. One or the other of these combinations occurs at least once in every phrase we are called upon to sing.

It is obvious then that if we are to sing English it will be necessary to establish a standard language, the study of which will bring about the separation of vowel and consonant in such instances as have been mentioned. For the purpose of singing, provision should be made for a freer and more decisive use of the muscles of articulation—the lips, soft palate, tongue and jaw, stronger consonants and amplified vowels; to insure vocal effects such as are possible in Italian and French.

If any one doubts that such a thing is possible or that English is singable, let him consider for a moment what some of our American artists accomplish with English. Let him listen to Evan Williams, Frederick Martin, Reinald Werrenrath, Mme. Homer, or Mme. Nordica sing some of the great operatic arias in a good English translation. These artists have solved the problem in the only rational way, which is by using the same rules for articulation as apply to French and Italian. The result is vocal, colorful, intelligible English.

Our national habit of anticipating consonants with the tongue is the one great obstacle which we have to overcome, but with a standard English, under the guidance of teachers who understand the principles of singing, English would soon become the accepted language for singing in this country.

The American vocal teacher is alive to the situation and he is beginning to study the possibilities. He realizes that singing means more than a daily "dallying with the Italian 'ah' (?)" He knows now that the training of the articulatory organs is a vital factor in the making of singers; that it is not all tone placement and breath control, however important that part of his work is. Having learned from the Italian and the Frenchman, he is now prepared to apply the principles to his own language.

The climate and language of America have placed their ineffaceable stamp upon the voice of the American singer. It is distinctive. He will never sing just like the singer of any other nation even though he employ the same methods. What he needs, if he is to attain even greater distinction and individuality, is a standing language of his own, which he can study and use with confidence.

Let vocal teachers differ in their "methods" as much as they please, but for the sake of the advancement of the art of singing in America and for the benefit of coming generations of students let them agree on the use of the English language.

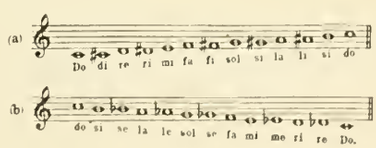
—*—

THE ART OF SIGHT SINGING

BY ARTHUR DE GUICHARD

V

Thus far our studies have been restricted to the major scale, Do, re, me, fa, sol, la, si, do. These notes may be altered in pitch by the use of sharps and flats, and their solfeggio names change their vowels: to *i* (pronounce ee) for sharps, and to *e* (pronounce ay) for flats. Thus:



These scales are said to be Chromatic, namely: Ascending with sharps, Do, *di,* re, *ri,* mi, fa, *fi,* sol, *si,* la, *li,* si, do; and descending with flats, do, si, *se,* la, *le,* sol, *se,* fa, mi, *me,* re, *re* (also *rah*), Do.

With the exception of the oldest form of minor scale (la, si, Do, re, mi, fa, sol, la) every scale has the seventh degree for its sharpest note, or *si,* that is, one semitone below its keynote, Do or la, as the case may be. Sharps and flats are frequently employed as passing-notes, without in any way changing the tonality; but the chief use of sharps and flats is to pass easily from one key, or tonality, into another. This is termed modulation.

SHARPS AND FLATS

In order to determine whether the new sharp or flat be a note of modulation (going into another key), or merely an accidental, or passing-note, all we have to do is to examine the musical phrase with

its accompaniment, when possible. If a sharp (or flat) is seen to occur only once or twice, and it is immediately corrected and made to resume its natural, it may be considered as a chromatic passing-note and not as forming an integral part of the tonality or key. But if the sharp (or flat) is repeated, not only in the melody but in the accompaniment, it must be considered as a note of modulation, one that leads into a new key.

Thus, keeping to our idea that the sharpest note is the seventh degree of the scale, or *si,* and that the flattest note is the fourth degree of the scale, or *fa,* we may conclude that the newly imported sharp is the seventh, or *si,* leading to the Do of the new key. In like manner the newly imported flat is the fourth, or *fa,* leading to the Mi, and so forth, of the new key. Not only will the practice of these rules enable us to modulate very readily from key to key, but it will ensure greater perfection of pitch.

MODULATION---MINOR SCALES

Before beginning to practise exercises in modulation, it will be well to examine the minor mode, which comprises four scales, namely: the Natural minor, consisting of the notes of the major scale but commencing on *la,* and having no sharpened seventh degree (la, si, do, re, mi, fa, *sol,* la); the Transition minor, having sharpened sixth and seventh degree (la, si, do, re, mi, *fi, si,* la); the Melodic minor, which ascends like the Transition and descends like the Natural minor scales (la si, do, re, mi, *fi, si,* la—la, sol, fa, mi, re, do, si, la); and the Harmonic minor which is the same as the Natural minor but with a sharpened seventh which gives us the interval of an augmented second from *fa* to *si* (la, si, do, re, mi, fa, *si,* la).

Observe that whenever we see two succeeding sharps on the sixth and seventh degrees (*fi, si*) we may be sure that they form part of the minor scale, and sing accordingly.

PRACTICE XXVII. Sing pages 76 and 77 of *Melodia.* In Exs. 67, 70, and 74 name the notes according to their Do-signature, thus: Ex. 67—mi, re, re, mi, fa, mi | la, si, do, do, re, mi, re, do | sol, fa, mi | si, si, do, re, mi | la, la, si, do, si, do.

In Exs. 68 and 69 it will be seen that the names of the notes are precisely the same as in Ex. 67.

In Ex. 70 name the notes in the same way and compare them with Exs. 71 and 72.

Observe in Ex. 72, seventh measure, that the two succeeding naturals in the bass, being in a flat key, are equivalent to two succeeding sharps; they indicate the minor mode, for they are on the sixth and seventh degrees of the new key. It is interesting to notice the preceding beat in the sixth measure wherein the treble sings the sharpest note, *si,* and goes *up* to its keynote, *la* (minor), while the bass sings the flattest note, *fa,* and goes *down* to its *mi,* thus giving us a correct insight into the harmonic construction.

Sing Ex. 74 in like manner.

Compare also Ex. 75 with Ex. 74. (See further.)

PRACTICE XXVIII. Sing the remaining exercises down to the end of page 80.

In Exs. 76 to 80, inclusive, no change of key need be attempted because each change is but momentary; the notes should be called by their chromatic names.

These exercises will be found to contain no difficulties, until page 79, braces three and four, where an enharmonic change occurs between the concluding E (do) of brace three and the Fb (le) of the next brace. The sound remains the same, but the change of name plunges us at once, on the next note, into the key of Ab, going a few measures later into the related key of F minor.

A similar change occurs on page 80, brace four, in going from B minor to Gb major, wherein the treble C♯ (*si*) becomes *sol* on the Db, and the bass *si,* on A♯, becomes *mi* on the Bb—changing names but keeping the same sounds.

Continue the study of *Melodia* in like manner to the end of page 100. Sufficient indications have been given to overcome all difficulties. Indeed, if the student has systematically mastered all the exercises up to this point he should be able to grapple successfully with more advanced problems in the Art of Solfeggio.

READ AHEAD

The chief point to bear in mind always is to make absolutely sure of the tonality of every phrase. Nothing must be guessed at or left to chance, otherwise the intonation will suffer. Before beginning to sing "at sight," examine the piece rapidly and endeavor to discover the changes of key. When we see a group of sharps or flats foreign to the Do-signature, we must determine without delay what the new key is. It has already been stated that this is done either by a new sharp (which becomes the leading note (*si*) of the new key), or by a new flat (which becomes the *fa* of the new key.)

In order to simplify this matter further, let us consider the following formula:

B E A D G C F

Memorize it as: BEAD—GCF. The last three may be easily remembered, because they are the names of the three clefs: the G clef (or treble), the C clef (or middle C), and the F clef (or bass).

In this formula, F, the last written of the series is the *flattest* of them all; that is to say, F is the flattest note of all, C is flatter than G, G than D, D than A, and so on.

Making use of the formula from the other end, we have B for the *sharpest* of them all (it *must* be so, because it is the least flat of the flats, as we have already seen); E is sharper than A, A than D, and so on.

A USEFUL FORMULA

So the complete formula stands thus:

Read this way for flats —>
B. E. A. D. G. C. F
<— Read this way for sharps

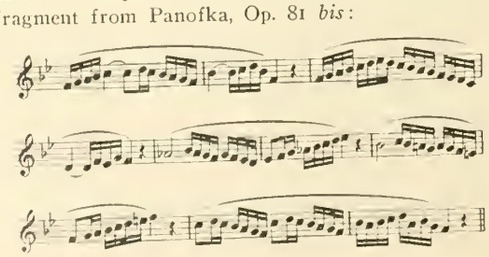
Now turn back to *Melodia,* page 77 (Ex. 75), the third brace, the second, third and fourth measures, and we see three new flats, D A G, while the signature contains B E. Which is the flattest note, or *fa*? The formula says it is G. But it also gives the next flat preceding it, or Db. Applying the rule, we know that this Db is the keynote or *Do,* for those three measures.

Turn to page 145, Ex. 100. Here is a Do-signature of six sharps. But a brief glance at the following measures shows that not one sharp has been retained in the stanza, and that a Bb is introduced. We thus learn that it is the key of F, and that which seemed very difficult has become quite simple.

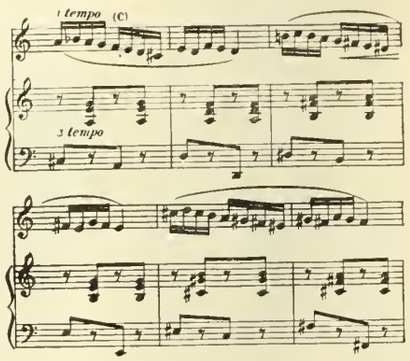
Ex. 101 is along similar lines. The signature has five flats, but we see in the music that every one has been contradicted and, in their place, we have D C G and F sharps. Our formula tells us that D is the sharpest of these or *si;* therefore *Do* is the note E, just above it.

MELODY BUILDING

Not the least interesting feature of the use of the movable Do is the fact that it gives us harmony at a glance, reveals its shifting tonalities and shows us how a melody is constructed. Take the following fragment from Panofka, Op. 81 *bis*:



The first four measures are in the key of Bb. The fifth measure begins with a new flat and thus goes into the key of Eb, the names of the solfeggi being fa, sol, fa, mi, re, mi, re, do, si, Do, re, mi, fa, sol, la, si, do. In the seventh measure two of the flats are corrected and we are in the key of F; but we will see that the names of the solfeggi are identically the same as in the two preceding measures, although the pitch has been raised. So that to continue his melody, the composer has written the same phrase again, in a higher key, and then returned to the key of Bb.

A still more interesting example, by the same composer, is seen in the following:

Herein we see a phrase in D minor (mi-fa-mi-re, do-si-la-si, si-la-do-si, la) repeated, note for note, one whole tone higher, in E minor and again repeated another whole tone higher in F♯ minor.

Many other exercises and examples might be given, but enough has been said to show the student how to become a ready and accurate sight reader as well as how to delve into the mysteries of harmonic and melodic construction.

Some of the problems that are presented in Sight Singing may be solved from time to time in the columns of THE MUSICIAN.

SINGERS SHOULD HEAR VIOLIN WORKS

A BOSTON concert singer, Mme. Sundelius, who has won public appreciation for her work, especially in modern French songs, made the following remark to a reporter:

"Singing, as I have learned it, must be phrased in just the same manner as the playing of an instrument. A melody that is sung gets its effect from the same thing as a melody that is played. Therefore, a singer can learn how to present truthfully a vocal line by studying the performance of a great instrumentalist. A soprano has only to take the master violinists and wind instrument players as her models in phrasing to make an acceptable exposition of her themes."

The singer who has the use of a talking machine will help herself greatly by listening to records of pieces in the song style, or transcriptions of songs, for example, the Bach air for the G string, or Schubert's *Ave Maria,* played by Elman. The average singer has far too little a conception of a good legato. She can hear it in a master violinist's performance. It is unfortunate, too, that singers are often more or less ignorant of the fundamental principles of musical expression and interpretation which are part of the training of every good violinist, particularly one who engages in ensemble work. Study songs, but turn to the violinist for certain points in style.

MOTHER'S VOICE

BY F. ROENA MEDINI

MOTHER was a sweet singer when a girl. I heard her voice in the choir one Sunday and then went many times to pick out that voice and listen.

Introduced? I never thought of meeting her.

No one thinks of getting acquainted with the birds in the air, or the angels that brighten our dreams. I guess it never seemed to me that she was real. One day, when at church, a sudden shower came up, and I stood at the door for awhile, watching the rain, and hearing the echo of that sweet voice. Suddenly I realized that everybody had left the church, no, not all, for, hesitatingly, *she* appeared in the door, having lingered in the choir to put the books away. Of course, I could not see her go out in the rain with her soft white dress and pretty hat, with clinging curls around her face, so I offered her my umbrella.

"Thank you," she smiled, "but you must carry it so that I can keep my dress dry."

I had to take her arm to keep her under the umbrella, and—well, after that, came a year of courtship, and then she was too happy to sing much. We were nest building, then getting married. It isn't the minister that does all the marrying, it is the hearts of two people, and some take longer than others and perhaps those are the best marriages.

We were so busy fitting into our new conditions of love and happiness, we did not miss the singing. Then came the picking of a cradle, or rather the lumber for it, for I made it; while mother was so busy with her embroidery and fine stitching she forgot that she had ever sung.

"But, uncle," interrupts a matron of twenty-three, who proudly balances a three-months-old baby upon her knee, "auntie sings in public yet, and I heard her trilling on high B♭ this morning."

"Yes, I'll tell you about that. An opera singer visited our town and took it into her head to give benefits for three of our churches, and in no time she had the whole town singing.

"I frowned on the idea when she called to see your grandmother. The woman was all enthusiasm over what people should and can do for their voices, and she woke the rafters of our home and made the glassware jingle with the power she poured into some of the songs, and then she sang some simple little thing that was like the sob of a grieved child.

"I didn't consent, for I knew mother couldn't sing any more, and the grand lady badgered me for getting old before my time—which I didn't like to hear—and went away as joyous as a girl and with the confidence of a queen. Mother went back to her work real thoughtful-like and I went to the barn.

"In those days I had not dreamed of becoming a lawyer and used to try to help mother on wash days, but that day I clean forgot. When I remembered, most of it was done, but mother didn't hear me come in. She was wringing the clothes by hand and was humming an exercise the singer had given her. It was so soft it sounded far, far away. Once in awhile it would seem to strike something, and she would stop. 'No, that was in my throat, my breath must carry to my head.' Did you ever hear such rubbish?

"Well, the next day she was singing tones she had not sung for years and I sent for that woman and told her she had started the racket and had better give mother some more help. That summer mother helped out in church benefits and was about the sweetest singer among them.

"When fall came, the ministers got together in a body and made Madame Tirousky a handsome present for what she had done for them by improving the singing in the churches, and wanted to engage her to remain permanently, but, of course, she could not do that, but consented to come up from the city once a week.

"You never saw such a change in the town. That woman seemed to give women a new lease on life. Mothers of families sang for church sociables and for their neighbors. Old maids that had seemed to give up all hope in life bloomed out as entertainers and dared feel young enough to catch a beau. Mother said that Madame Tirousky said: 'Expression, and not repression, is what women need.'

"Once I would have said 'Heaven forbid,' remembering some of the town gossips, but now it was different; women talked art and started clubs.

"Occasionally there was a little jealousy, but the teacher had a way of pointing out to each their individual advantages that made them understand that nature had made voices as distinctive as faces.

"Yes, your mother became famous and considered the years of study as much a joy and delight as the love of her children. I was proud of her voice and, after missing it those first years and feeling that I was in a measure to blame, I was glad to encourage her in that talent that had attracted me to her. She never neglected her duties as a wife and mother, and, well, she promises to sing the *Shadow Song* on her seventy-second birthday, but that does not mean that she will stop singing then, not she."

———*———

QUALITY OF TONE RATHER THAN QUANTITY

BY GURDON A. FORY

In a neat frame on the wall of my studio hangs the above motto. It has, more than any other one thing, governed my teaching since I gave my first trembling lesson ten years ago. And I am not sorry today that I have made it my slogan.

Oh, it has been a hard fight at times—yes, indeed, very hard. I have had to fight always the ever-present demand for *noise;* at times I have had my own pupils at swords' points with me; at times I have had even myself to keep in subjection. But it has paid, is paying and will always pay. In the end nothing else *will* pay.

Here is an axiom: Mere size of tone conveys nothing; quality of tone everything. Not an emotion in the human breast but is stirred by its cognate quality in the voice of the singer, even as the waiting harp string thrills to the touch of the player. Mere size can only arouse astonishment which is scarcely to be classed as a finer emotion.

One of the greatest living teachers of voice says: "Every good tone is at first a small tone." He surely means here that quality and not size is the first consideration. Quality is placement; placement is quality. In placing a tone we strive merely to give it certain qualities as of clearness, mellowness, freedom, brightness, etc. When we have acquired such placement we then expect growth just as we expect growth in anything under normal conditions and cultivation. W. J. Henderson in a recent article in the New York *Sun* says: "If singers would devote all their attention to securing a round, mellow, beautiful tone they would have no difficulty whatever in acquiring all the power that Nature intended their voices to have."

And right here lies the beginning of a great deal of the trouble. Too many are not content with the size of the voice Nature has given them. They must be *heard.* They must sing louder than anyone else in the quartet, or in the choir, or in the congregation. They must make people notice them, and how easier than by noise? Yet the very one who does such a thing would, no doubt, have nothing but contempt for anyone else whom he might detect in the same artistic sin.

A voice cannot be given what it does not possess. We can bring out of a voice only what there is in it. If a voice has size it will grow to be large. If it has not size it will not grow to be large. There is a loudness which is not of size but of forcing. It is only a confession of ignorance or inability or both in teacher and pupil. They imagine that they are securing through loudness what they do not know how to secure in any other way. They are using noise as a cloak to cover the flaws they cannot remedy.

Such a teacher is playing upon the vanity and the latent bombastic tendencies of the pupil. Like attracts like, and such a teacher is sure to have a certain following. He talks much about "dramatic singing" and all his pupils are apt to have "dramatic voices." False education this is, for dramatic singing is not, of necessity, loud singing, but fervid, intense singing. Even a whisper may be dramatic and often is intensely so. Fervor and vividness are qualities, not quantities.

Work for quality and everything else comes that is in the voice; work for size only and everything else goes. That is as true as, "Seek ye first the kingdom of God and all these things shall be added unto you." Every teacher of experience and sense knows it. Even those who work for loudness know it and tremble. Their registers, instead of disappearing, become more obvious; the voice loses poise, flexibility, limpidity, sweetness; the natural beauty is shattered and in the course of a few years at best only the fragments remain. Robusto tenors are usually soon "busted," for their tendency is to sing always loud. Knote, with his terrific high "A," was good for only about two seasons. Others like him have come and gone while the "quality" singers remain to charm us with the beauty of their art year after year.

It is true that quality and quantity often go together but when they do the quantity is not forced or unnatural. It cannot be forced without irreparable loss. The truly great singers of all times have been so because of the wonderful beauty or sweetness or clarity or flexibility or vigor of their voices—always because of quality and never once because of quantity alone.

———*———

SERVICE

The sweetest lives are those to duty wed,
Whose deeds, both great and small,
Are close-knit strands of an unbroken thread,
Where love ennobles all.
The world may sound no trumpet, ring no bells;
The Book of Life the shining record tells.
Thy love shall chant its own beatitudes,
After its own life working. A child's kiss
Set on thy singing lips shall make thee glad;
A sick man helped by thee shall make thee strong;
Thou shalt be served thyself by every sense
Of service which thou renderest.

—*Elizabeth Barrett Browning.*

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CHILDREN'S WORK IN MUSIC

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WHEN I DON'T PRACTISE

BY H. M.

My Dad's the best chum I have got,
We play and laugh and prank a lot,
He knows more jokes than all the boys,
And makes more fun than slews of toys.

But sometimes he comes home at night
And Mother says, with all her might,
"John did not practise well today,"
Then such a change in Father—say!

He gets as tall, and grave, and still,
And asks me if I have a *will,*
Says Washington his duty did,
And Lincoln playtime never cribbed.

And then there is no fun at all——
At last I on the stool do fall,
And practise all that I did cut,
Until Dad laughs and calls, "Time's up."

A MUSICAL GAME---TO TEACH NOTES ON LINES

BY LAURA ROUNTREE SMITH

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THE children sit in chairs in a row. The Leader stands by a large paper staff, pinned on a screen. By him is a table containing letters made of stiff black paper.

When the Leader points to a child she must run to the table, select the correct letter and pin it on the line of the staff indicated. If one child fails, another is called upon. This continues until the staff has all the letters upon the lines and also on one or two added lines, above and below.

The children sing in connection with this game the following verse to the tune of *Lightly Row.*

Do you know, do you know,
Notes on added line below?
Do you know, do you know,
Notes on every line?
Pleasant games we like to play,
Reading music every day,
Do you know, do you know,
Notes on every line?

HISTORY STORIES FOR CHILDREN

BY ELIZABETH A. GEST

LAST month we heard how the oratorio and the opera began, and how the symphony began, and how everybody loved music and studied it, and now we are going to hear about some of the great composers of music.

You have all heard of Bach, and Haydn, and Mozart; but did you ever stop to think about these wonderful men?

Bach was born in a little village in Germany, long, long ago (1685.) His mother and father died before he was ten years old; so he lived with his big brother and learned to play on the violin and the organ, and on the old-fashioned pianos called harpsichords. He taught music and played the organ in church and at court, and composed a great deal of music,—preludes and fugues, etc., and sacred choruses—so he was always busy until he grew old and blind How much of his music have you learned to play, and how often do you think of this wonderful old man when you play it?

Handel lived in Germany and England at the same time as Bach, and spent most of his days writing music, too—operas and oratorios. Do you remember the difference between opera and oratorio? Some day you will hear his famous oratorio called *The Messiah.*

But at this time there was not much music for the orchestra to play until Haydn wrote some. He conducted an orchestra in a Prince's palace, and wrote a great many symphonies for this orchestra to play. Everybody loved Haydn, for he was so kind and generous, and when he grew old his friends called him "Papa Haydn."

Mozart lived at the same time as Haydn. He could play pieces when he was only four years old, and he composed when he was only five—just think of it! His father took him all over Europe to give concerts when he was a child. When he grew up he spent most of his time composing songs and piano pieces, and operas and symphonies.

In those days the pianos were made more like ours, and the people learned to play them better. Soon afterwards Beethoven lived, and he spent most of his time writing symphonies for the orchestra and sonatas for the piano, and these are so beautiful that no one has ever yet been able to compose better ones. When he grew older he was absolutely deaf and his life was very sad, for he could not hear the beautiful music which he had written.

Schubert lived at the same time as Beethoven, and he wrote a great many beautiful songs, but he was very, very poor, and his life had much sadness in it.

Schumann was born in Germany also. He played the piano, but injured his finger so that he could never play again. Then instead of playing himself he wrote beautiful music for other people to play and sing, and he taught music and conducted orchestras, so he was always busy.

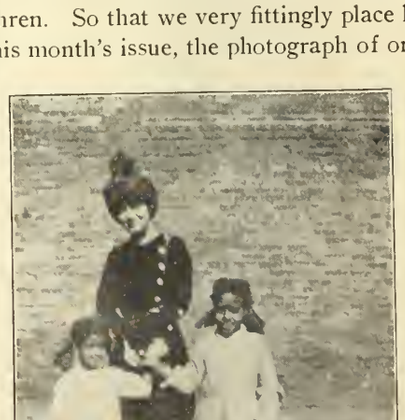
Mendelssohn was another child wonder. He played in public before he was ten years old, and he composed when he was twelve. When he grew older he composed a great deal and conducted orchestras and choruses; and he founded the Leipzig Conservatory, which is very famous, and students from all parts of the world go there nowadays to study music.

Chopin lived during the time of Mendelssohn and Schumann, and he played in public before he was ten, too, and spent all his life composing beautiful music for the piano.

Wagner spent his life writing wonderful operas, but they were very different from all other operas, and at first nobody liked them, and the people made fun of Wagner for writing such strange things; but after awhile they began to like his operas, and now everybody loves them.

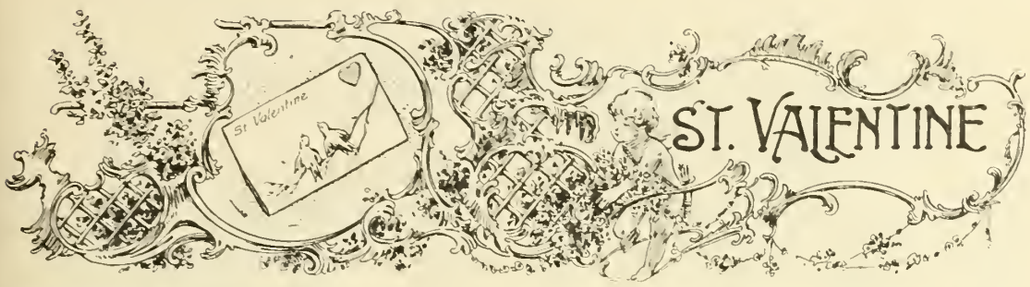
ALMA GLUCK

THIS month we celebrate the birthday of our martyr president, Abraham Lincoln, who gave his life for the freeing of our black brethren. So that we very fittingly place here, in this month's issue, the photograph of one of



MISS ALMA GLUCK AND DOROTHY AND ALINE WILSON

our American singers, Alma Gluck, who is the friend of the oppressed, even as was our great President, and who did not disdain to be photographed with two of her little "black sisters" whom she found listening, entranced, at the door of the green room.



ETHEL'S MUSIC

BY HARRIETTE BROWER

IV

ETHEL'S MUSICAL VACATION

School was over and holidays about to begin. Miss Dudley gave a closing musicale for her pupils at which Ethel played some technical exercises, an étude and a piece, all with precision and good tone, and did not make one mistake. She was so intent and absorbed in her effort to play every note just right, with the correct finger on it and the right amount of time given to it, that she quite forgot herself, and did not know until the musicale was over that she had done so well. Mamma seemed very much pleased, Miss Dudley praised her and said she hoped Ethel would keep on with her study all summer.

"I should like to take my lessons through the summer just the same; may I, mamma? I will promise to practise every day, and I'm sure I can learn some nice pieces during the vacation."

"That is just what I should like you to do, were we to stay at home," answered mamma; "for I do not believe all study should be at an end, simply because school has closed; much precious time is wasted in this way. Summer is the best time in the world to study music, and I am glad my little daughter is so willing to practise."

"Indeed I am, mamma."

"We have a surprise for you, which I have kept a secret till tonight. We are to take a trip abroad this summer, and you are to go with us."

"To Europe!" cried Ethel, "how perfectly lovely!"

"Though you cannot be with your teacher for piano lessons, you will learn a great deal about music in other ways, and I will help you each day with your finger exercises."

And so it happened that early in the summer, Ethel found herself, with her parents, on the great ship which was to carry them over the blue ocean. True to her promise, the mother helped Ethel with her finger exercises every day. Together they did finger gymnastics, pressure and elastic exercises, finger, wrist and arm movements. The exercises were practised on a table, either in the dining hall or saloon; whenever there was opportunity the piano was used. The chords were recited up on deck, much to the amused interest of several boys and girls who wanted to join in the game, as they called it. This they did, and before long were able to recite the triads as well as Ethel herself.

For ear training, she learned to listen for the ship's bells which struck the hours, and before long began to know what tones they were. Then there were other bells and gongs for meals; but the very nicest was the chant which the man with the silver trumpet used to play every morning before breakfast. It was quite long,—a whole verse of music, and Ethel soon was able to hum it, and then sing it correctly. Her mother suggested she should try to write down the notes of the chant, to keep as a memento of the voyage. After many attempts, and with some help, she at last set down the notes as she heard them. When this was accomplished, she copied it very neatly and kept it to send to Miss Dudley the first time she wrote to her.

The ship's orchestra was an object lesson to Ethel. She learned to know the various instruments better than she had ever done before. She carefully studied their shapes and listened to what their voices were, and in what way the men played them. She noticed the difference in sound between a pipe made of wood and one made of metal. She loved to watch the 'cellist, as he leaned over his instrument and brought such beautiful tones from those four strings,—tones that seemed to have the changing colors of the sea in them.

"Those men must have all practised with a metronome," she thought; "how glad I am Miss Dudley makes me use one, and has taught me how. For if these men couldn't play in time they couldn't make music."

So you see Ethel was learning many things about music, even though, for a little while, she was not with her teacher. She was so eager to learn, that when she stepped off the big steamer and was carried along in the railway train—which had such funny sounding whistles—up to London, she felt as if she could hardly wait till they reached the great city, about which she had read so much in her history. What new musical impressions she received during her stay there you shall know later.

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A COUNTRY GIRL AT A PADEREWSKI CONCERT

BY NELLIE R. CAMERON BATES

You who dwell in the large cities where the advent of great artists is an everyday affair can hardly imagine the sensations of a little country girl when she hears a great artist for the first time.

All my life long I had dreamed of Paderewski. What romances I had woven about the aureole of fair hair, the soulful eyes, and slender white hands of that young manhood picture of his!

Now I was actually to see him and hear him! The paltry payment of two silver dollars for my ticket and two more for my railroad fare to the city was to admit me into Paradise! How strangely is the mundane linked with the spiritual in this life! I could hardly believe that these prosaic dollars earned by teaching Johnnie and Pearl the major scales and *Mamma's Pet Waltz* were the passport to admit me into the presence of this master pianist.

It still seemed like a dream to me as I sat waiting in the big auditorium with three thousand, three hundred and ninety-nine other persons for the appearance of the magician.

The auburn-haired friend next me was telling how she had walked two miles from the depot instead of taking a street car for the sake of a glimpse of Paderewski's private car, with its flowers and canary bird in the window, when the clapping of hands riveted all eyes to the platform.

Two or three imperative chords commanded absolute silence which was maintained unbroken throughout the three hours over these thousands of people by the wonderful spell of his magnetic presence as well as the charm of the music he evoked.

How shall I begin? There was music to see as well as hear! Oh! the poetry and grace of the swiftly flying supple hands and the ever-moving feet! Sometimes his arms were lifted as high as his head; sometimes they glided on the surface of the keys like foam on the waves, but always with absolute ease and precision.

And the music! You soon forgot to note the amazing technic, the endless variety of tone quality, the kaleidoscopic change of effects. You felt only that a great soul was speaking to you and drawing you close to the heart of life. He was opening God's great book of human life for you and letting you read the pathos, the grandeur, the terror, the hope, the joy, the love which lie deep in the heart of this life of ours. You heard that song which has pulsed for so many years—old, old as the world and yet, forever new.

It was almost with a shock that you realized that the music had ceased as you saw him rise and heard the wild storm of applause. As for me, I sat breathless, awed and silent. A great peace and rest had taken possession of my soul. It would have been no expression of my feelings to have clashed my hands together and jarred the floor with

my feet. I think it would have jarred my soul also. But I felt vaguely thankful that others could do it and thus express in some way, although a rude, barbaric one, our appreciation of the artist and man who had spoken to us.

Paderewski bowed stiffly again and again without a smile or light of the eye. I had expected grace and poetry of motion and I wondered if this angularity was a part of the quaint foreign flavor or—a sudden thought gave me a queer tender feeling about the heart—perchance this stiffness was the result of that martyrdom of ceaseless hours of toil at the piano that he might speak to us thus of the highest and holiest in fitting strains.

What a demand this constant bowing must be upon the soul of an artist, to rise from the absorbing abandon of a soul outpouring at the piano, to call himself back to earth in thus acknowledging the applause of an insistent, ofttimes greedy public! Over and over did the great master acknowledge the storm of applause and then patiently did he return to play four times, before the impulsive western audience would let the exhausted artist rest.

I went home that night inspired with new courage and zeal. Lesser artists had made me discontented. This great man seemed to say to me: "Go home, live earnestly your life, spare no pains to do your best. Feel genuinely and sincerely, and express that feeling simply and earnestly. Try to catch the thought of the great composer and express it reverently and with the very best effort of your limited powers, humble though that may be. Fulfil your little allotted task as though it were a holy mission, as indeed all useful work is."

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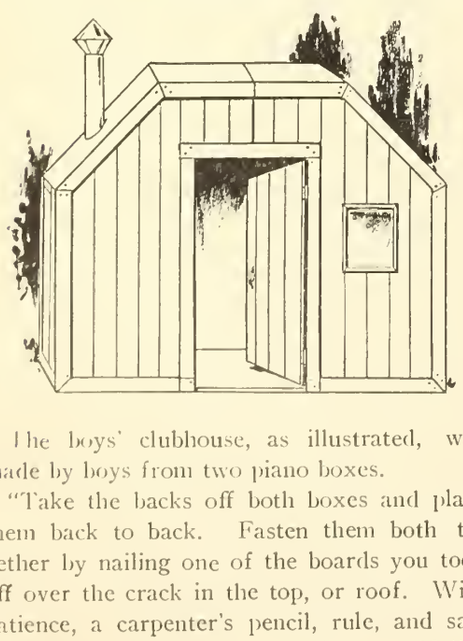
A CLUB HOUSE MADE FROM PIANO BOXES



The boys' clubhouse, as illustrated, was made by boys from two piano boxes.

"Take the backs off both boxes and place them back to back. Fasten them both together by nailing one of the boards you took off over the crack in the top, or roof. With patience, a carpenter's pencil, rule, and saw you can cut your door and window. Nail a narrow molding a half inch from the edge all the way round your window and fit in a square of window glass. For a few pennies you can buy hinges, latch and padlock for the door. Insert a bit of tin stove pipe for chimney, so that you may have a fire on very cold days, as this is half the fun of a clubhouse, and you will have an ideal little place for winter afternoons."—Reprinted from *Aunt Kate's Cosy House*.

———*———

WHEN MYRA PLAYED

BY ANNE GUILBERT MAHON

"I KNEW one girl who never had to be urged to practise," said mother, as Ethel twisted round and round on the piano stool and gazed frowningly at the piece on the music rack before her, the piece which was so hard to learn.

"Who was she?" asked Ethel, running one hand lightly over the keys.

"Your Aunt Myra."

"Is that the reason she is such a splendid player now? If I thought I could be as good a player as Aunt Myra, I wouldn't mind practising, no matter how hard it was. I'd keep at it and at it; but I'm afraid I'll never play like her," said Ethel disconsolately.

"If she had had your advantages when she was your age, she would have been the happiest girl in the world. She not only did not need to be urged to practise, she overcame the strongest obstacles to be able to practise, and she succeeded where most other girls would have given up long before," said Mrs. Edmunds.

"Tell me about it," said Ethel.

"When your Aunt Myra and I were little girls she lived with her guardian, as she was an orphan. He was a very peculiar old man and had a great many notions concerning a number of things. One was that he would not have a piano in the house. He did not care for music, he said, and he would not have any musical instrument in the house.

"Myra loved music. She remembered when she was a very little girl and her mother was alive, how her mother used to sing and play, and how she loved to sit and listen, young as she was. She seemed to have the music born in her, and she coaxed and coaxed her guardian to get a piano and let her take lessons. He let her have everything else she wanted, but on this question he was firm. He would not have a piano in the house.

"All the other girls who went to school with Myra and me took lessons and played, more or less. Myra was the only one who didn't, and that made her all the more anxious to learn. She would go to our houses in the afternoon after school and she would pick out pieces with one finger on the piano and ask us to teach her easy little things, and she learned amazingly fast. The music was in her.

"One day when I was at her house she said to me, 'Gertrude, could you keep a secret?' I told her I could, so she took me up to the attic and there was a board, a long, narrow board, like the keyboard of a piano. Myra had painted it black and white to represent the different keys. It was a perfect facsimile of a piano.

"'I am going to practise on this' she said. I was amazed. 'You never can learn anything that way—why, you can't *hear* anything,' I said. 'That's all right,' she replied, 'I'll do it, and I want you to help me. Will you lend me some of your old music and show me a little about it?' Of course I said I would, and I did.

"After that she used to spend every minute that she could up in that attic practising the studies and pieces which the different girls lent her, and, whenever she could, she tried them on our pianos to see that they sounded all right. Her guardian never minded what she did as long as she didn't bother him.

"You would not believe how well she played. As I said, the music was in her. She had just the right touch and just the right conception of the pieces. She was a master hand at it from the first. Before we knew it, she was playing far better than any of us girls, who had the advantage of taking lessons and a piano in our house to practise on all the time.

"Well, this had gone on for several months and Myra's guardian did not know a thing about it until one Thanksgiving they were all at a family dinner and reunion at one of his brother's. There were several girls in the party and, after dinner, they had music. The other girls played, and played well. The guardian, who really thought a lot of Myra in his queer way, began to wish she could do as well. As he sat there, he resolved in his mind that after that she should take lessons, that he would get a piano, that the other girls should not outshine her, after all. She should be able to do what they did.

"Then someone asked Myra if she played and, to the amazement of the old guardian, she said 'Yes.' He could scarcely believe his ears when Myra sat down and played a really difficult piece, played far better than any of the other girls who had played before her. He was completely mystified, but he was awfully proud of her, and he said she should begin her lessons right away.

"She took him up in the attic and showed him the board which she had made and which she had practised on all those months. He was wonderfully pleased at her ingenuity, and and obtained the best teacher, and after that Myra had all the music her heart could desire; but it all came of her ingenuity and her perseverance amidst such almost insurmountable obstacles."

"No wonder she plays so well," said Ethel thoughtfully. "She certainly must have loved it. It ought to be a lesson to girls who have pianos and teachers and the time and opportunity to practise," and she turned once more to the difficult piece on the rack before her.

THE VIOLIN

CONDUCTED BY RAY G. EDWARDS

THE MAKING OF A CONDUCTOR

BY RAY G. EDWARDS

A STUDENT of the violin, having devoted three years of continuous practice and study to the instrument, wishes to know what course to pursue to become a symphony orchestra player and possibly a conductor. The career of a concert soloist. he says, is not in the least alluring.

I would like very much to know personally this student. His ambitions are so unusual as to be unique. Most violinists, especially those of only three years' experience, do not deliberately plan for themselves the life of a symphony orchestra player or conductor. And yet this student is wisely selecting the broader field, provided his talents are such as to bring success. Of this it would be difficult to judge. If he is willing to follow out something like a systematic course of preparation, no doubt he will ultimately reach the goal of his desire.

Having acquired considerable knowledge of the violin (he plays the Fiorillo studies), I would first of all suggest his becoming familiar with the viola and its clef. This instrument will not in the least injure his violin playing. Quite the contrary, in fact. If he prefers the 'cello he would do well to acquire some technic on that instrument. He will in the study of the 'cello acquire knowledge of another clef, and it may be that his study of the 'cello or viola will bring him an orchestra position much sooner than it would come to him if he knew only the violin. In fact, violinists whose talents are limited to performance on one instrument do not easily acquire a desk in a symphony orchestra. If possible the conductor chooses violinists who can lend a hand if need be in the brass or wind sections of the orchestra. So it follows that any time devoted to study of the various orchestral instruments will not be lost. Many a first violinist in the large orchestras got his start by being prepared to fill in a much needed part for trombone, double bass, flute, or drum.

Without giving up the study of the violin, and while slowly acquiring technical knowledge of the other instruments (at least one of the other strings), the student should delve into harmony and find out how music is put together, how chords are "spelled" and how they follow each other. The relations of keys and the means used by the best composers for modulating from one key to another are intensely interesting, leading also to a much wider knowledge of art. In fact, harmony will lead to the study of composition and counterpoint.

Orchestration, the study of tone values, and the technical possibilities and limitations of each instrument, is a subject that cannot be followed through books to any great extent. Nor are there many instructors who are qualified to teach orchestration; but sooner or later the student will feel the need of knowledge along this line, and if he studies his manual of orchestration until such time and listens intelligently to the instruments in the orchestra, this phase of his musical education will not be lacking.

He will, of course, attend symphony orchestra concerts as often as possible. In fact, living in New York City, he has unusual opportunity of hearing weekly concerts during the season by four very fine orchestras, and of comparing the conductors. To be sure he will not see these conductors at work on the orchestra, as he might if he could secure permission to attend the morning rehearsals (they occur nearly every day of the week), but until such time comes he can become very familiar with the orchestral instruments and literature. Let him, for instance, take note of the few instruments required in the older classics and the part played by the modern wood-wind and brass sections; also the effect of each section, strings, bass, and wood. Each section can produce the full harmony: soprano, alto, tenor and bass. Let him try to comprehend why the composer uses the flute for the melody here and the 'cello there. The study is endless and intensely exciting, as you get deeper and deeper versed in the intricacies of composition, orchestration, and instrumentation.

To a student living in a city where there is only one symphony orchestra, I would recommend attending both concerts each week, Friday afternoon and Saturday evening. Although the program is the same, he can study the orchestra more closely, as in the first hearing he will naturally listen to each work as a whole, without having time to study its make-up. If the student is keen to the finesse of the composer, he may, with his supplemental reading and study of counterpoint, gain a true insight into orchestral composition. With a lively imagination he can follow the thought of the composer in the development of his melodies and the elaboration of an entire symphonic movement. From this point he will probably wish to branch out and try the wings of fancy and imagination in original composition, for which he should now be well prepared.

Nearly all members of a symphony orchestra are good quartet players, and the student will do well to become proficient in this line too, for it will lead to many pleasant evenings with his fellow musicians, if not to permanent and profitable chamber music organizations. The Kneisel Quartet, famous among great organizations of this kind, grew out of the Boston Symphony Orchestra. Its members, all from the Vienna Conservatory, by the way, held their positions in the Orchestra until they felt strong enough to stand alone and hew out their own musical career.

And now, as a matter of ideal, let the student take for his standard of excellence a man like Frederick A. Stock, a few years ago leading viola player in the Theodore Thomas Orchestra of Chicago. While holding that position he took part in many chamber music concerts and the present writer has a very pleasant memory of a composer's concert in which Stock presented his own compositions for string and voice. His larger compositions, for orchestra, were often played during the life of Thomas, and upon the death of that master the orchestra members chose their own conductor from among the ranks—Stock, the viola player. This choice, in preference to any of the great conductors from Europe, was acceded to with slight misgivings, but the wisdom of it all appeared almost immediately to all concerned, the management and the musical public, for the man was prepared in every particular, and therefore master of the situation from every standpoint, as a program maker, a modern and authoritative interpreter, a drill master, and one who commanded the admiration, love, and respect of the men with whom he had formerly played under the baton of another master.

This rise of one of the lesser lights in the musical firmament into a star of the first magnitude is one of the beautiful events in American musical history. To those of us who were attending the concerts that season it served also as an inspiration, seeing such a position so successfully filled by a man from the ranks. Although of European birth and training, it pointed to a development in American art when home talent and genius will receive the highest rewards and emoluments.

It need hardly be added that the student who follows the above outline of study and unfoldment will not necessarily do so abroad. Look it over again and note that the entire process could take place in America quite as well as in Europe. If this outline is followed with due co-ordination of Head, Heart, and Hand, I feel that I have been addressing a future musician of renown.

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PROGRESS IN CHAMBER MUSIC

BY RAY G. EDWARDS

WE are reminded occasionally that chamber music is making some progress as the years slide quietly into the background. Pick up any of the special trade papers in which artists, entertainers, and "attractions" advertise themselves to Chautauqua managers and concert-goers, and note the number of string quartets, quintets, and trios. Not a very great number, to be sure, but sufficient to afford considerable encouragement to those of us who have learned not to expect too much. Our fathers can tell of the time when the old Mendelssohn Quintet Club traveled all over this broad land, year after year, in undisputed possession of the public ear, or that portion of the public ear given to an appreciation of the highest forms of music.

Perhaps its very name, "chamber music," suggests its limitations, so far as the public is concerned. It is not for great gatherings in a concert hall, but for the small music chamber for the select few. And again, having been written for performance at court in the king's chamber, for the cultured ladies and gentlemen of the court (said kings and courts having since become very scarce and not altogether popular) musicians who are addicted to this style of music must, of course, search out their public in the democracy of citizens. The silk stockings and other furnishings of the scene of by-gone days are followed by ladies and gentlemen in modern evening dress. After the concert, with viols and suitcases, the musicians move on to the next one night stand.

The general public knows nothing of the coming and going of these chamber music organizations, but they are very dear to the heart of the musical world. A few of the best quartets in the world make their

home in this country, but we are probably not so familiar with music of this kind as are the people of England, where, for many years, Joachim and his Quartet made annual tours. The *Strad,* a fiddle paper issued in London, has for years kept us posted in regard to chamber organizations. Now comes *The Music Student,* also of London, with a *Chamber Music Supplement* issued every two months.

These supplements, beginning last June, bid fair to prove interesting. The first number dealt largely with duos for piano and violin, with an instructive article on the sonata. Subsequent numbers were devoted to the trio, the quartet, and quartet repertoire. Mr. W. W. Cobbett, editor of the *Supplement,* has the assistance of those who have made a special study of chamber music, the bibliographical notes being especially praiseworthy. Of course, coming from England, the Feminist movement is represented in a page conducted by two ladies, who will tell of the part woman plays in chamber music, both creative and executive.

Such a publication cannot fail to inspire many an amateur to the more thorough study of chamber music. To those who have indulged, there is no form of musical pastime affording such great pleasure as that of an active part in a chamber music evening.

This is brought out quite aptly by the Editor of the *Supplement* when he indulges in the following story:

In the old days country villages were more addicted to the singing of good folk-songs and the playing of good instrumental music than now—a taste handed down to them by forefathers accustomed to look upon a chest of viols as a necessary appurtenance to the home. Today, alas! only echos from the variety show to the fireside.

Well, a village pastor was addressing, one evening, a meeting of young men, and in an exuberant mood comparing the joys of the world to come unfavorably with those of an earthly kind. Perhaps he had reason to think that the village alehouse had received of late an undue share of their slender earnings. "Now, can you honestly say," he cried, lifting up his voice, "that any real happiness is to be obtained by a search for mere worldly pleasure?" 'A timid reply came from one of his auditors, who lifted up his hand and said, "Please, parson, I do be happy whilst I'm playing of a string quartet."

The compelling charm of the four voices in a vocal quartet is quite as distinct and even more varied in a string quartet. The inspiration and refinement of the home that knows chamber music have reached the very soul of many a boy and girl and led to pleasures throughout life that are associated only with the sweet, untouched by bitter experiences.

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VIOLIN TEACHING

BY FRANZ C. BORNSCHEIN

I

Although apathy has been shown towards any psychological presentation of the principles of violin teaching in the past, the best conservatories and music schools in this country are now devoting attention to this important branch of musical education and the subject of Violin Pedagogy is placed upon the curricula and is being rapidly recognized.

It has been the present writer's experience to impart this knowledge by practical demonstration with model pupils in a direct way to a number of advanced students of the violin, who, though able to display the possession of fluent technic and in some cases disclosing a broad musical grasp as soloists, were unable to reduce to simple language the description of even the most elementary problem so that it would become comprehensible to an absolute beginner. True enough it requires a special adaptation to give lucid directions as to the physical problems with which the beginner is to cope, and, it is granted, that a wide experience is needed before real instruction (that is, instruction which cannot be considered a waste of effort on the part of the instructor or a useless spending of time for the beginner) can be given.

Knowing how much energy is misspent and how much thought is wrongly directed by the novice teacher, and endeavoring to eliminate the "wild flounderings" which pass as lesson periods and unfortunately result in harming the prospective violinist, the following exposition of the subject of violin teaching as considered from its incipiency and based upon psychological deductions, though always couched in practical terminology for the sake of directness, may be the means of awakening thought, creating alertness, stirring the imagination, and, in general, serving to develop the pedagogic instinct of the future violin instructor.

FIRST IMPRESSIONS, GIVEN AND GAINED

Before proceeding with any instruction, it is the duty of the teacher to ascertain whether the applicant for instruction is physically capable of eventually performing the various actions which will be demanded. This needs but a quick glance to sum up the general formation of the frame, noting the growth of the body, its normal or abnormal conditions, the length of the arms, their weight, their natural suppleness, or any deviation from the accepted physical molding according to the health or age of the applicant. A friendly grasp of the hand will disclose any latent stiffness, flabbiness, or serviceable flexibility, and further detailed examination as to the length, thickness, strength, and the nail-growth of the fingers will require but a moment's consideration. Should there be any serious physical drawback noted, such as double-jointedness, caved or very weak joints, or any malformation, it is the duty of the teacher to speak of this handicap, but, of course, not in a discouraging manner, unless the case is hopeless from the very outset. An honest opinion from the start is not only just, but will save many misguided careers.

It is next imperative that a simple ear test be given, preferably at the piano, using the notes which compare to the open A and D strings. After a short trial the applicant should be able to hum, whistle, sing, or at least "grunt" an approximate tone; then a more minute "pitch test" should be given with the violin, using the same notes, however, changing the intonation slightly to find if the applicant's ear is susceptible to the delicate shadings or waverings of pitch. Also use the octave equivalents of these two tones, altering the pitch ever so slightly and asking if these changes are noticeable, then giving the open string with its octave a bit off pitch to test if the chord in this imperfect state is just as agreeable as when purely intoned. Watch the pupil's facial expression during these tests to note any sign of irritation or annoyance when faulty tones are given. Only a faint encouragement need be shown to this pitch test, as the average ear cannot detect the inflections from the start. Should there be a case of tone deafness (monotone), the applicant not being able to distinguish the rise or fall of the given intervals and seeming incapable of even "groaning" an equivalent tone, it will be wise to direct his attention to the study of the piano, as it is an almost impossible task to attempt the study of the violin under such unfavorable conditions.

The teacher having made mental note, and, if he wishes to be systematic, also recording his impressions of the physical conditions of the applicant, the task of selecting a suitable equipment should now be considered. At this point it will be necessary to make several practical measurements so that the peculiar needs of the individual may be properly met. The following will help to ascertain the exact size (length) of violin to be used:

Let the beginner relax the left arm at the side of the body, palm inward, and then let the teacher lift the pupil's arm lightly until it is extended without stiffness. With the back of the violin (at button) placed against the hand, beginning at the tip of the middle finger and continuing up the arm, the scroll or head of the violin should terminate just above the biceps muscle. If so, a perfect adjustment can be assured and a comfortable size selected. When this rule is followed the question of half, three quarters, seven eighths or full size violin will present little difficulty. To find the exact measurements for the bow, proceed as above, but with the right arm extended without stiffening; the stick should correspond in length to the distance from the middle finger tip to the end of the right shoulder.

To find what model of violin to select, that is, its shape, large or small, broad or narrow, depends upon the size of the pupil's head, the formation of the chin, shoulders, and hands. A small head and narrow shoulders cannot well balance a very broad model, or a square chin hold a highly curved shape. To gauge what will be comfortable to the individual, place the body of the violin crosswise against the shoulder-blades of the beginner, the measurement of the violin body should equal the width of the shoulders, and if measured from the center of the chest to the end of the collar bone the violin body placed crosswise against the chest will extend to the middle of the bouts. It will take only a moment to carry out these precautions and through them any chance of faulty equipment which

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would produce fatigue or lead to bad habits will be avoided.

The importance of using a suitable chin-rest need hardly be called to attention, but the comfortable adjusting of the same will need special solving with each individual, as the formation of collar bone and the curving of the chin differ in each case. The teacher should place the violin gently under the left jaw of the pupil, endeavoring to find just the location or angle at which comfort as well as a correct position will result, noting carefully that there is no abnormal tilting of the head in any direction.

The next consideration is to judge the proper cushion or pad which is to be placed beneath the lower table of the violin and upon the left shoulder to keep from unnecessarily elevating the shoulder-blade, or from awkward bending of the head, and also to relieve any muscular strain which might otherwise occur. The amount of padding, shape or position, will depend upon the space or cavity that is to be filled in between the violin and the beginner's chest and collar bone. The careful teacher will supply this "under-wedge" from the very start so that while the instrument is being adjusted by the teacher the pupil will at once gain a correct impression as to the proper balancing of the violin by means of the head and with the aid of this under-support. Some experimenting may be necessary before a natural balance of the instrument and its correct tilting are attained; but remember that during all this process the arms of the pupils are to remain in a relaxed position at the side of the body, while the teacher does all of the adjusting and actually governs the support of the instrument by having it under his control.

After having carried out the above directions as to the adjusting of the violin with some assurance that a true impression has been gained by the pupil, the teacher should lay aside the instrument for a moment, and, while resting the pupil, utilize this time by demonstrating the general attitude of the body, showing the position and functions of the left arm as used in supporting the violin, this being done at first by motions alone and afterwards with the use of the instrument. Thus the pupil will be able to form a correct mental picture of what is required and by imitation will proceed to test the impressions conveyed.

Before advancing further the teacher should feel convinced that there are no signs of rigidness, slouchiness, or any physical awkwardness noticeable in the beginner's normal standing position. If stiffness is apparent simple exercises in devitalization should be gone through. To convey the exact meaning of this to a very young pupil, appeal to his sense of play. Have him stand with his arms extended, letting him represent the "flying bird" in the game, the teacher being the "crack-shot gunner," who aims at his mark, strikes fair, and brings the bird quickly to the earth without a flutter; the pupil following the events in the game with appropriate devitalized fall of the arms, having at the same time produced a free and relaxed position of the entire body. If the pupil seems fairly loose in frame but through nervous tension tightens the various members of the body, the idea of relaxation can be taught by slightly modifying the above game so as to have the "gunner" a less sure shot who only maims his prey and allows it to flutter away. In fact, through this or other imaginative appeal the pupil can be immediately shown the difference between devitalization and mere relaxation of joints, muscles and the entire frame.

In teaching the proper attitude of the body great care should be taken for the acquiring of freedom. An easy manner of obtaining grace and poise of the body is to recall the pose of the statue of Mercury, which, no doubt, is familiar to every school child. Have the beginner imitate this attitude a few times, as it teaches the placing of weight upon the left foot and brings about a good relaxation of the entire body. Of course, this pose is not to be followed literally, but will be an example which will impress the pupil with the need of gaining perfect balance, ease, and freedom so that a comfortable as well as correct attitude of the body may be attained from the start.

Being convinced that the pupil is standing correctly, balancing the weight of the body principally upon the left foot, with the entire frame erect but free from tightness, the teacher should then stand before the pupil and gently elevate the pupil's left arm, bending it into what appears to be a convenient position for eventually supporting the instrument. Note that the shoulder elevation has not been changed through this action and insist upon the left elbow being brought inward, towards the center of the chest, so that when the violin is finally held the forearm and hand will naturally assume the correct position which at once makes possible the gaining of control for future fingering and shifting, the wrist being slightly bent outward to conform somewhat with the upper right lobe of the violin body, thus not permitting the chance of the hand or the arm coming in contact with the instrument. The teacher should have the pupil go through these postures many times.

Help the beginner gently in molding the various curving of the joints of the left arm and hand. Now, while the pupil has assumed a satisfactory pose, the teacher, supporting the violin (holding it by the scroll with the left hand) should again adjust same to the pupil's head and the extended arm, also arranging the pupil's left thumb and forefinger so that they may serve as a fork-like support at the neck of the violin, keeping the instrument more securely balanced and properly tilted. See that the thumb and forefinger form only a light brace, never allowing these members to clutch the neck or permitting the palm of the hand to come in contact with it or the body of the violin. Caution the pupil against the caving inward of the second joint of the thumb and insist upon there being an open space between the thumb and the fleshy base of the forefinger under the neck of the violin.

If after quickly observing the pupil's hand position from all sides there appears to be an easy attitude the teacher should gradually release his hold and allow the beginner to support the violin alone. Rest the pupil a moment, during the interim demonstrating again the whole process of holding the instrument and, perhaps, elaborating upon the subject until a clear impression seems to have been conveyed, after which, have the pupil go through the prescribed motions, first without the instrument, and then as outlined herein, with the teacher continually guiding the support of the instrument, only releasing the same when in his judgment, there seems to have been acquired some sense of balance and freedom.

Above all be patient with the beginner. Repeat these fundamental principles with the utmost care, always marking the impressions which are being made through an appeal to the different faculties of the mind. These lengthy details will not require a great amount of time in being carried out, and if carefully followed will certainly mold the most refractory frame into an obedient form, pliable, elastic, and ready for the task at hand.

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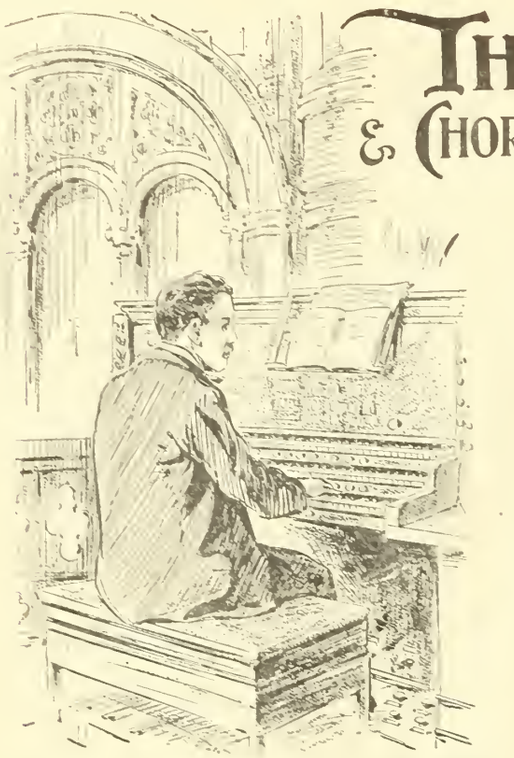
THE CHOIR & CHORAL DEPARTMENT

CONDUCTED BY H. C. MACDOUGALL

THE ECHO ORGAN

BY H. C. MACDOUGALL

Our interesting contemporary, *The Diapason*, in its December issue, gives the specification and a drawing of the console of the organ in the Jahrhundert Halle, Breslau, Germany. This organ probably represents the highest point to which builders have attained, at least as regards size. It has 187 speaking stops, five manuals, 15,133 pipes; the specification was drawn up by Karl Straube, Thomas Church, Leipzig, and the instrument was built by Paul Walcker. A remarkable circumstance in connection with its use is that it has been placed freely at the disposal of German and foreign organists for practice and recitals.

Some of us are somewhat bewildered at the advent of the *Imperator* age in organ building and are wondering just how these monstrosities relate themselves to organ progress in general. Perhaps it is the part of wisdom to keep quiet and wait for results, good or bad.

* * *

Lately a few facts as to organists' salaries in France and England have been published. It appears that Widor receives $300 a year, Bonnet $160, and the organist at the Madeleine (Dallier) $360! The average salary of the English organist is considerably less than $250, since, as the *Musical News* remarks, "hundred of organists get less than that sum and comparatively few get more."

* * *

The following item going the rounds of the press was published in the Paris *Intransigeant* and was, of course, written at the expense of America. The names of the opera house and city may be inserted as the reader's fancy dictates.

"Faust up-to-date. Some weeks ago a performance of Gounod's masterpiece was given at the —— Opera House, ——. After the first act the stage manager addressed the audience thus:

"'Ladies and gentlemen: By a happy innovation our distinguished manager has decided to replace the spinning wheel of Marguerite, a noisy and obsolete instrument, by a sewing machine of Messrs X., the running of which is so smooth that you will not lose a single note of the delightful song of the King of Thule.'

"Marguerite gravely took her seat before the sewing machine, on which the name of the maker was shown in luminous characters, and then, when she had finished the lines, murmured, enraptured, 'This sewing machine is incomparable; moreover, it only costs $60.'"

* * *

A few days ago in clearing out a drawer in my desk I came across a book of programs given by Mr. James M. Preston, organist of St. George's Church, Newcastle-upon-Tyne; the date is 1891-1892. I have been comparing the programs Mr. Preston gave at that time—and most excellent they were, too—with those printed in the October, November and December numbers of the *Musical Opinion and Music Trade Review* (London), 1913. In Preston's list there are 187 pieces, in the *M. O.* list, 436. About one third of Preston's list are arrangements and one fifth of the later one. In the first, names like Gigout, Alan Gray, Herzogenberg, Oliver King, Mailly, Silas have a somewhat unfamiliar look and there are no pieces by Lemare, Hollins, Wolstenholme, Faulkes, Elgar, Karg-Elert, P. J. Mansfield or Tchaïkovsky. In the early list Buck's sonata in G minor is the only American piece down; in the later list Buck, Borowski, Dethier, Horsman, MacDowell, Nicholl, and Rogers are represented.

Those composers of the *M. O.* list having five or more appearances are Smart (34), J. S. Bach (29), Mendelssohn (15), P. J. Mansfield (15), Lemare (14), Handel (12), Guilmant (12), Hollins (11), Elgar (12), Karg-Elert (10), Dubois (9), Faulkes (8), Tchaïkovsky (7), Wagner (7), Widor (7), Reger (5), Wolstenholme (5). The large number of compositions by Smart is due to this year being his centenary.

In the Preston list Bach and Mendelssohn have each seventeen titles, Handel nine, Guilmant eight, Beethoven seven, Mozart, Schumann and Widor each six, Best, Saint-Saëns and Spohr have each five.

The comparisons show that in twenty-one years a considerable change has taken place in the organ repertoire; new men have come forward and some of the older composers have a waning popularity. I can illustrate this in no more striking way than to give Preston's latest program in his church (October, 1913). It is *Feierlicher Einzug* (Solemn Prelude), Strauss; First sonatina, Karg-Elert; *Choral* Prelude, Bach; *Moderato cantabile* from the eighth symphony, Widor; *Etude de concert*, Bonnet; *Liesbeslied* from *Indian Suite*, MacDowell; *Melody* in C, West; Overture to *Tannhäuser*, Warner.

The reader will have noted, possibly, with some surprise, that out of the 430 pieces played only 13 were by American composers. Several of our publishers have excellent organ lists. Is there any valid explanation of the fact that the English recitalist is apparently ignorant of our catalogues? Is there not a call for missionary work?

OVERHEARD AMONG THE PIPES

BY CHARLES N. BOYD

It was Sunday evening. The service was over, the organist had played the final resounding chords of the postlude to an empty church and hastily departed. Only the janitor remained; just as he was turning off the last remaining lights he thought he heard a noise in the organ, but such matters were not of his concern, and he forthwith departed.

There was a noise in the organ, even though the tired motor was still. The pipes and mechanical accessories, friendly through long association, were about to have their evening chat. Ordinarily it would not have begun so early, but the little Fifteenths were excitable and so precipitated an argument with the Mixtures. It was with difficulty that the Open Diapason kept them in order until the church was quite dark.

"I am the most useful stop in the organ," claimed the Fifteenth in a peppery voice. "Not to my way of thinking," squeaked the Mixtures, always proud of its ranks. "You wouldn't be heard half so often if composers wouldn't say 'Great to 15th,' and I knew an organist who thought that meant to use up to 12th only and leave you out." "Enough of your shrilling," cried the Pedal Bourdon; "you two are always squabbling, and it seems as if you never would grow up. Try to act dignified and cultivate a voice like mine, then you may become the most useful stop in the organ."

"Ba-a-a! You dull boomer, to consider yourself the most useful stop in the organ just because you growl all the time," said the Vox Humana with a nasal twang. "If it were not for me what would become of the service? Why, half the popular voluntaries are written around me, for me, and dedicated to me; without my fetching qualities those pieces would be nothing but organ music. What does anybody care for you plain, simple pipes, anyhow? I ought to sit out front, because everybody likes my voice better than—" "Cut it," said the Tremolo, a busy fellow of few words, "I am the lad that put the *hum* in Humana."

"Yes, yes, yes!" the Chimes struck in. "We are the real distinction of an organ. You old pipes can be found in any organ, but we are the marks of the genuine instrument, and the congregations never hear enough of us. You open-mouthed grouches often get out of tune with us, and do your best to make our work unpleasant; but though we are few in number we cost more and please better than rows of you."

During all this time the Crescendo Pedal had been trying to get in a word, but the clang of the Chimes drowned his squeaks. "If it were not for me lots of you would never have a chance to speak. I am the main reliance of the organist; he likes me better than any of you pistons, and unless I am on a vacation he never touches a stop with his hand."

"Be careful there, fellow," advised his neighbor, the Swell Pedal. "As nearly as I can see the organist uses me as much as he does you. He keeps me going up and down all the time, and several times today imagined that I had charge of the Great pipes too. He ought to know that in this organ none of the Great pipes are enclosed in my box."

There was a moment of silence, broken only by a low murmur from a lot of pipes which were borrowed so much and kept so busy that they were tired out. Then three soft eight-foot stops on the Swell spoke together:

"All good things are three. If it were not for us who would give cut the hymn tunes, play the *Amens*, accompany most of the solos and half the anthems, and serve for all the modulations and short improvisations? Sometimes our little four-foot brother on the left joins us, but we can't depend on him, he's in and out all the time."

The Great Melodia nudged the Dulciana, and it began to pipe in a thin voice: "Don't forget that this is only a two-manual organ, and that

sometimes helped by my good friend the Melodia, have to do all the Choir work as well as my own."

The Swell to Great Coupler jumped on with a start, and the Dulciana was lost. "In earlier days I was ornamental, and only a strong and willing organist could play when I took a hand. But now I am drawn all the time—in fact some organists feel better when I am drawn than when I retire. And in these later years I have two new helpers, Sub and Super. Sub growls a good deal, but Super helps a lot. When he and I pull together, and we have a good selection of little pipes on the Swell, we brighten up the service to beat a band."

"Um-m," said the Great to Pedal Coupler, stirring uneasily. "You needn't talk. That fellow who played here the other night reversed me so often, so quick and so hard that I am still sore. Usually I float in on the Crescendo Pedal, but I think he had a grudge against me."

"What's in a name? Haven't I a right to be heard, with a name like mine and a reputation for being one of the most reliable stops in the organ?" piped the Principal.

"Oh, you are all right in a crowd," sadly answered the Swell Oboe, "but you have no such solo voice as mine. Confidentially, the Vox Humana has never had such a lovely tone quality as I have at this moment, and I stay in tune better than she does; but she is such a forward thing that I don't get a solo once a month."

At the thought of a solo the Swell Bourdon and the eight-foot 'Cello on the Pedal heaved a sigh in octaves. "Solo," said the latter, "the only time I did have a solo was long before this last organist came.

"One night—" "Yes, I remember," interrupted the Great Gamba, "I was in on that, too. That was the last time I have had a chance to be heard without being drowned out by this overgrown Open Diapason."

At that the Great Open, which had not taken any previous part in the discussion, began to assert its authority. "What, you fussy mechanical accessories to be talking organ! You belong with the seat, bellows starter, and wind indicator. And the rest of you—mostly imitations! I am the real and only organ tone, the representative of might and solemnity. When, once in ten years or so, I get a chance to speak without a lot of you smaller fry crowding around, people hear something better than a lot of pretty whistles. That will be enough for tonight."

———*———

THE LATE CONGREGATION, THE SUNDAY-MORNING CHOIR REHEARSAL AND OTHER MATTERS

BY L. ALTHAUS SMITH

THERE is in our town a congregation which has the reputation of always being late at its services. Minister, organist, choir, all have remarked it and wondered at it. In a varied experience with choirs in New York City, as well as several small towns, I have known many congregations which bore this unenviable reputation, and in making a little study of underlying causes I have found certain conditions in such churches identical.

In the minds of a great majority of church-going people of all denominations, the church building is set aside as a place of worship, a holy spot where the Supreme Spirit loves to dwell. Devotionally inclined persons love to come early and enjoy a short period of private communion in this place dedicated to worship. The soft light falling through colored windows, the stillness, the flowers, all have a soothing effect on a tired spirit, and many thinkers and workers have told me that often their best thoughts were inspired at just such times.

Now, in these churches of the "late" congregations, what does the early seeker after spiritual communion find? He finds confronting him the choir rehearsing their part of the service. Anthems which are supposed to have a distinct function, responses—perhaps the "Amen" after prayer, so appropriate in its place—are here gone through repeatedly. The organist tries out the various stops with the soloist, while others are discussing, in no gentle tones, matters not to be found in anthems. While, of course, everyone knows that the most impressive "Amen" as well as other successful features of choir service are the result of faithful and painstaking study, yet no one wishes to be apprised of this fact at just this time. Even the most devout worshiper will find it rather disconcerting, to say the least, to try to pursue his meditations and devotions facing a choir practising, talking, prinking.

Choirs, particularly the "choirs visible," are often at a loss to know in what manner best to dispose of themselves until service time, more especially those choirs whom custom has thrust into awkward prominence by placing them face to face with their congregations. I have in mind a dear little church in Vermont where a pleasing effect is gained thus: The members of the choir gather near one of the rear entrances of the church, and when the minister is seen approaching the pulpit from another entrance, they quietly move to the front into their places, and are ready to begin when needed.

There is another point I wish to speak of in connection with choirs: It is remarkable what a difference exists in the degree of veneration or lack of veneration exhibited by the young people of various churches for their church edifice. Young people will talk as noisily and thoughtlessly at rehearsals held in church as though at a public dance. Children are permitted on occasions to run about the aisles and here and there without rebuke or restraint. In such churches the task of a conscientious choirmaster, who wishes to have the choir express in attitude as well as musically the purpose of the hour of worship, calls for almost superhuman efforts. I can speak from personal experience, for I undertook one year the training of a vested choir of twenty-four such girls and boys. For a while it looked as though I should have to resort to severe measures to obtain the desired discipline, when the church for-

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tunately changed ministers, and the new man, one of personality and quiet dignity, soon changed the attitude of the entire congregation, which was not without effect upon the children. Also this dear man would come into the room where my choir was restlessly waiting for the opening procession, and quietly demand their attention to a little prayer. This would have a calming effect and send my youngsters out prepared to do their best. In all my varied experience with ministers, organists and choirs, I could not but fail to be impressed with the effect upon the choir of the pastor's attitude toward it.

Many clergymen still do not realize the psychological importance of hymns appropriate to the text of the sermon and anthems which fit the occasion, and the result is a kaleidoscopic variety in the service, which leaves the hearer in a bewildered state of mind. I do not mean that the minister should try "to run" the choir, for that is often resented, but, after all, he is the leader of the congregation, and organist and choir are but auxiliaries.

I believe that the minister, by a sympathetic regard for his choir, by showing his appreciation of the importance, of the appropriateness of their part of the service, by convincing them that their outward behavior during services reacts upon the congregation, and, above all, by always maintaining a dignified and reverend demeanor himself when even at a rehearsal only—if it be held in church—will certainly do much toward creating, with even an unskilled choir, a harmonious and restful service, not to speak of the invaluable assistance he thus renders organist and choirmaster. In speaking of these latter—organist and choirmaster—I wish to say that I have almost always found them to be in earnest and enthusiastic, thoroughly alive to the importance of their task, but, unfortunately, often prevented from expressing their opinions freely, particularly in handling volunteer choirs, for fear of offending some valuable choir member.

The best way is not to practise in church beyond the final rehearsal, and if that of necessity must take place just before service time, it should be distinctly understood that every choir member must remain quietly in his place, and all practice cease with the approach of the first member of the congregation, and that no one in the choir should try to stare out of countenance the unfortunate individual who dares thus early to enter the sanctuary.

———*———

THE ART OF FACING STRANGE ORGANS

BY GORDON BALCH NEVIN

Every organist is called upon to do more or less playing of strange organs, either recital work, or the equally difficult and frequently occurring form, church work, on little or no notice. We say equally difficult, advisedly, for the organist is expected calmly to seat himself at the console and commence playing exactly as would be the case at a piano. The most trying phase of this matter is to be found where candidates for vacant positions must play before committees; often no time is allowed for examination of the instrument, and the applicant must dive in, trusting to his general knowledge and quick wits to help him over the rough spots. A store of knowledge, accumulated from up-to-date sources, together with some pre-arranged system which shall facilitate grasping the essential points of strength and weakness of the organ, will, at such times, be a strong factor in giving that poise and confidence so much needed.

The actual processes at the console will, of necessity, differ according to whether the call be to recital, with some time for preparation, or to service work, with little or no time in advance.

In connection with both forms, and more important than any method, or system of console processes, the writer would urge the value of a thorough preliminary study of all literature on organ building, all current schemes of new organs, and becoming familiar with the tendencies of the principal builders through hearing and playing their organs.

Through these gateways the organist can enter into a familiarity with organ building that will prepare him for almost anything he may meet. The study of treatises on construction will be of value in itself, but the greatest benefit that will accrue will be the knowledge that certain forms of pipes produce certain tones, and *why;* that certain names of stops are generally accepted to stand for approximately given varieties of tone; that certain relative strengths of tone are to be expected in stops of the same name in different divisions of the organ. The student who will devote even a comparatively small amount of time to the study of a good dictionary of organ stops, will gain a fund of the most valuable knowledge, knowledge that will stand him in good stead at times when he will most need it.

Great aid in becoming familiar with what is to be expected in new organs, is to be found in the perusal of specifications of stops, through the journals now giving space to such matter. A splendid plan is to have a scrap-book, into which these specifications may find their way, preferably classified according to builder and date. so furnishing a means of tracing the distinguishing features of the different builders' work. From the study of such a book the organist will come to expect to find certain things in every organ of a given builder, and a corresponding number of other things missing. The mere sight of a name-plate on a strange organ should prepare the organist for the given fads and fancies of that builder's work. He will come to expect of one builder the duplexing of the choir and solo organs; of another, the borrowing of pedal stops from manual ones *ad libitum,* and *ad nauseam*; of a third, the substituting of a coupler system for "upper work." And so on.

Now, by knowing these things, he will be prepared to use makeshifts where he would prefer to use his favorite combinations and methods. This preparation, probably one of the most important elements of an organist's education, is strangely neglected; nevertheless, it is of the utmost importance, and should be thoroughly studied. It will have a special value when coupled with the playing of representative organs of the different builders. The organist who has studied, through the printed specifications, the trend of a given builder's work, and has seized upon the opportunity to examine a good sample of that builder's work, will be pretty well prepared for whatever he may meet of the particular builder.

Now for the actual processes at the console; these will, as we said above, differ with relation to whether the playing required be for concert or service. With both, however, the thing we wish to do is to suggest to the student the need of *his* working out some system that shall become a part of his routine when facing a new organ. We will suggest one method, not saying that it is the best, *but that it is a method;* the student must decide whether or not it is the *best* method for his particular use.

CONCERT WORK

First: Memorize the couplers and their position; as they are generally ranged above the upper manual, memorize them from left to right. This sounds difficult, but it is surprising how quickly it can be done. Where the couplers are distributed among the speaking stops the matter is more difficult, but it should be done.

Second: Memorize the position of the balanced swells, and the crescendo pedal. This is necessary because of the lack of uniformity even in this simple matter.

Third: Draw all the diapason stops and couple at unison pitch; follow this by testing in the same way all the reeds, all the flutes, and all the strings; this will give some idea of their relative strength. Follow this by a crescendo through all the stops, drawing by hand, and then testing the crescendo pedal; then the principal solo stops.

Fourth and last: Look to the pistons; if these are adjustable, the rest is easy. A good adjustable combination action is the greatest blessing yet bestowed on the organist by mechanical skill. If the action is set, the player must arrange in his mind what piston to press to throw the nearest combination to what he desires. It is well to memorize the position of the principal solo stops and heavy reeds, as it is often necessary to shut them off in much haste.

SERVICE WORK

When it is impossible to try an organ before playing, the organist is driven to depend on either the pistons for his combinations, or to use hand registration altogether. Where the pistons move the stops, it may be safe to depend on them for most of the changes; the crescendo pedal will also be of service. However, where the action is of the "dead" type, it is very risky to depend on the pistons; rather should combinations of different strength be drawn on the different manuals, and these adhered to; with this procedure little else but coupler changes will be needed. Limited registration changes are better than blunders and long waits while the spare hand is hunting for stops. Anyone who has, as has the writer, been obliged to play a service on a "dead" combination organ, with no time to examine the combination board, and with freak combinations set on nearly every piston, will never be inclined to bless this type of action.

To sum up: Study all literature on organ construction, and every specification you can lay your hands upon, try every organ that opportunity may present, and by so doing prepare yourself in advance for what you may meet. Having done this, work out in your mind, and at various consoles, some system of attack, and then make that system a part of your routine at each new organ you may meet. System makes for speed, and speed is what counts today; everyone must, however, work out his own plan of action.

———*———

THOUGH the greater part of his life was spent in England, Handel never learned to speak English fluently or without a strongly pronounced German accent. This, with the habit he had of oddly contracting his facial muscles while speaking, threw the men into convulsions of laughter at a rehearsal when he arose to announce the organization of a scheme of concerts by his rival and one-time friend, Dr. Green, who had taken the large assembly room at the Devil Hotel for the purpose. He said gravely, "Gentlemen, Tocktor Greene has gone to the Devil—" but he was greeted by such a storm of merriment that he was unable to finish the rest of his speech, which was probably what he had in view.

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Over half of the questions received by this department during the last month have been on "European education," my correspondents inquiring as to whether it is necessary to go to Europe to study music.

During the last few months many musicians have written in favor of the American education for our girls, emphasizing the moral side of the situation and urging girls to stay at home where they can take their education under the parental wing and not subject themselves to the temptations of the European capitals. In many instances the persons interviewed have given statistics which are startling and alarming to prove their point.

In talking with Madame Fanny Bloomfield-Zeisler the other day she spoke emphatically for the American education and, among other things, said that it is absolutely unnecessary for anyone to go abroad to perfect their musical education. "In Chicago one can hear the best in the world, and the city can give the student every advantage possible to be secured in Europe."

It is unquestionably true that we have made a wonderful advancement in musical pedagogy within the last twenty-five years, and that our cities offer limitless possibilities to the students with plenty of money and time at their disposal. But what about the atmosphere of our cities, the ideals in our home life, the preoccupation of our so-called middle class and moneyed class? What is their attitude toward life and what influence has it on the minds of the youth of our time?

I do believe and know from experience that much of this talk of "atmosphere" in Europe is all buncombe, but isn't it true that the attitude of the average European toward education and the teacher, is entirely different from that of the American of the same class?

A teacher in Europe is reverenced and is a factor in the daily life of the child. We Americans have but little reverence in our make-up, our children are not taught to respect anything unless it be money and the things that money will buy.

How many times it has happened to us that pupils have gone to Europe feeling that no one in this country knows anything and after being there a few months, imbibing this reverence for artist teachers, returning to us feeling that there is just as good work being done in this country as in Europe.

So to my correspondents on the European question, I would say that I feel it is a splendid thing for pupils to go to Europe to study; but what they learn there is not alone music, but reverence for knowledge and those minds that are striving for advancement, things that should have been instilled in their minds and hearts, when as children, they stood by their mother's knees.

I wish every student of mine might have the privilege of European study not because I consider that we haven't as good work in this country or that we can't hear the music, but because of the different outlook on life and the broadening and illuminating proeesses which must certainly take deep root in the minds of our students after a year of travel.

Go everywhere you can. Keep your eyes and ears open. Knowledge is everywhere, and we'll hope it's catching!

* * *

What is the difference between the marks *sf* and *fp*? It seems to me that they mean the same thing. Am I right? B. H.

While I believe that many writers use the marks interchangeably, still it has always seemed to me that there is a difference between them; *fp*, I should say, always means a tone suddenly loud and immediately diminished. The sign is used more by orchestral composers than by piano composers, as it is an effect almost impossible to produce on the piano but delightful in orchestral instruments. The violin, as well as most orchestral instruments, can give a tone a sudden accent and immediately diminish to pianissimo.

The *sf* is also a sudden accent but not necessarily as loud as the *fp*, although it may be, depending more on the content of the preceding measures: the tone, however, is not immediately diminished but lasts through the entire value of the note over which this marking appears.

Thus we have in nearly all of the Beethoven piano sonatas both markings used perhaps only two measures apart. I can't help but believe that Beethoven, when he used the *fp*, had the orchestra in mind and wanted an accent with an immediate diminuendo; when the *sf* mark was given the full tone of the fortissimo accent was to be held through the entire value of the note. Neither of the marks influence anything but the note over which they are written.

* * *

Will you tell me how I can tell a "theme" in music? I find it very hard in taking up a new composition to be sure I am right. Also as to how I can distinguish between lyric and thematic music? S. M. C.

A "theme" is a musical idea. It's like a text in discourse. In thematic music, the theme is very easy to find as it is repeated over and over again, not on the same pitch or perhaps in the same key, but with the rhythm unchanging, so that the ear and eye both immediately recognize the repetitions as the "Idea."

It is always a question of "some more of the same," and it is the "theme" because it is what the composer talks about.

Lyric music is music with a flowing melody, and the rhythmic incidents within the measure are by no means so diversified. Generally you find the subject from two to four measures in length and many times eight measures or even longer. It is like a line of verse in poetry, the less you analyze it and the more you sing it the better off you will be when you come to play it.

In my classes I have the rhythmic incidents of thematic music tapped out in order that the student may feel that the rhythm is the one thing that makes it possible for us to recognize an idea as it is repeated on various pitches. So long as the rhythm is the same it is the same idea. And if you try this you will find that many times the idea, when treated thematically, is like the children's game of "three times and out." That is the theme will be repeated exactly, three times, and then comes an ending which is more or less conclusive according to whether the cadence is in the original key or a relative key. If you will refer to the first line of the Schumann *Novelette* in B minor, Op. 99, you will understand the form.

In fact this composition as a whole shows the difference between thematic music and lyric music as well as any. The first part is decidedly thematic, as he is continually harping on the same idea which both the eye and ear readily recognize. Then in the *Trio* comes the lovely melody in D major, where the smallest unit is four measures. Should this line be cut up and analyzed it would be like picking a rose to pieces; nothing short of a miracle would ever put it together again.

Many persons say to me "How I wish ideas in music were as easy to recognize as ideas in discourse," which always amuses me, as they are just as easy or easier.

In discourse the lecturer or minister doesn't take any chances with his public. He always tells them what he is going to talk about, many times repeating the text in order to have it take root in the minds of his audience.

Musicians don't do this, but still our message makes its way, oftentimes making a wonderful impression in one hearing.

* * *

Do you think it is necessary for a piano teacher to keep up her practice when she teaches only the elementary grades? K. C. H.

How can she help it. Personally I don't see how a teacher can get along without studying something, not because she is going to teach the work but to gain comfort and inspiration from some masterwork. If my pupils come into my studio and don't find me practising how can I make them see that practising is worth while? Isn't my influence with them incomparably greater if they see that I believe in music and love it for its own sake?

I can only give you my own experience which has been that I cannot teach music unless I am working at it. Not alone because of keeping my hand in, but because of the influence music has on life and character. A half hour even, in good company, is a wonderful stimulus and often insures an inspired teaching day.

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BOOK NOTES

Annual Report of the Board of Regents of the Smithsonian Institution, 1912. Government Printing Office, Washington, D. C.

As usual this report contains much extremely valuable information to anyone who is interested in scientific and general investigations. To the musician the chapter of special value is that on *The music of primitive peoples and the beginnings of European music,* by Willy Pastor, published in the *Zeitschrift für Ethnologie,* and translated for this report. Every musician who is interested in the evolution and history of music should get a copy of this report and read the chapter noted.

How the Piano Came To Be. By Ellye Howell Glover. Chicago, Brown & Howell Co. Price 50 cents, net; postage extra.

Here is a little book that will serve admirably as a gift book or prize for young players, or as a book of study for children's classes. It gives in entertaining style the story of the origin and development of the instrument. A number of illustrations give a fine view of the various phases in the evolution of the piano and add to the attractiveness of the work. Teachers of piano playing ought to have a copy of a handy book like this on the studio table.

In Music Land. A handbook for young people. By George P. Upton. With illustrations by James Bloomfield. Chicago, Browne & Howell Co. Price $1.25 net; postage extra.

The veteran Chicago musical critic has done a genuine service to the cause of music education in writing this book. All children love a story, and it was a happy thought of the author to use the conversational style for his treatment of the subjects. The contents include a most graphic presentation of the boyhood days of twelve of the great composers. Then follows a fairy story which presents the essential facts in regard to musical notation, that is, note values, rests, characters used in music, etc. The fourteenth evening tells about forms of musical composition, the fifteenth evening all about the orchestra, and the last story is practically a dictionary or explanation of the terms used is music.

We recommend this book to our readers as a delightful gift book or prize for well-learned lessons and faithful practising.

The Fairy Story That Came True. Containing also *The Three Famous F's,* a story of the time of Chopin, Mendelssohn and Liszt. By Mme. A. Pupin. Published by the author, Station O, New York City. Price 60 cents.

The Fairy Stories That Did Not Come True. Containing also *Miss Loomis' Legacy* and *The Symphony in Q minor.* By Mme. A. Pupin. Price 60 cents.

How To Be Rich and Have the Best of Everything. By Mme. A. Pupin. Price 25 cents.

The aim of the first little book is to show that all modern inventions were foreshadowed in fairy stories. The second book is a collection of short essays, the third being talks on conquering conditions and commanding success. The author is a pianist and teacher who is well known to readers of THE MUSICIAN by her practical educational writings.

GENERAL NEWS ITEMS

It is reported that Felix Weingartner and the management of the Berlin Royal Opera have again come to amicable relations after many days, and as a result the distinguished conductor will be at his old operatic home by next season.

That was an especially strong trio in Ysaye, Godowsky and Gerardy, which appeared in New York recently in a Beethoven program.

Ernest Hutcheson, the Baltimore pianist, will appear as soloist at one of the Hausegger series of concerts in Berlin next season.

Massilon, Ohio, has a concert orchestra which made its initial appearance in that city in December. The orchestra, under the direction of H. A. Schroeder, played excellently, according to report, and while as yet not large in numbers, it will prove a nucleus for an admirable organization later on.

It is said that the first Munich production of Wolf-Ferrari's *L'Amore Medico* was a great success, and marks a decided advance in the composer's art.

The Cecilia Society of Boston, Mass., Arthur Mees, conductor, produced at its December concert Florent Schmitt's *Forty-sixth Psalm,* for the first time in the United States. The work is for soprano solo, chorus, orchestra and organ.

George Henschel, the first conductor of the Boston Symphony Orchestra, is still active in that capacity, although he has retired from the stage as a singer.

The Mendelssohn Choir of Toronto, which gave some notable performances in America, a season or two ago, is planning a tour of various European cities in the summer of 1915.

Mme. Schumann-Heink will be the feature artist at a special festival concert to be given in Scranton, Pa., on May 15, next. She has not appeared in Scranton for twelve years, so it is said.

A Gluck Society has been formed by Dr. Max Arend in Dresden, and the society will honor the second centenary of the composer's birth which occurs on July 2, 1914. It is said that the society proposes also to print gradually a complete edition of Gluck's compositions, and to give frequent performances of his works, including many of the lesser known.

This year, as Wagner's *Parsifal* is "free" as far as rights of performance are concerned, this masterpiece will receive productions in over forty opera houses in Germany, and in as many more in the rest of Europe.

It is said that Gustave Charpentier has revised his *Italian Impressions,* and will produce it in ballet form.

The success of Boieldieu's long forgotten *Les Voitures Versées,* revived at the Berlin Royal Opera recently with Richard Strauss as conductor, has been very great. The celebrated composer conducted Boieldieu's ultra-light music with the utmost delicacy and humor. The cast comprised Hoffmann, Philipp, Frau Alfermann, Frau Andreïova, and Frau Schelle-Muller.

The German adaptation, by Georges Dröscher, proved remarkably clever.

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GENERAL NEWS ITEMS

THE Pittsburgh Male Chorus, James S. Martin, conductor, assisted by the Tuesday Musical Club Choral, 70 women's voices, gave the first concert of the season, November 21. Evan Williams is to be the soloist at the second concert, April 24.

THE Dartmouth College Orchestra, which now numbers 32 players, under the direction of Prof. Charles H. Morse, gave a fine concert, December 9, playing, among other numbers, Haydn's *Surprise* symphony.

HAROLD BAUER'S program for January 11, at Aeolian Hall, New York City, included eleven compositions in dance form.

THE A Cappella Choir of Milwaukee, with the assistance of the Chicago Singverein and the Boeppler Symphony Orchestra, 600 singers, under the direction of W. Boeppler, will give Hugo Kann's symphonic poem, *Auf dem Meere*, Op. 54, for mixed voices, baritone solo and orchestra, during the coming Spring.

THE Red Wing, Minn., Choral Club gave a successful performance of Willard Patten's oratorio, *Isaiah*, December 5, under the direction of Prof. H. C. E. Schmidt. Mr. Patten was present at the performance

THE Christmas Festival of the MacDowell Club of New York City was held December 16 at the Hotel Astor.

ST. LOUIS citizens realize the value of a fine orchestra. At the December meeting of the Business Men's League it was voted to back the Symphony Orchestra. Conductor Zach agreed to give a free concert in the Coliseum during the Christmas season.

THE Choral Club of Hartford, Conn., Ralph L. Baldwin, conductor, gave the first concert of the seventh season, December 8, singing a program of music for men's voices.

FRED WALKER, a prominent singing teacher of London, who had a number of American singers in his classes, died November 27. He was born at Marylebone, January 17, 1835.

PROMINENT citizens of Edinburgh, Scotland, have agreed to aid in establishing a college of music in that city.

THE Saint Louis Orchestra Club, Frank Gecks, conductor, gave the first concert of the twenty-first season, December 11. The Club is composed of 82 amateur musicians, about one quarter of the number being women. Local papers reported a fine performance.

HAROLD HENRY, pianist, of Chicago, gave a recital at Boston, December 15, playing a program of compositions from the classical repertoire, and a group of "modern" pieces. He made a very good impression.

AMERICAN music lovers who are interested in the opera will be pleased to know that plans are under way to extend the sphere of the Century Opera Company of New York City. It is expected that five or six companies may be running in co-operation with the Century, which will be the central institution. Philadelphia is the first city to come into the circuit, and applications have been received from Boston, Baltimore, Washington, Pittsburgh, Cincinnati, Chicago, St. Louis, and several other cities for a series of performances.

ANDREAS DIPPEL, former manager of the Chicago Opera Company, will place a company in New York next Fall under the name "The Dippel Opera Comique Company," with a season of eight months. Most of the performances will be in English.

ELLSWORTH C. PHELPS, a well-known musician of Brooklyn, N. Y., for many years connected with the music work in the public schools of the city, died November 29.

HAROLD BAUER played the following program at the first meeting of his class in criticism, December 22, at the Institute of Musical Art, New York City: *Chromatic fantaisie and fugue*, Bach; *Sonata*, Op. 78, Beethoven; *Carnaval*, Schumann; *Barcarolle*, F♯ major, Op. 60, Chopin; *Scherzo*, C♯ minor, Op. 39, Chopin.

THE Festival Chorus of Columbia University sang *The Messiah*, December 17, under the direction of Walter Henry Hall. The chorus has 300 members.

RUDOLPH GANZ, the pianist has completed a series of twelve recitals in Switzerland, and is now in Berlin, where he will make his headquarters.

JOSEPH HOLBROOK'S new orchestral suite, *Auld Lang Syne*, will be given at this year's festival at Cardiff, Wales, with Sir Frederic Cowen as conductor.

MAX BRUCH was recently elected a member of the Senate of the Berlin Royal Academy of Arts.

A SPECIAL performance of Handel's *Messiah* was given January 25, at the New York Hippodrome, by a chorus of over 1,200 voices under direction of Tal Esen Morgan. The soloists were Corinne Rider-Kelsey, Corinne Welsh, Daniel Beddoe and William Hinshaw, with the New York Symphony Orchestra in assistance.

HOUSTON, TEXAS, possesses a professional symphony orchestra of forty players, recruited entirely from resident musicians. Julien Paul Blitz is the conductor.

LORTZING'S *Undine*, a favorite light opera of the old school, has been revived with success in its original form recently in Berlin.

THERE was an interesting sale of musical autographs in Berlin not long ago, and among the most noteworthy were the manuscript of Schubert's *Salve Regina*, which was sold for about $350. A Bach manuscript, sold for $200 and two letters of Beethoven, brought a good average price of $400.

THERE is a prize of $50 offered for the best musical setting of the new Bowdoin College song, entitled *Forward the White*. The contest will close April 1, and those desiring to compete can obtain copies of the song by writing to Prof. E. H. Tras Bowdoin College, Brunswick, Me.

THE twentieth anniversary of Tchaïkovsky's death was fittingly observed by a concert at the Imperia School of Music, Moscow, recently One of th numbers was the composer's *Concert Fantaisie*, fo piano and orchestra, the soloist being Taneieff th composer-pianist and a lifelong friend of the Rus sian master.

KURT PAUR, son of Emil Paur, is making a nam for himself in Berlin as a pianist and ensembl player.

WESTON SPIES GALES, formerly organist at th Emmanuel church, Boston, Mass., appears to b making something of a success as a conductor i Germany this winter, judging by reports.

EMIL SAUER, the pianist, made his usual succe at his recent Dresden concert, a group of his ow compositions being especially admired.

JACQUES ROUCHE, the new director of the Par Opera, has a great opportunity to restore the form glory of this famous institution. He states that will be his aim to banish "bastard Munich art" a to restore to French singers, French composers a French scenic artists "the prestige which is the due." If he can do all this, he will accomplish muc

WITH THE SCHOOLS ADD TEACHERS

Mr. Sumner Salter, director of music, Williams College, gave his 104th organ recital in Grace Hall, December 3. Three of the numbers are by American composers.

Mr. E. R. Kroeger, assisted by the church quartet, gave an organ recital at the Church of the Messiah, St. Louis, December 14, under the auspices of the Missouri Chapter of the American Guild of Organists.

Mr. Eber C. Hamilton, organist of the First Presbyterian Church, Franklin, Pa., sent The Musician a program for the Christmas service. The music, most of it Ditson publications, was rendered by a double quartet, organ and an orchestra of seven.

Mr. Frank E. Ward, organist of the Temple Israel, of Harlem, N. Y. City, gave a series of weekly recitals at the Temple during December.

The closing weeks of the Fall term at the Central State Normal School, Mt. Pleasant, Mich., Mr. Wm. E Rauch, director, were busy ones; a number of recitals were given by members of the faculty and pupils.

From the Faelten Pianoforte School, Boston, comes an interesting program of a pupils' recital given at the School, December 18. We note particularly the work of the class in unison and ensemble playing.

The New York School of Music and Arts, Mr. Calfe Leech Sterner, director, gave a very successful recital by a number of vocal pupils at the Carnegie Hall. This was the 348th concert by the school. Pupils of this school also gave a special matinee recital at the Auditorium in Wanamaker's, New York.

Mrs. Mary Sleeper Ruggles, principal of the Liederheim School of Vocal Music, Worcester, Mass., presented to the public her pupil, Miss Phyllis Learborn, in a recital of songs, on December 4.

The Cincinnati Conservatory of Music gave two interesting programs, one of concertos with orchestra, under the direction of Sig. Tirindelli, December 3, and an evening of ensemble music, played by Wilhelm Kraupner, piano, Bernhard Sturm, violin, Julius Sturm, 'cello, on December 8.

Miss Elsa Sherwood, of Boston, daughter of Wm. H. Sherwood, and a successful concert pianist and teacher, has arranged a benefit for her mother, who, although advanced in years, retains much of her old-time skill as a pianist.

NEW YORK CITY NOTES

BY EVA EMMET WYCOFF

The Metropolitan Opera activities have been going on with performances of old and new operas. *Der Rosenkavalier*, by Richard Strauss, has had its "Première." New Year's Day had a special matinee of *Parsifal*. The Opera Company has made arrangements with a number of eminent artists for appearances at their Sunday evening concerts. The following names are prominent: Teresa Carreño, Mischa Elman, Carl Flesch, Jean Gerardy, Alma Gluck, Leopold Godowsky, Josef Hoffman, Fritz Kreisler, Yolanda Merö, and Eugene Ysaye.

Between Dec. 17 and Dec. 27, New York had four performances of *The Messiah*, given respectively by the Columbia University Festival Chorus, the People's Choral Union, and two performances by the New York Oratorio Society. With the Columbia University Chorus, the soloists were Mme. Jeanne Jomelli, Mrs. Foster-Why, Mr. Orville Harrold and Mr. William Hinshaw. The soloists with the People's Choral Union were Mrs. Caroline Hudson-Alexander, Mme. Glesca Nichols, Mr.

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Frank Ormsby, and Mr. Clifford Cairns. The soloists with the Oratorio Society were Mme. Corinne Rider-Kelsey, Miss Christine Miller, Mr. Evan Williams, and Mr. Frederick Martin.

JAN. 20 *The Messiah* was presented at the Hippodrome by the Festival Chorus of 1,200 voices, directed by Mr. Tali Esen Morgan, the man who is famous for handling big organizations successfully. Generally speaking, the choruses have done the best work in these performances.

DEC. 5 the Oratorio Society presented *Ruth,* composed by Georg Schumann. The soloists were Miss Florence Hinkle, Miss Mildred Potter, Mr. Foster-Why, and Mr. Putnam Griswold. Mr. Louis Koemmenich is the director of this organization. Splendid work was done by the soloists. The music is somewhat out of the ordinary, being quite oriental with great opportunities for solo work.

DEC. 12 Mme. Gertrude Auld presented a song recital at Aeolian Hall.

MRS. MARSHALL ELLIOTT STEWART, who is at the head of the School of Accompanying, gave one of her pleasant Sunday afternoons "at home" on December 14, in her studio in Aeolian Hall.

THE Musicians' Club held a reception to Mr. Charles Wakefield Cadman, Dec. 17, in the club rooms. The club quarters were overflowing with representative New York musicians. Mr. Cadman played the accompaniments for several singers, who sang his songs. These singers were Mrs. Edith Hallett-Franke, Mrs. Morrissey, and Miss Love. Mr. Dan Beddoe sang with Mr. Charles Gilbert Spross at the piano. The Welsh Male Singers also contributed to the enjoyment of the afternoon.

MR. JOHN J. BLACKMORE, who recently returned from Berlin, is settled and teaching in New York City. He speaks in most glowing terms about his work with Leschetizky and Arthur Schnabel.

FRANZ EGENIEFF presented a program in Aeolian Hall on Dec. 16. Mr. Egenieff sings well and is a artist of the first rank.

THE VON ENDE SCHOOL presented a lecture o Dec. 16 by Mr. John C. Freund, editor of *Musica America.* The subject was *The uplift of music i America.*

MR. and MRS. HENRY HOLDEN HUSS gave piano and song recital in Aeolian Hall, Dec. 10.

NEVADA VAN DER VEER and REED MILLER, co tralto and tenor, respectively, presented a progra in Aeolian Hall, Dec. 3, which proved most enjo able.

MR. CHRISTIAAN KRIENS announces a series concerts in the Park Avenue Church, where he h the direction of the choir.

MR. JOHN BARNES WELLS, tenor, gave a recit in the Mehan Studios, Dec 15. His singing has it much charm.

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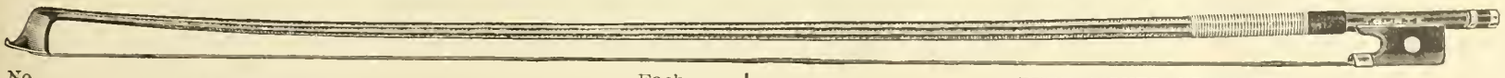

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(*Continued from page* 93)

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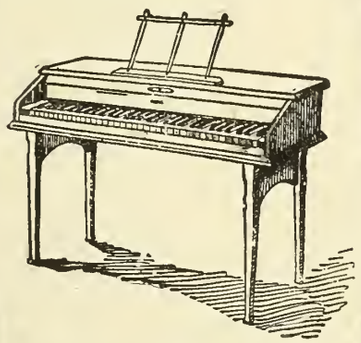

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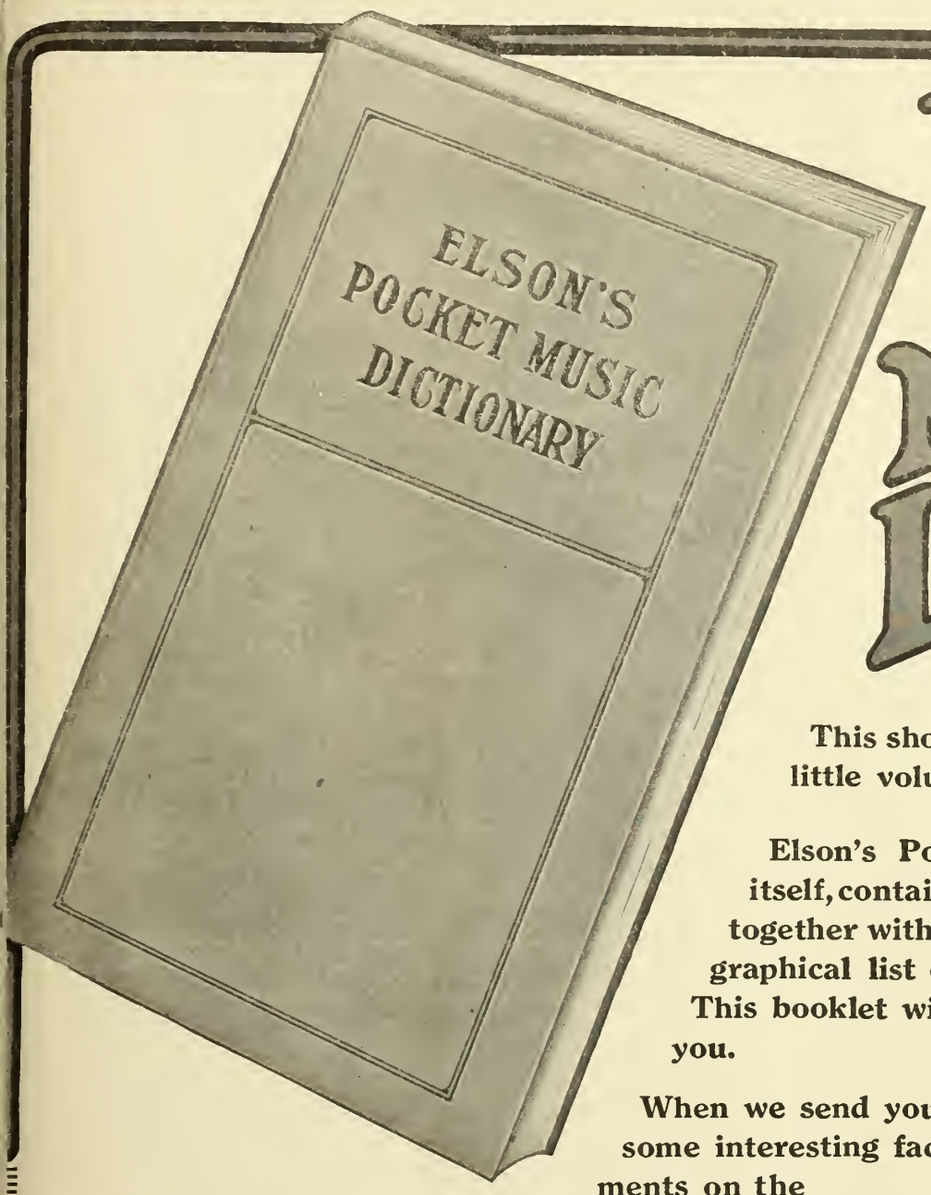

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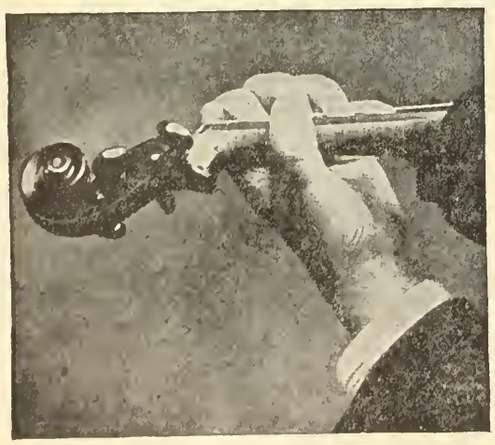

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W. J. BALTZELL, Editor

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AN AMERICAN ORATORIO

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Last Fall a performance was given at Racine, Wis., by the choir of the First Baptist Church, under the direction of Mrs. Jessie Waters Northrop, of the Chicago Musical College. Mrs. Northrop took the soprano parts in the oratorio. Her voice is rich and sympathetic in quality, and has been well schooled. In her concert work she shows fine interpretative powers.

WILLARD PATTON

A few words about Mr. Patton will be interesting to our readers. He was born at Milford, Me., May 26, 1853, his father being a good amateur musician. In his youth he studied in Boston and later in New York, his teacher in composition being Dudley Buck. But the greater part of his musical education has been gained through personal study and research.

In 1883 he removed to Minneapolis where he still lives, a leader in musical affairs in that city. The oratorio *Isaiah* was composed in 1896 and is published by the Oliver Ditson Company.

MARY DENNISON GAILEY

(See next column)

Among the young violinists who are winning the favor of the musical public we note an Ohio girl, Mary Dennison Gailey, who was born in Marion and studied in the New England Conservatory, later in Cincinnati with Tirindelli, and then in New York under Musin. Her latest tour consisted of return engagements in Southern states and extended to Cuba. Her tone is pure and full, and her general technic brilliant and masterful. In her repertoire she uses the following compositions published by the Oliver Ditson Company: *Deep River,* by Coleridge-Taylor, *Intermède Arabe,* by A. Walter Kramer, and *Through the Snow,* by Burleigh.

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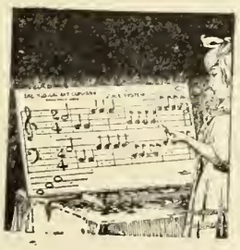
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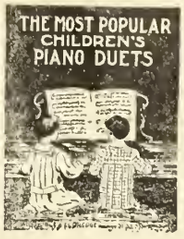
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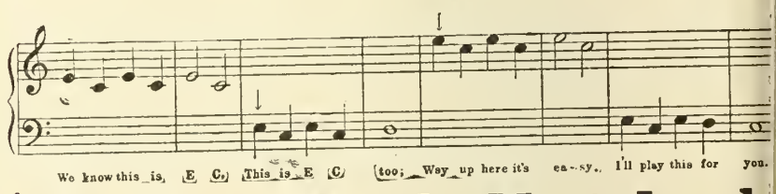

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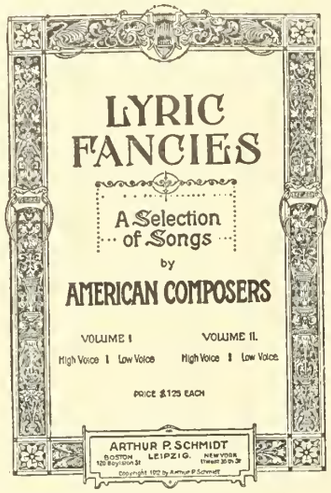

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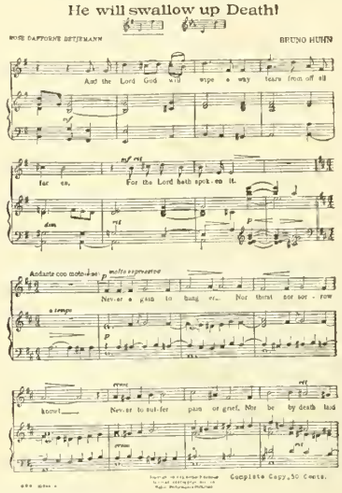

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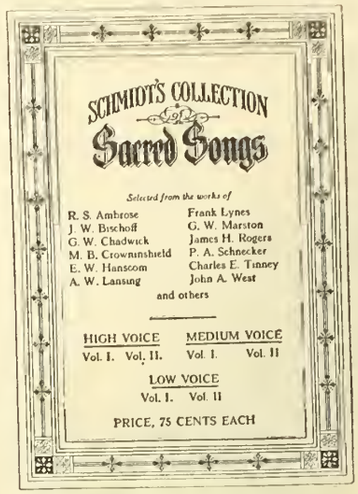

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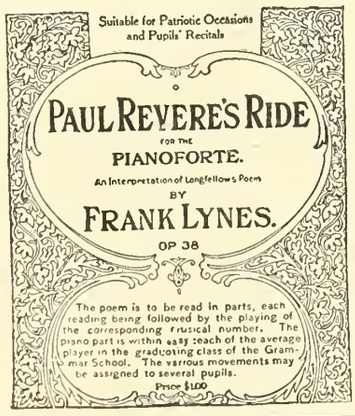
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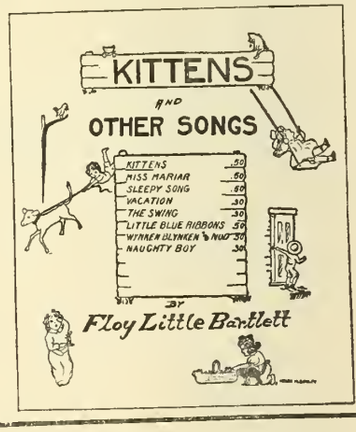
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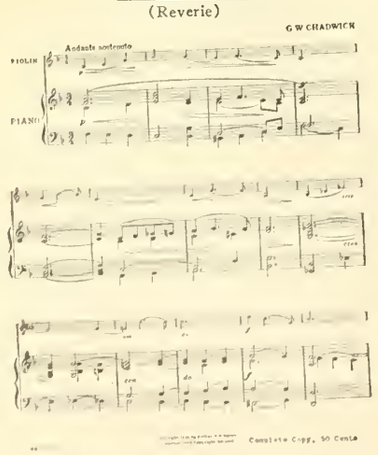
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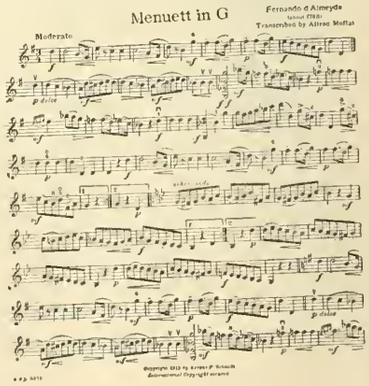

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MARK HAMBOURG AND THE PIANIST'S ART

By WILLIAM ARMSTRONG

A TALL, old-fashioned house, roomy as only an English one seems able nowadays to be, is the London home in which Mark Hambourg has now settled down. The first floor is mainly taken up by his study and the dining room above is a vast music room, overlooking Regent's Park with its sweep of green, thick sward, and giant trees under which a flock of sheep browse all day lazily. So absolute is the reign of peace, both inside and out, that one might fancy oneself in the depths of some country district.

Since the days of his beginnings the young pianist has, himself, changed little; there is the same frank, modest simplicity; the same virility and optimistic outlook on life and things; and, too, the same bubbling fervor and maintenance of originality in his ideals. The point in which he has gained notably is poise, the poise of the man, who, knowing his own power of command in art, concentrates it in that art's expression.

MARK HAMBOURG IN HIS LIBRARY

The fully developed instrumentalist stands in a class apart in the aspect of his musicianship. All that he has lived and learned forms part of it. Working hard of necessity to build up his technical equipment, he is forced to think deeply that he may fully gain his ends. Concentration makes his main dependence down to the smallest detail that he is called upon to master. Applied as well, and in natural consequence, to every detail of life, travel, associations, observation, reading, a vast store is laid up in memory to draw upon. Personally, I should say that the musician who has mastered thoroughly this trait of an absolute concentration, has supplied himself with the chief technical means of acquiring education. Every item about him contributes as a result to his upbuilding. As a result of thinking with all his might on one thing at a time that thing is indelibly impressed, and becomes part, great or small as the case may be, of his expression.

Endlessly to repeat or to regard unconsciously, automatically, the same thing over and again, with a mind wandering everywhere, is about the slowest known method of getting on in any career. No brain, however brilliant, can master two things at the same moment. We either think completely or we do not think successfully. To do the latter every atom of our being must be focused on a single point. It may prove fatiguing at first, but absolute concentration grows and strengthens as any other quality, and the one who has developed it will likely confess that a different process of study is far more wearying because of the excessive time increase demanded to make even a small showing.

So far as any musical interpretation, vocal or instrumental goes, its effect upon an audience is in exact proportion to the degree in which mind concentration of the executant is exercised. For that matter it plays a vast part even in the elusive trait of personal magnetism. It is surely beyond the power of any individual either to make or to hold an impression if his mind is not concentrated upon the person to whom he is speaking. Mme. Nordica, who, in common with other fully equipped Wagnerian singers, possesses mental concentration in high degree, in speaking to anyone, friend or stranger, conveys completely the impression that she feels the person addressed to be in that moment the sole person in the world. To Washington the same power was ascribed by his contemporaries.

To hear and see Mark Hambourg play a recital program one afternoon last June in London was to realize the value of concentration in its various phases. In repose his face, always interesting, is stern to the point of a forbidding heaviness. From the instant that he was well embarked in that day's performance all this changed. Not alone in his countenance, but in his whole figure there was expression of tense concentration, so complete that it apparently made itself felt even by the casual among his audience. It was the composition passing through his fingers in which he was living. From the light created within him by this absorbed mental attitude his face, glowing and radiant, became that of another being. Many persons were seated on the stage. To watch the effect upon them of his concentration was interesting. At times those nearest him half rose to their feet and bent forward toward pianist and piano, drawn by an answering absorption in their own mentality.

This concentrated power is part, — and how great a part!—of every successful artist. No matter how far we may be seated from the stage we feel it, for it dominates the very air of the concert room. Yet if we stopped to ask anyone of the great artists whether this concentration was the final outcome of a realization of complete command of their art, the answer would be that it was that art's very foundation, not its capstone, and that it had begun with the study of finger exercises. Poise is the last phase of it to materialize; for poise comes of a thorough knowledge of full command, combined with concentration supremely developed.

Just two days after that Queen's Hall concert last summer, seated beside Hambourg on a bench in Regent's Park, it was not to either poise or concentration that his conversation turned, chiefly, perhaps, because the qualities were so naturally a part of him that he would as readily have thought of speaking of his eyes. The first thing, though, was one particularly dear to him and that was independence of tradition in interpretation. His latest program had been made up entirely of Bach and Chopin, which practically bore out in a way his views on the subject

"What I feel in the matter may," he said, "be briefly summed up thus: Reproduce a thing so that it pulsates and is alive to you, and it will not fall short in its appeal. Bach, Handel, Debussy, Chopin express a living idea and not a mathematical problem. The piano is a dead instrument unless you put into it all the intensity of your feeling controlled by your brain, a self-restraint not of the deadly kind, but of feeling restrained.

"The outline of a composition you cannot change in its performance; that remains fixed, just as painters who reproduce a landscape must first outline or map it out before they proceed to imbue it with their individual sense of atmosphere and color. What one may change, just as the painter does, and in sincere accord with the way in which he sees things, are the effects in detail, in color, and in nuance.

"Aside from holding to the given outline which exists unchanged, there should be difference in performance in a smaller way, a change as one feels it in the moment, and which, perhaps, may never be twice alike. The mood of that moment has a vast deal to do with it, sad, gay, contemplative, rapturous, as the case may be. The essence of this mood even if not the pervading atmosphere of the composition itself, creeps in

just as surely as its interpreter is sincere. But, again, all one's moods must be tempered by the head and education.

"Tradition! What is tradition, the only right and reliable tradition? Good taste and keeping to the style. This does not mean sudden contrasts of *pianos* or *pianissimos* and *fortes,* or a treating of the pianoforte as an exploding machine any more than a painter may hope to succeed with a sense of outline, but none of symmetry or color. But composers in general do not write detail with a hard, fixed tradition for doing it, any more than master painters label their pictures with inscriptions, 'This is a tree,' or, 'This is a donkey.'

"On the other hand only solid schooling prepares one to express oneself freely and plastically. The sole true way is to follow an experienced head, one older than our own, in the beginning. Then the fatal question will not come up, and perhaps too late, 'Why was I not taught properly?' Leschetizky would say to me in my boyhood, 'Do as I do, then, when you go away from me, you will know how to do things for yourself. But not to be curbed in the beginning means disorder later.'

"Individuality cannot be drowned. But individuality will never properly and coherently express itself until it has experienced the value of correct guidance as to what taste and coherence really mean, and what they stand for in the interpretation of any and every good composer.

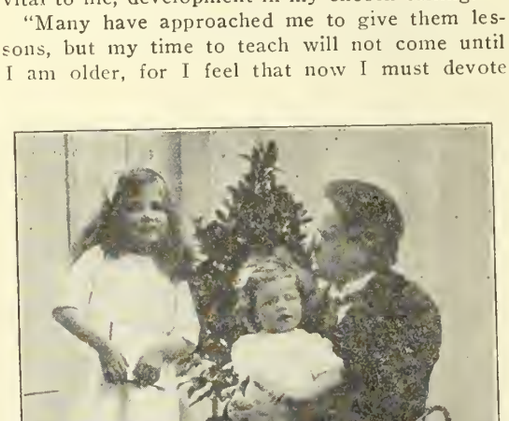
"In Bach we find everything in pianoforte technic. Study of all that he produced impresses one with the knowledge that music owes to him what religion does to its founder. He began the modern technic, for, as we recall, in the old days the little finger and thumb were not used. Bach wrote the *Forty-eight Preludes and Fugues* to prove the futility of antique technical ideas. He was the first to hold that all pianos should be tuned equally. That giant master should have lived three hundred years later. His is perfectly romantic music if one gets inside it. Take, for instance, his toccatas and fantaisies. What is more modern in instinct and emotional expression? Nothing, and nothing has since been said that Bach has not indicated.

"To play Bach, which every pianist most unquestionably should, means not to give him as a human machine, but with plasticity and vibrant life and expression. Bach, more than any other composer, develops the pianist, he is so polyphonic, so thought out. If anything is missing, the fault is glaringly apparent. You cannot, as in Liszt, put on the pedal to gloss over shortcomings. But for all his tremendous equilibrium, and virile sanity, there is in Bach that splendid vein of the romantic. In his interpretation the whole resource of the pianist's expression is called into play. To torture and compress him within narrow, measured, mechanical bounds. means distortion, pure and simple. Executant art, to be great, must give something lasting; neither is it conquerable, for there must be always something new. Only a lesser talent will hide itself behind a cut and dried formality which has been labeled 'tradition.'

"Absorbed in his playing in public, the pianist is spurred on by any appreciation and enthusiasm that may result. An audience, therefore, acts as a stimulant for which the corrective is practice at home. On coming home, if the artist does not play as well as in the concert room, there is only one remedy, to practise more. I do not say it is the law, but it is my own individual experience. To rely on emotional excitement aroused by appreciation, or, perhaps, enthusiasm in others is unsafe, and leads to inequality in performance on the part of those who trust to it in making their effects. It is all well enough to take from surrounding conditions all that they may give as aid to achievement. But the ardor of training and study must be so completely realized that the pianist will be at his best with no other than the incentive of his own inner resources.

"To give a fine interpretation requires an excellent education, and that means tireless, enthusiastic assiduity backed by solid foundation. Whistler expressed the meaning of it completely in his words that likely all know, spoken when a man reproached him for asking an immense price for a tiny picture: 'I do not charge you for the painting alone, but for the twenty years it required me to learn how to do it.' And as part of that upbuilding education of the pianist, how great a share the allied arts and literature play in it. To me the collecting of good pictures, the accumulation of good books, even the acquiring of rare glass and china to add to my surroundings in the artistic sense, all give incentive to thought to be turned into the one channel most vital to me, development in my chosen calling.

"Many have approached me to give them lessons, but my time to teach will not come until I am older, for I feel that now I must devote



MARK HAMBOURG AND HIS TWO DAUGHTERS

myself to the expression of my own art. Up to forty-five the pianist remains in full command of all his technical resource, after that he is not at his best. Still, what he then loses in the mechanical sense, he gains in another direction, for the mind grows and he is at his finest in interpretation."

Since his last appearances in America six years ago, and on his way to Australia, Mr. Hambourg has played throughout Europe, in Germany, Italy, France, Russia, Austria, and of course in England, the land of his adoption, giving an average of 180 public recitals and performances annually.

His home life is ideally happy. His wife, a daughter of Sir Kenneth Muir Mackenzie, Permanent Secretary to the Chancellor, and Warden of Winchester College, is highly cultured and with all the *savoir faire* that means so much to an artist in his helpmate. Mrs. Hambourg is, as well, thoroughly artistic, a quality she inherits from her grandfather, a great collector of pictures, and from her father, whose gallery contains some of the most notable paintings in England. The Hambourgs have two little daughters, Nadine and Sonia. They were opposite us that day in Regent's Park, under a tree with their nurses. After our talk we joined them.

"Father," said Sonia, "when are you going to buy me some more toys?"

"And only this morning I bought her five shillings' worth. She wouldn't let me off until I did," he said comically to me. Then, turning to her, he answered quite cheerfully, "Very soon." Her sigh of satisfaction showed how she trusted him.

The scene meant much to me, though the key to it all was his fatherly tenderness, for I had known him since the time, not so very long ago, when he was a slim boy, making his first excursion into the big world of art. The home life at Professor Hambourg's was of an almost patriarchal charm, and to those formative influences Mark Hambourg owes so much both in his career and in his daily life. Today finds him with his own home sustaining the same family devotion that surrounded him in his earlier years. It is one thing for a boy to appreciate home and parental love before he has children of his own; afterward it becomes another. Then, in what *is* he realizes first fully what *was*.

And I fell to wondering whether it would not be safer to add yet another factor to concentration and art command as forming Mark Hambourg's growth in poise—the knowledge of others dependent upon him for happiness and protection, the full development of man's best by a man's best responsibilities.

———*———

BRAHMS' CIGARETTES

An amusing incident is related in which Brahms and Erich Wolf, a promising young composer, who died about a year ago, are the figures.

When young Wolf had finished his course of study at the Vienna Conservatory he became filled with the idea that he ought to be presented to Brahms. This was not a very difficult matter, for one of his teachers at the Conservatory agreed to send to the master one of Wolf's compositions, which Brahms examined and then reported that he would see the young man. Needless to say that Wolf availed himself of the permission.

When he presented himself at Brahms' house, he was shown directly into the music room where the composer was seated The latter received the young man very cordially and, after a short conversation, asked him to play the piece he had submitted for examination. The composition had a certain technical value and was played fairly well. Brahms expressed himself as pleased and showed less reserve in his commendation than was his custom.

Before dismissing his visitor Brahms offered him a gold tipped Egyptian cigarette, saying, "Smoke this; it is something extra fine."

The young musician accepted it thanking the master very warmly, and put it in his pocket.

"No, no!" said Brahms; "smoke it now," himself lighting one and offering a match to his visitor.

"Permit me to keep it," said the latter; "it is not every day that one receives a cigarette from Johannes Brahms."

Reaching out his hand and at the same time offering another case the composer said, "In that case take a cigarette from this pack of common make; for your purpose it is quite good enough."

———*———

Of all the arts music is the most rational; it fact, its mathematical theory has been devised and its place assigned among the physical sciences; a concourse of sweet sounds may be reduced to a formula and the human voice itself exhibited as a Mechanism. . . . Music can be neither true no false; it can be neither good nor bad; it falls only under the second of the ancient categories of th good, the beautiful, and the true. It may be grav or gay, it may be inspiring or depressing, it ma be saddening or cheering, better or worse i quality, inferior or superior in grade; but ther can be no evil in music to him who no evil think

—Edgar Adell Lovell.

EMIL LIEBLING

The cause of music and education in music in the United States suffered a severe loss in the death of Emil Liebling, of Chicago, on Jan. 21. His activity was varied, embracing work as pianist, teacher, composer, lecturer and writer, and in all these fields he was uniformly successful and in great demand.

The Editor of The Musician in his present connection and previously with another musical magazine always found Mr. Liebling a willing adviser in educational matters, and one whose opinion was practical and safe.

In his writing for the musical press he was distinguished by wide knowledge of the art, clearness in expressing his thought, and a warm sympathy for genuine efforts to advance. *Per contra* he never hesitated to express himself in the strongest terms against pretence, charlatanism, and reputations built upon flamboyant press material.

The present writer recalls with much interest a dinner in Chicago at which Mr. Liebling was one of the speakers. It is pleasant to record for the honor of the craft that he ranked, in that evening's addresses, on an equality with men celebrated in the political forum. His address was marked by keen insight, a close observation of men and things, and a lively, incisive humor not unmixed with satire, that won the gathering.

Mr. Liebling was born in Pless, Germany, April 12, 1851, the son of parents of musical inclinations. His aptitude for a musical career was displayed at an early age, but he did not undertake the work until after he had finished a thorough course of study under Ehrlich, Kullak and Liszt in piano work, and Dorn for composition.

We have reason to be glad that as a young man just through his studies, Mr. Liebling decided to make his career in another country than his native land. He was just past his twenty-first year, in 1872, when he located in Chicago, which became his permanent home.

Here he soon took a place as one of the leaders in musical matters, and the years that passed strengthened his position in the community. As a pianist he did splendid service, giving lecture recitals in all parts of the Middle West and farther West, as well. From this same territory he drew a splendid clientele of pupils. His summer classes for teachers were always well filled.

As a composer of drawing room music Mr. Liebling won considerable distinction, and it is fair to assume that had he been able to devote more time to creative work he would have given us most excellent works. But like the majority of American musicians who have natural gift and thorough training in composition he had to devote most of his time to teaching and playing.

Mr. Liebling's personal work has closed, but his influence remains with us for good. Upon his pupils devolves the duty of carrying out the principles which he taught and the ideals which he cherished.

———*———

[The following was written by Mr. Walter Spry in response to the invitation of the Editor of The Musician.]

EMIL LIEBLING

AN APPRECIATION

BY WALTER SPRY

One day last November I called on Emil Liebling to pay my respects after not having seen him since the opening of the season. I was much shocked to note the great change in his appearance. So his death late in January was not a surprise to many of us in Chicago.

Mr. Liebling came to this city in 1872 and at once took a leading position as piano teacher, which he held to the end. He was well equipped as a pianist and educator, and had many excellent students as his pupils. He was very successful in his manner of helping all grades of musical talents, for, being a broad-minded man, he felt the needs of the American student and was able and willing to suppy his wants.

He was catholic in his tastes, knowing all the great masters from Bach to Liszt. He was a keen critic and observer of character, and a wit of no mean order. He held MacDowell in high esteem as a writer of smaller pieces; of Mrs. Beach he spoke very recently, when I played for him her *Variations,* Op. 60. He was not, however, in sympathy with the works of the modern French school.

Mr. Liebling was more than a pioneer musician, for he was always able to hold his own with the younger musicians of eminence who spring up from time to time in a large musical center.

Many lessons may be learned from such a career as Emil Liebling's. He was extremely self-sacrificing, working both summer and winter that he might help others. This, however, proved unwise, for it undoubtedly hastened his death. Nevertheless his life was complete from many standpoints, his influence on his pupils was good, and his friends were most loyal to him. He will be remembered as one of the most elegant of salon players, and one of the greatest musical educators this country has ever adopted.

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COMPOSING AT THE PIANO

The use of the pianoforte in connection with composition, says the London *Times,* is really twofold. It can either suggest ideas itself or it can test ideas conceived by the composer away from the instrument. In the first case the extemporizer is at the mercy of the muscles of his arms, and an idea which has arrived at expression may not really be an idea at all but only the result of certain muscular contractions and expansions, having no more connection with music than the chance groupings of the pieces in a kaleidoscope have with the color-sense of the person who shakes it. Or, if the resulting music is the outcome of a genuine act of thought, it is necessarily altered and deformed by such accidents as the disposition of the keys of the pianoforte or other mechanical consideration; considerably more so than if the composer had struggled with it in silence until he was at last able to set it down direct upon paper in some form or other.

It could be replied to this that, if he had not the pianoforte to help him out, the composer might never succeed in putting his ideas upon paper at all. Actual contact with the keys often sets free ideas which would otherwise never have come to light. This, however, is merely a question of intellectual stamina; hearing music in one's head is a faculty that, like every other, increases with practice and becomes impaired with disuse; and to shirk the difficulty by letting it come solely through the fingers, instead of direct from the brain, is one of the surest means of drying up the fount of originality. Again, it may be urged that an extemporization—which is, so to speak, a translation into physical terms of a mental process—has often a warmth and spontaneity that are not to be found in the more studied products of the unaided brain. But the danger is that a composer who depends solely upon his pianoforte is led by degrees to mistake the sham for the genuine, and to accept ideas hurriedly and carelessly from his fingers, believing them to be the creations of his brain, whereas they are really nothing of the sort, but probably merely the outcome of mechanical movements of his muscles, or, worse still, tags from other composers reproduced automatically.

It is of the greatest importance nowadays that composers should be on their guard against any form of mental laziness. At the present moment we are at a crisis. Harmony is in the ascendant, counterpoint declining; in other words, an accessory is being glorified while the essence of music is being neglected. Harmony, after all, is merely an accident resulting from counterpoint; that it should take precedence of it is an inversion of the natural order of things. The cause of it all is the cult of the pianoforte, and particularly the cult of the sustaining pedal; this in particular saps the very life of counterpoint by turning passages of sirgle notes into chords and suggesting harmony where none is intended.

Since harmonic music is so much better suited than contrapuntal to the peculiar genius of the pianoforte, and in addition is so much easier to play, the latter has naturally retired into the background. The strain exerted by counterpoint on the brain is infinitely greater than that exerted by harmony. Recital players know that a Bach fugue is far more troublesome to get by heart than a piece of the same length by Debussy. If a composer who is accustomed to write at the pianoforte embarks upon a three-part contrapuntal improvisation, he will not be able to keep the strain up for more than two or three bars, and will soon be reduced to filling up the bare places of harmony. If he perseveres and transfers it to paper, he will find that, while the harmonies are probably complete and satisfying, the counterpoint is mostly sham; and in the process of polishing up the last remnants of the latter will vanish. If they were to be worked at and improved, the harmonies would almost certainly have to be simplified; and that the inexorable pianoforte will not allow.

Harmonies once associated in the mind with a melody have an odd way of sticking and refusing to be dislodged. In some ultra-modern settings of old English songs by one of the most impatient of the young British composers the simple harmonies of the original melodies ring persistently in the listener's ears, and fairly rout the more elaborate versions. Indeed, it must have cost the composer himself a severe effort of will to perpetuate them. The accompaniments of the tunes thus "dished up" also illustrate by their extreme chromaticism a mannerism, not confined to one composer, for which the pianoforte is directly responsible. The *glissando,* or rather the old organist's trick of sliding the fingers about by semitones, has produced in some quarters a particularly slimy kind of chromatic writing, based apparently not so much upon any logical sense of tonality as on an insatiable appetite for smeared and luscious sounds. The more chromatic the harmony becomes the more fugitive is its effect; and the more complicated the chords are elaborated the less can they be differentiated one from another. The same thing is true of the orchestra; the common chord of C major can be orchestrated in a hundred ways, each of them different from all the rest, but it does not matter much how Scriabine's chord of the thirteenth is scored; in however many ways it is done they will all sound more or less alike.

It is well to acknowledge frankly that we are rapidly approaching an *impasse.* We are not producing music, but instrumental music and chiefly pianoforte music. Our orchestras increase daily in size and complexity, and every fresh thing they play sounds more like the last. There is one way out of it; and that is for the young generation of composers to shut their pianos for a while, and to write once more for the voices that they have so long neglected; and to base their art upon Bach, Handel, and Purcell instead of Chopin, Liszt, and Debussy.

COMPETITION AMONG MUSIC TEACHERS

BY THALEON BLAKE

Sooner or later the ranks of every vocation are confronted with the effects of competition. Physicians, barristers, and now musicians are experiencing the crowding that results in unrelenting rivalry. How will professional teachers solve this serious problem? A wrong solution may lower teachers' ideals by its attempts to foster monopoly by coercive methods. I propose to suggest that a compromise with monopoly—or "teachers' business agreements"—is fraught with this evil: that when teachers organize to control or regulate competition they introduce one weapon of trade-unionism that is incompatible with a teacher's high calling.

INDIVIDUALISM AND SOCIALISM

Two diverse doctrines are contending for supremacy in men's thoughts—individualism and socialism. Individualism, carried to its logical end, is intended to leave absolute freedom to men in choice of actions within the bounds of conscience prescribed by social custom; philosophic socialism, likewise carried to its full development, is intended to limit the range of men's actions, giving to organized society the prerogative to dictate and to prescribe actions. The two schools of philosophy are antagonistic. They define liberty by antithesis. Under the individualistic regime, competition flourishes, and monopoly by certain members of society is obnoxious; under socialism, competition among members of society is largely superseded by government monopoly.

It is self-evident that the business side of teaching is bound to be influenced by these doctrines. Competition, the soul of individualism, awards the prizes to the teachers best fitted by training, culture, talent, and willingness to succeed. The less successful feel the impulse to organize; trade-unionism, as a means to escape from the strains of competition, is knocking at the studios of many musicians, and asking admission. Will any musicians harken?

TWO QUESTIONS

To answer this question, let us ask and answer two others. First, what is the effect of competition on artists? Second, will artists remain individualists, or take kindly to communism among themselves as a class against the general public for self-preservation? The latter question may be quickly disposed of by defining artistic qualifications. Here psychology may assist, for artists are presupposed to have either genius or talent. If artists have genius they are individualistic to a degree alike incomprehensible and inimitable to men of mere talent. They cannot be controlled by agreements of self-interest designed to protect the weaker, the less talented, the lazier, the unthrifty in the same profession. It would be absurd to expect geniuses to lose their priceless individuality, restrict their personality by trade agreements. They are philosophic anarchists, laws unto themselves no matter what for the nonce, they may choose to call themselves. They are artistic aristocrats, which, in two words, disposes of them as trade-unionists. Not only will they remain individualists, but they are above competition, and should not harken even if they were affected by it.

Men of talent are different; trade agreements can appeal to them, for, since they cannot hope to be so largely creative, they give more thought to the commercial aspects of their art. They are better teachers as a rule, because they have more patience with pupils' shortcomings. They are frequently the founders of schools and colleges, and, in consequence, have an eye to money making as well as music teaching. The bulk of musicians are but talented; genius is too rare; and upon talented men falls the burden of musical interpretation and scholastic work, and the public's advance in learning to comprehend music which plays so large a part in making a community musical.

Even men of talent, however, having artistic temperaments, being high-strung, nervous, and restless, and what is more weighty, having, by the nature of their calling, superior ideals and wider mental views than men in less studious vocations, will never generally be obedient to agreements in restraint of competition. It is scarcely conceivable that teachers will condescend to work under such imperious rules of conduct as do the organized band and orchestra performers. But if competition among teachers is ever to be regulated by organizations not very dissimilar to trade unions, it will be regulated by men of talent for the gain of men of talent.

THE EFFECTS OF COMPETITION

Now, as to the effects of competition, which are exceedingly complex and diverse. The causes of failure among private music teachers are also the causes of failure among men in all other callings. Competition strikes the hardest blows at the incompetents. Incompetency may be from inherent causes, such as lack of talent, of energy, of sociability; or from extraneous causes, such as want of training, of thrift, of good habits. These compose the unfortunates almost outside the pale of help.

But competition often strikes many others besides incompetents. Thousands of teachers in small cities, towns, villages, and rural districts have to contend with conditions quite unknown to metropolitan teachers. The price of lessons is too low in small towns, and cutting of these low prices, instead of being branded as unprofessional, is often thought to imply business acumen. Competition, where pupils are limited and prices paid for lessons are already too low, becomes more than a vague theory to struggling teachers when the field is suddenly invaded by strangers for a brief campaign or two, who, after a blatant announcement, or a sensational concert, begin to sell lessons by job-lot, bargain-counter methods. Such proceedings are far too common, and when the nomadic teachers decamp, and leave the pupils to drift back to their old teachers, it requires much time to repair the demoralization.

The effect of competition in cities is no less keen but obviously different. If one teacher cannot succeed in acquiring a fashionable clientèle, he may succeed with a class as substantial but less pretentious. The chief advantage of teaching in a large city lies in the opportunity to teach specialties. Tuition may be limited to what the instructor can best do, not only between the chief divisions, vocal and instrumental, but in the several departments of each. Competition among well-trained city teachers, while no whit less strenuous, is necessarily less fatal, inasmuch as this choice of specialties is unknown to teachers in limited centers of population.

The assumption that it is less fatal in large cities may be open to dispute by teachers residing in small cities. It may be pointed out in defense of this opinion that a field that will support ten teachers cannot well support fifteen, because so small a choice of employment in the range of musical activity is given; whereas a field that will support one hundred teachers, will not cause starvation, or driving of musicians out of musical activities, if suddenly asked to support one hundred and fifty teachers. Among a hundred and fifty, many will be unmarried women whose ranks will be constantly diminished by marriage, to say nothing of the contingent occupations allied with the musical trades to which the least successful may as a last resort turn. There is no last resort in small places. Cities enabling several thousand music teachers to find pupils of some sort, offer still greater choices of collateral employments in music trades.

TRADE UNIONISM

Finally, will teachers harken to trade-unionism? It does not appear plausible that they will. They do organize, and they should organize into city and state societies for support and assistance; but that these societies will ever attempt more than to hold the tacit consent of their members to respect the rights of each other as gentlemen and ladies should is unbelievable. Surely no teachers of merit could subscribe to trade agreements by which they are bereft of liberty of action the result of which would be to reduce the teaching profession to an ordinary business calling, working harm for teachers exactly as trade-unionism does for mechanics; viz, curtailing the extreme efficiency of the better workmen nearer to the inefficiency of the poorer workmen.

The honest victim of competition may well ask, now, "What may be done in my case?" Well, a compromise with certain phases of competition may be honorably made. Wholesome agreements covering length of lessons, prices to be charged for lessons under certain liberal limitations providing for charity, and allowing reductions for poor pupils of talent, payment to be exacted for lessons missed except during illness, and unavoidable absence, are not illegitimate subjects to which honorable teachers may subscribe. Yet here arises a difficulty: the well-known teacher has the right to sell his reputation; he can charge what he can get; no agreement will ever amicably cover this.

Yet, while it is unthinkable that teachers will ever concur in that illogical example of trade-unionism such as now obtains among musicians connected with theatres, it is losing a valuable asset to themselves if they refrain from organization. Music teachers' city organizations should compromise between the doctrines, basing their compromise on the sentiment of justice. Much has been written about the duties between teacher and pupil; it is time something be said of the duties of teacher to teacher. Teachers' organizations may never go as far as to pay pensions to disabled members; but they ought to begin at once to encourage young teachers with something more concrete than advice.

WHAT ORGANIZATIONS CAN DO

When a vocation becomes fraternal, it becomes human. Let me hurriedly suggest a little assistance to each other they could do under organizations. Create lending libraries of volumes of classical music and criticism, and of standard works of charm and usefulness often beyond the purse, if not the ambition, of many poorly-paid teachers; provide means either for lectures or to disseminate announcements of worthy lectures as given by philanthropic societies now becoming factors in many cities for social uplift; compile a registry of reputable teachers without favor; and, lastly, promote fraternal feelings among themselves. Did *you* ever hear of an ill teacher? Did *you* ever call? Did your organization ever send flowers, dispatch message, give heartfelt condolence?

My final thought is, that teachers should be licensed to teach by city or state, the requirements being character as well as knowledge. That is too Utopian now; it is a germ that may grow into fruition under the increasing stresses of competition; until then, the possibilities of fraternal organization remains the sole solace.

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WHAT HE ADMIRED

He—I think you handle the mandolin, Miss Lillian, better than any other girl I ever saw.

She—Why you never heard me try to play, Mr. Wixley.

"No, that's why I admire the way you handle it."—Horace Zimmerman.

THE MUSICAL INDEPENDENCE OF THE UNITED STATES

It is a matter of ordinary comment that the United States has made great progress in music, particularly in certain lines. The daily press of all of our large cities is accustomed to tell its readers that we have, in our country, opera equal to the best that Europe enjoys. Certainly all the great artists come to play and sing for us, and we are justified in our statements that the American music lover may hear the best that the world has to offer in music and in its presentation to the public.

Our orchestras are rapidly improving in their work and it is generally understood that several American orchestras now stand in the same class as the best in Europe. So much for opera and orchestras.

But these two items represent but a portion of our musical work. We have in these United States an army of well-equipped music teachers and a much larger body of students of music, whose interests are American, whose training and sympathies are American. For many years the work of these teachers was based wholly upon European ideals. The great majority of American teachers were accustomed to go to Europe to study at some conservatory or in the studio of some famous teacher; they told their pupils about conditions of study in Europe and in many ways encouraged the opinion that a year or two in Europe is absolutely necessary to a complete musical education.

And the pupils were quite ready to follow the tacit encouragement of teachers and the public who vigorously applauded the foreign-born and foreign-trained artists. As a result, every year a great number of young men and young women went to Europe seeking entrance into the class rooms of conservatories and the studios of private teachers in France, Germany, Belgium, Austria, and Italy, hoping there to work out their musical salvation and win the knowledge and skill that should lead them to success.

But in the course of years a reaction set in. Men and women, artists and teachers, who had profited by their European experiences, who knew the dangers for the unwary, who had witnessed the poor results from mediocre teaching, who recognized the drawbacks resulting from unfamiliarity with a new language and new social customs, began to tell their pupils and friends that there was much of unwholesome, false glamor about music study in Europe and the advantages expected to result therefrom.

The movement gained force and, today, has the practically unanimous support of the leading American teachers, artists, and the press. Lately Mr. John C. Freund, of New York, editor of *Musical America*, has entered the lists and has stoutly championed the cause of American music and American teaching, giving the movement the support of a vigorous pen, a wide knowledge of music and musical conditions, and a fearless statement of facts that have come under his own observation as well as that of prominent American musicians. At a meeting of the Fraternal Association of Musicians of New York City, held at the Musicians' Club, Feb. 3, Mr. Freund delivered an address having for its theme "The Musical Independence of the United States," which was heard with close attention by a large audience, among whom were Walter Damrosch, Victor Herbert, Oscar Saenger, Alexander Lambert, Tali-Esen Morgan, Dr. Frank Miller, and others.

Mr. Freund's address recounted various steps in the propaganda for keeping our pupils at home and indicated obstacles that had been thrown in its way. Lack of space prevents a reprint of the address, but we quote the following which is somewhat in the nature of a prophecy.

"Our girls and boys will stay at home for their musical education, except those who desire by travel to broaden their intelligence and increase their store of knowledge.

"By that time we shall have put heart into our schools and teachers, heart into our musicians, heart into our singers. There will be librettists of distinction and composers who will write American operas worthy of the librettos. There will be symphonic orchestras and great choral bodies established all over the country. . . .

"We shall spend our money on the competent schools and conservatories and the splendid teachers we have here, instead of sending our boys and girls to the teachers, conservatories and schools of Europe, some of which are unquestionably of the first rank, but the majority of which are not up to our own standard.

"The attitude of the press to everything concerned with music will be changed. It will have come within the circle of that human interest which,

JOHN C. FREUND

today, characterizes the mass of matter which fills the columns of our daily and weekly papers.

"The interest in music itself will have been increased. . . . There will be more people to buy pianos and other instruments, teachers will find a larger number of students willing to study, and their wage will be larger.

"I stand for the American composer, musician, singer, music teacher, player, critic. I believe them to be not only equal to the best, but to be 'the best'!

"I stand opposed to the ridiculous prejudice against everything American in music simply because it's American!

"I stand opposed to the equally ridiculous prejudice in favor of everything foreign simply because it's foreign!

"I declare 'The Musical Independence of the United States'!"

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PRESUMPTIVE EVIDENCE

Grimsby—So you are going to make a pianist of your son? Has he an ear for music?

Flimsby—I don't know anything about his ear, but see what a head of hair he's got.—Horace Zimmerman.

THE BROKEN WALTZ

BY LEONORA SILL ASHTON

The little girl about whom this story is written had met with a serious accident. Something of which she was very fond was broken. This was not a doll that had lost its head; or a toy wagon that had lost a wheel; or a hobby horse that had lost a leg. Probably all these things had happened to her in her play room, but just now it was something quite different.

A little waltz, which she loved to play on her piano, was all broken to pieces. You will ask how this could be.

Well, just as she had been careless with her toys, so she had been careless with this little waltz; and now you would hardly have known it for a waltz at all, when she tried to play it.

First: The pretty melody was half gone, because her fingers had forgotten just where to go; and her eyes had forgotten just what keys on the piano the printed page told you to strike.

Second: The beautiful, firm bass, which made the waltz what it was, was so unsteady and uneven that no one could have danced to it, no matter how hard they had tried.

The whole thing was as badly shattered as a china doll would be if you dropped it on a hard pavement. And all because Mary had been neglectful of it and had not cared for it as she should.

But you have heard of dolls' hospitals and places where toys can be mended; and, do you know, that after vacation, when all this trouble came, a doctor for broken pieces appeared, and—no he did not mend it for Mary—he told Mary how to mend it herself. And this is the way the doctor went to work:

He had Mary take the sheet of music away from the piano, and read every note of the melody by name. Then he had her find these same notes for the right hand on the piano; and also had her play the *whole melody, very slowly, fourteen times.* Then he did the same thing with the bass.

Mary read each note and chord, first; and then found them on the piano; after which she played the bass of each measure, *seven* times; then the whole bass, *seven* times. When this had all been done, Mary's mother, who was listening, began to recognize the little waltz once more.

Mary was getting tired now, but this doctor, who was of course her new teacher, told her to do just a few more things that he wished, and she would have her waltz back again, better than new.

It was only two pages long, and he had her play those two pages, both hands together, *very slowly, seven times.*

Then he called her mother into the room, and asked Mary to play it for her in the proper time; and lo, it was perfectly whole and fresh, not a flaw in it.

"Now you will know how to mend pieces another time yourself," said he.

Have any of you any broken pieces? If so, sit down to the piano, and see if you cannot mend them, after this fashion.

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No performer ever gives a great interpretation to any but his own conceptions. It matters not where the conceptions come from. He may originate them or he may absorb them from the printed copies of another's dreams, but he must own them before he can issue them with authority. As the true actor feels for the time that he is Hamlet or Lear or some other character, so the musician must become so saturated with the notes he would interpret and the feelings from which they spring that he will give them forth as self-recollection.—*Henry Hanchett.*

RAOUL PUGNO

BY ARTHUR DE GUICHARD

A GREAT pianist and an eminent composer has passed away in the person of Stephané Raoul Pugno, more generally and affectionately known as Raoul Pugno. Like some valiant soldier in the cause of civilization's progress he may be said to have died in the heat of battle, "with his boots on."—that happy death which is the desire of every zealous, energetic, single-minded worker.

Only a few days after the sad news had been flashed to this country, the present writer received a friendly letter from Pugno, who was then in Switzerland, in which he promised to communicate an article from his pen to the readers of THE MUSICIAN, upon his return from his Russian concert tour. Without warning Death came and removed Raoul Pugno in the plenitude of his power; one of the leading pianists of the day, without peer as an interpreter of Mozart and Chopin, and a man whose mind and heart, counsel and sympathy, were always open to help every deserving traveler on the rugged road to Parnassus. Among all his brother artists and musicians, still with us, there is no more complete musician and no more lovable man and comrade than was Raoul Pugno.

The current issue of *Le Monde Musical* (Paris) contains the following eloquent article, from the pen of its Director and Editor, Mr. A. Mangeot:

"Death does not choose those whom he smites!

"In the midst of his glory and the full vigor of his talent, the great pianist, Raoul Pugno, was suddenly stricken down, at Moscow, on January the second last.

"He had left Paris on the fifteenth of December, after his impressive séances of sonatas, with Eugène Ysaye and his fine revelation of Schumann's *Allegro* at the Lamoureux Concert. He left us to fill a few engagements in Switzerland, after which a slight touch of bronchitis caused him to make a stay of forty-eight hours in Berlin (en route for Russia). The doctors, whom he consulted, advised him to go on to Moscow, where he was to give two concerts. At one of these he was to play Mlle. Nadia Boulanger's *Fantaisie* for piano and orchestra, under the composer's direction.

"On the day that the first concert was to take place a small clot of blood formed in the leg and forced him to keep to his room. Energetic treatment put him on his feet again and Mlle. Boulanger had telegraphed to her family the most reassuring news, when he was suddenly seized with violent pains in the heart, on the second of January, at seven in the evening; at eleven * he was dead.

"So it may be said of Pugno, that he died like a hero, on the field of battle. Up to the very last day he had kept all his enthusiasm, all his ardor for the art that he loved extremely, all his moral youth and the serenity of his fine intellect.

"There were three very distinct individualities in Pugno:

"First, the composer: As early as 1879 he had made his début at a Pasdeloup concert with an oratorio. *The Resurrection of Lazarus,* which was very well received. This work, which was of a religious nature, noble in style, obtained for him some offers of librettos for operettas. But he had to live, so Pugno allowed himself to be tempted, and between 1881 and 1897 he supplied the Bouffes, the Eden Theatre, the Renaissance, the Casino de Paris and even the Ambigu (!) with a dozen scores. But the artist did not allow his lyre to be dragged in the gutter so, after turning out in good style a few gay choruses and joyous ritornelles, he again took his seat on the organ stool of Saint-Eugène, where he created an atmosphere of artistic serenity.

"A few failures, some theatre mortifications (fortunate mortifications!) caused him to remember that, in 1866, he had been one of the brilliant prize winners in the class of Georges Mathias. He underwent a period of severe training and, on the 24th of December, 1893, at the Conservatory, under the direction of Taffanel, he met with such success in Grieg's concerto that his career as a pianist was assured. Financial success was much longer in coming, and the master one day told us that he played at the Colonne Concerts seventeen times 'free gratis, and for nothing!' The eighteenth time, however, he succeeded in having a share of the receipts, which were so good that his fee amounted to almost four hundred dollars.

"Pugno was never what is termed a 'virtuoso' of the keyboard. Playing 'by heart' was repellent to him and he was frozen with fright when he appeared as a soloist at his Pleyel grand. But in the midst of the orchestra and in chamber music he became an incomparable interpreter of

STEPHANÉ RAOUL PUGNO

the thoughts of the masters. Then he no longer played the piano, *he made music,* and when that music was the sonata, the quintet or the *Symphonic Variations* by Franck, concertos by Mozart, Beethoven and Saint-Saëns, he was sublime.

"His seventeen years' artistic association with Ysaye is well known, as well as what these two masters of the sonata form achieved together. The souls of the two great artists beat in unison in the contemplative intimacy of Pleyel Hall—that same hall which Chopin and so many illustrious artists had peopled with marvelous visions.

"Another aspect of Pugno was that of the teacher. He was nominated to succeed Duprato, in 1892, at the Conservatory, as professor of harmony and, in 1896, he succeeded Fissot as teacher of piano. His long journeys forced him to resign in 1901. It is sufficient to recall the names of the principal pupils, whom he formed during that short period, to show the fruitfulness of his teaching. They were: Mlles. Rigalt, Clémence Fuleran (who disappeared too soon), Rennesson, Boucherit, Marguerite Debrie, Celiny Richez, Amélie Cock, Blancard, Schnitzer, etc. Who was there who did not nourish the secret hope that the master would soon give up his long absences, in order to remain longer in Paris and take up his classes again at the Conservatory!

"Other great events were being prepared for him in Paris. The Opéra Comique had placed on its program for the ensuing season d'Annunzio's *Ville Morte,* for which he had written the music in collaboration with Mlle. Nadia Boulanger;† the composition is entirely finished and engraved and the work of composing it had been a source of deep joy for him; it will be his musical testament, his artistic *credo.*"

But in order to know how generous and good a man and how responsive and affectionate an artist was Raoul Pugno, it was necessary to share his intimacy. His worship must be known for the companion of his whole life, for their daughter, for his friends—and for Nature. How often have we felt the Virgilian charm of his estate at Gargenville, and to make some of those feel it who did not know it, let us read these few lines (in the *Monde Musical* for Oct. 15th, 1902), due to one of the purest affections with which he surrounded his life:

"No noise of the common crowd, but the calm of the fields, in that humble and sweet solitude. It is there that he shelters his life and his peaceful hours when, weary from victories won, he regains in the Springtime that *Ile de France* which was his cradle and to which he remained faithful.

"A child of the Latin Quarter, he had, at an early age that simple tenderness for broad horizons and the silent earth that the frequenter of the boulevards hides in a corner of his heart for the freshness of the suburbs. As his artistic development advanced, he crossed the first green boundary, where the Parisian usually stops, and continued to Parc-Saint-Maur, then to Vaux, and finally to Mantes where his fancy held him.

"Nature is there, close by;—Charpentier's Narcissus bends over the calm waters of the basin, and the green lawn is enameled with bright flowers—a like joy is shed over all this, and behind the thickets quite a small world of very humble lives coo and peck—the artist is rich with these bits of existences, he overflows with living principles, with Nature entire, with great beliefs—so near the earth he is bent over it with the tenderness that he has for healthy things—and no contact with artificial beauty will, for him, take the place of that customary act, whereby he believes in the generosity of the fertile foster-mother, and wherein he, her spoiled child, hears her pulse beat at the very source. A landed proprietor he became a countryman from taste, a farmer, living on the product of each acre, treading the soil like a great book that one opens, and taking pleasure in simple things, which make the hands horny and the regard limpid.

"He remains the lover of great spaces, and realizes, in a small way, that which his interest knows how to make immense. In the department of Seine-et-Oise, in the plain plotted out in small parcels where prodigies of patience are necessary to join one lot of land to another, he puts aside all barriers and dreams of the great fecundity. It is something more than capriciousness, or than an artist's fancy; it is great sincerity.

"Gifted even as a prodigy, having always lived on free space and sunshine, having remained very simple, with a naïve and believing simplicity he had to love the strong principle, the living appearance, whence all sap springs and where all freshness dwells; that Nature so broad and generous for him, so maternally kind at all times, which changes without withering and which returns young and smiling. He has believed in that smile, he believes in it in his art, and he believes in it in his life."

*"Le Menestrel" (Paris) says at 3 on the morning of January 3.

†Pugno was closely connected with the Boulanger family, for some years past. He had made Nadia and Lili his two musical daughters and he devoted to them a great, pure affection. With Nadia he had already composed the "Heures claires," an important song cycle.

TIRED OF TEACHING?

BY CHARLES N. BOYD

Are you tired of teaching, of the interminable round of lesson after lesson, pupil after pupil? Do you wish you had chosen any other means of livelihood than music teaching? Have matters come to such a point that you "hate to give a lesson"?

If such be the case, what do you consider the value of lessons given with such a spirit? Is it not quite probable that the pupil gets as little pleasure, and experiences as little good from the lessons as you expect from giving the lesson? You can scarcely expect the pupil to be enthusiastic, alert and receptive when the lesson hour is anything but a pleasure to you.

Perhaps your physical condition has something to do with the case. If so, you will doubtless save time, money, and pupils by taking a rest now—often two or three days' absence from the routine makes a lot of difference, and makes teaching easier and better for weeks. Maybe going to the nearest large city to hear some good music will afford you both recreation and inspiration. At any rate the teacher should have some time for recuperation every day. It may be for a nap, better perhaps a walk in the open air—many great musicians have set this example—or a daily meal with congenial spirits (mental only) may be what one needs.

Few people realize what a strain is laid upon the teacher whose work is really effective. To interest pupils of different temperaments and attitudes for several hours daily, and to keep them all at maximum efficiency, is a task for any teacher.

The same old round of exercises and pieces may be responsible for some of your weariness. See if there are not other ways of reaching the desired technical ends, in addition to those you have been using for the last ten years. Any music house or publisher will send responsible teachers a selection of new music "on approval," and upon investigation you will doubtless find a lot of new material that will be a valuable addition to your lists. There are sonatinas that Clementi did not write—good ones, too; and with all due respect to our old friends Gurlitt, Czerny, *et al.*, there is a lot of good teaching material by later composers.

Have you allowed your explanations to fall into routine phrases which gradually shorten until they fail to awaken any response? Then see if you cannot devise new ways of telling the old stories, of approaching them from new angles. One of the most successful teachers I have ever known seemed to have as many different ways of explanation as there were notes in the piece. No pupil ever had a chance to become listless during his lessons, for there were no phonographic remarks from the teacher, and every observation was carefully and purposely adapted to the requirements of that particular pupil. Impersonal explanations are not apt to make any stronger impression upon pupils than organ voluntaries do upon a choir.

In order to get new ideas on teaching and teaching methods it is not always necessary to give up your class and go somewhere for a year's study, even if that would be a most desirable and salutary performance. Books like some of the volumes in Ditson's *Music Students' Library* are worth many a lesson to the teacher. Not many teachers have exhausted the possibilities of informing literature that is within easy reach. Or if your reading has been so exclusively musical that five pages make you nod, try a few detective stories, and perhaps your pupils will appreciate the change.

Why limit your music to that which your pupils study? Would you not like the satisfaction of knowing more than your associates about one great composer, Beethoven, Schubert, Chopin, or any of the great men? Then begin to specialize for a while and make a careful study of that composer's music, biography and surroundings. Think how much labor and investigation were necessary for such studies as Spitta's life of Bach, or Thayer's Beethoven biography. So long as you do not try to take all your first and second year pupils into the same work, this specializing will be profitable.

If your teaching is limited entirely to private lessons, why not try some ensemble classes for piano, four hands, or other combinations? You may be surprised how enjoyable these meetings will prove for both teacher and pupils, and how there is improvement in sight reading as well as widened acquaintance with music. If a violinist or 'cellist can be an occasional attendant at these meetings, so much the better; even some practice in playing accompaniments for singers may be a valuable experience for the embryonic piano student.

You will have observed that these remarks are for the teacher who likes music and once enjoyed music teaching. For those who never did enjoy the work and who do not regard the future years of teaching with pleasurable anticipation, the best course is probably to enter some other field of occupation. A teacher whose interests are elsewhere cannot honestly expect much from the student.

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SKIPPING EXERCISES AND THE CONSEQUENCES

BY CLARA LOUISE GRAY

The little French clock which sat ticking away on my mantel chimed the hour of eleven, and as I looked at it I thought that even it felt in unison with its musical surroundings and enjoyed hearing the lessons as much as I. "Dear me," I cried, stepping across my studio and going over to the pianoforte, "eleven is William's hour. I do hope that he will come today. He missed last week, and his mother will not think he is doing well if he does not attend to his work better. He is bright and smart, but like all boys he does not like to practise. I must try to find a way to interest him more in his work." Ting-a-ling came from the door bell. "Hello! here he is,' and with a whistle and a bang William stamped into the room, bringing with him a sense of freshness and sunshine most welcome to the stay-at-home.

"Well, William, how is the music this week?" said I, placing his instruction book upon the piano and turning to his lesson.

"Fine," he answered. "Mother says that if I keep on practising so well, she will get me a pair of new skates."

"That will be very nice," I retorted, "but we must go to work."

When we had got about halfway through the lesson, he suddenly looked up and said: "What I don't understand is this. Mother and I were talking it over, and we could not make it out, what you were telling me at the last lesson. You gave me this exercise, number forty on page fifteen, and said," pointing at it with his chubby finger, "that you wanted me to have this exercise. What did you mean, teacher? I don't understand or mother either. She says that she would rather study straight along from one exercise to another without skipping all around the book."

"But, William, I know what is best for you; I am your teacher. Can your mother not trust me to do the work for which I am fitted?"

The look on the child's face did not change. "I don't understand why you skipped so many exercises, teacher."

"I was only trying to make a pleasant little change for you, William, and make it easier. A teacher can do this sort of thing, without being obliged to account for it. Come, let us not talk any more about it, only remember that I know what is best for you."

I said good-by to William with no little misgivings. Why cannot mothers have more confidence in the teachers they engage? thought I. It makes it so hard. Other pupils claimed my thoughts for the rest of the day and William was for the time forgotten. However, early the next morning came a dainty little note, saying:

"Miss G——:

"Dear Madam,

"I am very sorry, but I find that I must take William away. He is doing well in his playing, but I do not like your method of skipping all around the instruction book.

"Very truly yours,

"Mrs. Clara Whitney."

Should I have explained?

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THE GENTLE ART OF PRACTISING

BY AUBERTINE WOODWARD MOORE

"The trouble with you, young lady, is that you have not learned how to practise," said a great teacher of music and of the piano to an aspiring pupil, who had failed to meet his requirements.

"Not learned how to practise?" queried the pupil. "Why, master, I have practised from six to eight hours a day since my last lesson, and I have memorized many pages of music which I can play without striking a single false note. What more would you have me do?"

"I would have you use your mind as well as your muscles, my dear young lady. You have sat at the piano hour after hour, exercising your muscles without thought of what you are doing and why you are doing it. That is the reason why your playing is so mechanical and colorless. Even your memorizing is done by rote, not with sentiment and understanding. You are becoming a machine player, not an artist."

"What can I do, master, to be saved from this condition?" cried the pupil, now thoroughly roused. "How ought I to study?"

"Put all that you have and all that you are into your work. Study with all your heart and all your soul and all your mind. Never strike a note on the piano without feeling and understanding its reason for being. Trained muscles are essential to the musician, but are valuable only as obedient servants to a trained mind. Better practise half an hour with absolute concentration and command of your forces, than many hours with a wandering, inert mind, or slumbering soul."

The master's words strike the keynote to profitable piano practice. Much time, effort, and money are wasted in piano lessons and piano practice, because the average teacher and the average pupil fail to realize the importance of applying mental effort to the work of mastering the instrument and notes, and even more to that of kindling and controlling sentiment. A pupil should be well grounded in fundamental principles and taught how to apply them. He should be taught to recognize his own blunders, and not to depend on endless criticisms and corrections from the teacher.

You cannot advance far in music without thought. The gentle art of practising demands it, and necessitates the cultivation of memory, imagination, understanding, and everything else that is of value in our physical, mental and spiritual make-up. Great things in music cannot be accomplished, or even sought, without developing a great heart and a rich mind, a purposeful will, earnest effort, high moral courage, patience, perseverance and lofty ideals.

If you study music and devote time to piano practice, see to it that your endeavors are in the right direction.

EYE TRAINING AND MUSICAL MEMORY

BY ROBERT T. WHITE

A GREAT deal of importance is attached nowadays to ear training, and rightly so. To be able to hear mentally a phrase before actually playing it is the foundation of fluent reading at sight. Let the teacher introspect for a moment and discover why it is that he finds it so difficult to read pianoforte music of the ultra-modern type, even though it may not be technically difficult. Is it not because the harmonic scheme is so unfamiliar that he cannot hear the chord before he has played it?

But does not successful reading at sight also involve another process? The very term "at sight" emphasizes the fact that the eye plays an important part. To test this, let the teacher write a short melodic phrase on a card, expose it for two or three seconds only, and then ask the pupil to play it. He seldom gets beyond the first two or three notes, and frequently if the melody is right the rhythm is wrong. Obviously such a pupil is not going to read at all fluently.

Now the causes of failure may be stated as follows:

1. *He may not be able to see clearly what is written.*

This may seem a trite remark, but it is astonishing what a number of persons have defective eyesight without knowing it. Of course, the defect may be very slight, not enough seriously to interfere with reading, and consequently many a pupil is unaware that his sight is really impaired; it is difficult in slight cases to discover this for oneself. Hence, before assuming that a child reads badly because he is mentally sluggish it would be well to discover whether his eyesight is really good.

2. *In endeavoring to take in at one glance the whole phrase he will probably try to assimilate key, melody, and rhythm with one mental effort, and in doing so get only a blurred perception of all three.*

Experienced readers can, of course, combine these elements quite readily, but the ability comes from long practice. Referring once again to our card, tell the pupil that he is only to look at the key, and then expose the card for one second. Next, direct attention for another exposure exclusively to the rhythm, and the card being removed ask the pupil to tap the rhythm from memory. The next exposure will be required only to ascertain the melodic outline; probably the rhythm will also be perceived again. By this time the phrase as a whole will have been grasped and will probably be fairly well memorized.

3. But even if the phrase had been dissected as described above, some will still find a difficulty in translating it on the keyboard from memory, and the cause may be a *defective power of memorizing in general.* Children differ very largely in this respect, although, as a rule, the faculty of memory is very strong at an early age. Some have visual memory strongly predominating, so that when they play the given phrase from memory they "mentally" visualize the card and, in effect, play from the copy as usual. Although it is to be feared that visual memory is largely relied upon by many pupils, it is, after all, inferior from a musical standpoint to aural memory, which it should supplement and not displace. The really musical person will imagine what the phrase will *sound* like and will remember this series of sounds. If in the exercise described above the pupil is inclined to sing or hum the phrase, all the better; it will lead him to rely more upon aural than visual memory.

In my own practice remarkably quick progress has been made by quite small pupils seeing and remembering long phrases after a little time and trouble have been spent upon systematic work of the above type. I take a number of small cards upon each of which has been very clearly written a simple two-measure phrase; the pupil is then told exactly what to observe—key, rhythm, and melody in order; the card is then exposed for two or three seconds, after which the phrase is played from memory. Occasionally the pupil is asked to write the phrase before or after playing it. The length and number of exposures are gradually diminished as more efficiency is attained. The pupil takes home a set of cards and spends about two minutes at each practice in taking cards at random and going through the usual procedure; he afterwards actually plays from the card to see if he has memorized with accuracy.

As soon as possible it is advisable to treat in the same way phrases from the actual studies and pieces learned by covering with a piece of card as much of the phrase as is considered desirable.

Another point to notice is that whether the reading is done vertically or horizontally, or by a combination of both methods—this is largely determined by the character of the music—the eye *must always be in advance of the fingers.* That is, we must be looking at what is coming, not at what we are actually playing. To find out whether a pupil actually does this, cover with a card the notes which are being played so that the player can see only those notes which follow.

When a new study or piece is to be learned it should previously be carefully examined away from the keyboard. The object of a teacher should be not to correct mistakes after they are made, but as far as possible to prevent them being made at all. Ofttimes a mistake is made, not because a really difficult point is encountered but because the player is taken by surprise. A few such simple questions as these will materially assist:

1. Point out the chief theme of the piece. Sing it (transposed, if necessary).

2. Find another phrase which occurs more than once.

3. Point out any arpeggio. Upon what chord is it founded? Does it occur anywhere else?

4. Does the key change anywhere?

5. Find any rhythm which persistently recurs. Tap it.

Finally, it is an educational truism to state that the best way of training the eye is to make the hand co-operate. The surest way of forming a correct mental image of an object is to draw it. So, too, musical notation can be made thoroughly familiar by a reasonable amount of music writing.

Also, many children cannot play without persistently looking at the keyboard; this, again, is a mere habit, and is quite unnecessary, except when wide skips are encountered. The bad habit is due to the fact that the mental image of the keyboard is very imperfect; therefore, such pupils should be made to draw large diagrams of the keyboard, coloring the notes of any given scale. Another good device is to make them close their eyes and play a familiar tune; this compels them to form a mental image of the keyboard.—*The Musical Herald.*

TWO WAYS OF TEACHING

BY EDNA KINGSBURY WATTS

I AM not a music teacher, but write of teaching methods as I have experienced them as a pupil. As a child I was considered a musical prodigy, and as though that were not hindrance enough was further hampered by limited opportunities for observation and study. For the first eighteen years of my life my home instrument was a large reed organ; I took lessons (what few I had) on my teacher's piano and practised on this organ. Urged by an insatiable craving I picked up a shockingly miscellaneous répertoire, playing everything which came into my hands. After I was twenty-one I managed to study a year and a half at a good school, then stopped because I must earn money to live.

This in explanation of why, at twenty-four, I was still so much of a beginner as to be a fit subject for the experiences which I am about to relate.

Through a friend I heard of a young lady, then in Boston, who wished for her own experience to teach free of charge some young woman of musical ability and small means. Her credentials were excellent and her teachers had been the best. With a heart full of hope I mounted the stairs to her room and found her sunny and attractive, a few years older than myself. After a little conversation she asked me to play and I sat down at her piano. I had studied the *Sonate pathétique* and chose to play the first movement. She sat down beside me, her head bent, watching my fingers closely. I was not in good practice and naturally I stumbled and forgot. She promptly brought forth a copy, an edition strange to me, and I fumbled worse than before. I was not allowed to finish it, mercifully or unmercifully, for she began in a brisk, eager way to find out how much I knew.

"Do you know what 'legato' means? Then play the scale of C with legato touch. Oh! that's not right. Haven't you been taught to connect your tones, like this?" She played the scale with what I now know as the pressure touch.

"Now *you* play it. No, don't lift your fingers, press them close to the keys. Well, that's a little better. Now play it softly. Now loud." Her manner, though pleasant, indicated that this was all bad.

"Now play it 'staccato'; now 'portamento.' Oh! don't you know what 'portamento' means? I'll show you. Now you try it. You don't bear down enough on the keys, your touch is not firm enough. Now play it 'legato,' twice as fast; now twice as fast again. Oh, yes, you can—" and so on for an hour until I was the most bewildered and disheartened girl in the city. For my recent work had consisted of technical exercises to strengthen flabby muscles, and this evening's lesson was the exact opposite of all I had learned. My state of despondency on my way home must have filled the car with blue vapor, for, though knowing myself to have musical perception and loving to feel the keys respond to my touch, I then resolved that never again should I touch a piano.

I had, however, an appointment to see on the following day, Mr. O——, a well-known and successful teacher in Boston. With no hope of encouragement, I went to his studio and was charmed with his cordial greeting. He, too, asked me to play for him and, warned by my previous experience, I chose something more simple, Nevin's *Love Song* in A, a beautiful thing which I have seldom heard played.

This time my critic listened from a distance, though the sound of his footsteps as he paced the floor did not deceive me as to his concentrated attention. Inspired instead of confused by his presence, I played better than usual, and at the close he said—though he must have been aware of my many faults: "You played that very musically." That was probably the only kind thing that he could have truthfully said, so lacking were my fingers in strength and proper training; but it sent my spirits soaring so high that it seemed they would never drop again. And thus encouraged by the sympathetic word of this truly great teacher, I determined anew to follow my longing for a musical training.

Subsequently I studied with this teacher and learned much at every lesson; never was I discouraged by criticism. His method of instruction was positive, not negative, and his comments were constructive, not destructive.

How many a pupil has had his musical fate sealed at the very beginning of his career, by the wrong kind of instruction from a well-meaning, but tactless teacher, who, though knowing much about music, knows little of the psychological processes of the sensitive brain!

NEW BEDFORD, MASS., HIGH SCHOOL ORCHESTRA

ORCHESTRA AT THE CONGDON SCHOOL WHERE THE MOVEMENT STARTED

THE PUBLIC SCHOOL ORCHESTRA AND MUSICAL EDUCATION

BY WATSON RANDOLPH

Two of the greatest problems confronting those interested in musical education in the public schools are the cultivation of a musical taste for the best music and a readiness in recognizing the best when it is presented. The fact that it is so often used for idle, sensuous enjoyment has caused music, like other arts, to suffer in the popular estimation and in its best influence. This has made imperative a systematic attempt on the part of musical educators to measure and direct the power of music for children as the language and the educer of the highest emotion.

The use of vocal music as a branch of juvenile education has been generally adopted throughout the country. Not only does singing involve a healthful exercise and growth of the muscles of the throat and lungs of the child, but it stimulates both intellectual and emotional development. In many respects it furnishes a discipline that few other studies can match. In late years, however, there has been a tendency on the part of musical educators to develop in the child mind a taste for and an appreciation of the best music. And it is here that vocal musical training in the public schools has largely failed.

The public school instructor must needs put much time upon teaching that the major scale is made up of seven intervals, with the intervals between the third and fourth and the seventh and eighth steps only half as long as the others; that the minor diatonic scale has its half-intervals between the second and third and the fifth and sixth steps, and equally elementary matters. When the child mind has mastered enough of the elements of the subject that he can sing easy compositions with some degree of ease, the selections for his use must be of the most simple nature. And so it has come to be the opinion of most students on the subject that, at best, this method of musical education cannot teach a true conception and appreciation of the best in music.

It is in the attempt to solve this problem that authorities are introducing orchestras into the schools. In every school there are always a few children with musical ability which has been developed under wise training. They are usually capable of rendering rather difficult music. A guidance of the musical inclinations of pupils in the schools who have had no previous training in instrumental music has often led to the addition of different pieces to the orchestra. In many cases the school orchestra, under the leadership of a competent director, has become very proficient.

One of the leaders in this movement in New England is New Bedford, Massachusetts. Although the movement in New Bedford has been organized but a few years, the system of school orchestras throughout the city has become so well developed that it has been noted by prominent educators of the country.

The promoters of the school orchestras in New Bedford have worked on the theory that the appreciation of music is the first thing to be taught the child mind. The essence of the theory is to give the children the opportunity to hear good music, correctly played, to explain to them its meaning, and thus to instil into their minds a desire to know something more about it, because it is something that appeals to them.

Whatever may be said of the theory upon which the educators of New Bedford are working, the results from a musical point of view in the various school orchestras are remarkable. The first orchestra was formed in one of the grammar schools six years ago, with a piano and ten violins. The children became so enthusiastic over their work that they told other children about it. The pupils of other schools began to ask for an orchestra, with the result that at the present time there are five grammar school orchestras in the city.

The leader in this work has been a young man who has already become a director of unusual ability. He possesses, to a remarkable degree, the patience necessary in dealing with young children. Mr. Arey has had charge of the school orchestra work since its conception by the present superintendent of schools in New Bedford, Allan P. Kieth.

The culmination of the grammar school work in an orchestra wonderfully accomplished for players of the High School age was the natural result. The New Bedford High School orchestra of thirty pieces last year had the reputation of being the best High School orchestra in the state. Having been taught to follow the *melos*, and with proper phrasing to bring it into prominence, the orchestra plays with commendable precision. In its play can be detected finer graduations of tone than the *pianos* and *fortes* of the ordinary band. This has been brought about by a knowledge of the value of gradual diminuendo and crescendo, and of nuance.

This musical knowledge is being instilled by the medium of music which represents the best form of musical composition and yet offers no great technical difficulty. Through such overtures as *The Scarlet Crow*, by Bennet, Lachner's *Four Ages of Man*, and others in the book of *Twelve Overtures*, published by the Oliver Ditson Company, the young musicians are being taught that true rhythm is not the strict adherence to a steady beat, and to a knowledge of the standard overtures, two of which the orchestra has already attempted in *The Bohemian Girl* and *Peter Schmoll*. Such numbers as Dvorák's *Humoreske*, Knox's *Thaïs* waltz, and Brahms's *Hungarian Dance*, No. 5, have been played by the young orchestra, and in such a manner that musical critics have highly commended its work. *Ditson's March Folio* has also been used.

The school orchestra has not only been carried out successfully in New Bedford from a musical standpoint, but it has also been made to pay for itself. No contributions have been asked from anyone for the movement is entirely self-supporting. In addition to paying all expenses one of the grammar school orchestras was enabled to give two large photogravures for the walls of the school auditorium. The concerts in the various school halls, to which small admission fees have been charged, have been attended by fathers, mothers, brothers, and sisters, who would probably not have been brought within the school halls in any other way. In the six years since the movement was started, 21,000 people, all of whom have paid a small admission fee, have been brought into the various schools of the city to hear the orchestras play.

The concerts given by the five grammar school orchestras in the auditoriums of their various schools in the last three years have brought in over $2,000. Out of this amount all the music used has been purchased, besides brass and percussion instruments and violins, which have been lent to any pupil who would take lessons on the instrument. In its concert last spring, the High School orchestra made $296 above expenses. The salary of the director, who gives one rehearsal a week to each orchestra, besides the concerts and special exercises at which the orchestras play, has also been paid from the proceeds of concerts.

Such is the work being done in the effort to teach the children and young people, the men and women of tomorrow, an appreciation of the best music. In this day when trashy music is gaining such a hold among all classes the movement is especially commendable. The harvest from such a sowing as that of the New Bedford educators will be bounteous. A foundation is being laid for a brilliant musical future for many of the children who are led by the desire to play in their school orchestra, to practise diligently on an instrument of their choice. Their ambition will probably never be realized on the platform of their school hall, but the impetus will have been given which will send them on to realize higher and greater things. To the promoters of such an enterprise there can be naught but the highest praise. It will mean much to the artistic future, not only of the city in which it is organized but to the country as well.

In the *Li-Ki*, or *Memorial of Rites of the Chinese*, we read as follows: "Music is intimately connected with the essential relations of beings. Thus, to know sounds, but not airs, is peculiar to birds and brute beasts; to know airs, but not music, is peculiar to the common herd; to the wise alone it is reserved to understand music. That is why sounds are studied to know airs, airs in order to know music, and music to know how to rule."

COMBARIEU: *Music, Its Laws and Evolution*.

HEALTH FOR THE STUDENT OF THE PIANO

BY ELEANOR BALDWIN CASS

3. HANDS ABOVE HEAD
2. FEET RAISED
4. ARMS SPREAD OUT
1. RAISING ONESELF FROM THE FLOOR

NORMAL health has been defined as that perfect balance of all the powers of the body and mind which enables the fortunate possessor to get all the best out of life in the way of achievement and pure enjoyment. Surely no one is more entitled to joy and pleasure than the musician, for he can give to others so much of both, and no one should possess better health.

Although a great virtuoso's life may seem soft and downy after he has become a public favorite, the fact is that his life is a constant series of self-denials, and many times, when he is delighting the public with his music, he is not only suffering physical inconvenience but actual pain. Think of playing the Liszt A major concerto with split fingers, and of the great muscular control of the nerves that enabled one pianist to do it.

Paderewski uses a very low seat so as to keep his heels off the floor. He believes that in this position the muscles are kept more tense and that greater variety in pedal effect is possible. Do you think this is an easy thing to do? Try it and you will immediately notice the strain on the muscles of the calf and thigh. Here again is an instance where the musician is demanding from his body the severest tax, from three separate parts, the mind, the nerves, and the muscles, and they affect the great whole. Must there not be back of this a body actually perfect in its physical power and strength?

It is because musicians have refused to acknowledge the supremacy of the greatest instrument in the world, the human body, that much tragedy is woven into the lives of many of them. Chopin stands almost apart in his great musical power and physical weakness. What must he not have suffered with the fires of genius burning within him and that terrible disease constantly quenching them until it won the battle when he was only thirty-nine. So many of the great musicians died young: Liszt, Wagner, and Handel reached the seventieth mark; but take the ages of Beethoven, who died at fifty-seven, Schubert at thirty-two, Mendelssohn at thirty-eight, and Bach, who lived the longest,—he was sixty-five when he died,—and add them up, divide them by four, and you will realize that the average is not equal to the average age a man is supposed to live and should live under ordinary conditions.

Music is essentially emotional. If one possesses the artistic nature, the nerves are high strung, and surroundings and conditions play upon the nervous system as they do not in any other profession or phase of business of life. To meet with any amount of efficiency the arduous duties of a public performer, a musician (and I have in mind the piano) must have perfect muscular control. There must be perfect co-ordination; that is, the muscles must respond automatically to the will. This is impossible where the organism is enfeebled or the nerves unstrung.

All students must realize that vigorous health is the first thing to gain and the most precious thing to guard. Sterne said, "O blessed Health! thou art above all gold and treasure; 'tis thou who enlargest the soul, and opens all its powers to receive instruction and to relish virtue. He that has thee has little more to wish for, and he that wants thee, wants everything with thee." Only in muscular activity is perfect health obtained. With sleeping muscles there is only a resemblance of health upon which there can be no dependence in time of need. For the musician the time of need is all time, and muscular activity lies at the root of fame.

Some form of general physical training should be considered by every student of music. Those studying the piano might do well to think once in a while of some of the ills they must guard against. Pianist's cramp is a great deal more painful than writer's cramp, and by becoming chronic has blasted many a promising virtuoso's career. Muscular rheumatism is another horror to the pianist, to say nothing of the many nervous torments, such as neurasthenia, neuratrophy, and neuralgia. Here is another argument for a perfect organism, and then, as Dr. Sargent says, "The problem is to retain our acquired health, strength, and power under the conditions imposed upon us by modern progress."

As no system of music is complete without scale study, so it is that no system of life is complete towards maintaining physical harmony without the free exercises.

In arranging these free exercises for piano students I have kept in mind their particular needs; every day, as you do them, remember that the body is like a harp: tune it well by nourishment and exercise and every fibre vibrates a perfect note.

Begin by lying flat upon the floor. Then, as in picture No. 1, rise to a sitting posture; if the feet refuse to stay down catch the toes under some piece of furniture that will hold them and it will not be long before the muscles of the back will be strong enough to allow you to rise from the waist up and not have the feet lift up also. Having done this the minimum number of times the first week, about five times, increase the number until the maximum is reached, about fifteen times.

From the same position keep the upper part of the body down and lift the feet, as in picture No. 2. This is more difficult to do, and may require you to hold on to something over the head; but as in exercise No. 1, the muscles soon respond and grow strong. Do this exercise like No. 1, increasing from the minimum to the maximum.

In beginning exercise No. 3, stand easily, with the weight more on the balls of the feet, and, after clasping the hands down in front of the body, lift them high over the head; push hard for half a second and bring them down, shoulder high, and bring one foot back with bent knee, as in picture No. 4; from here relax and begin all over again. This is a compound exercise and takes in several movements. The doing of this one exercise alone twenty times a day would assure the student of good physical balance. In doing this last exercise, alternate the feet, and on the final movement, that is when you have done all the required number of times, do it once as a breathing exercise. Take in a long breath as you go back with the backward knee bent, and exhale as you relax.

I wish all musical students would take up fencing, for it meets all physical demands as no other exercise does. It arouses enthusiasm, trains the eye, teaches self-control, and, as the movements must respond with the greatest speed to the direction of the will, it develops what all musicians must master, quick muscular responsiveness. Whether one takes up fencing or any other form of apparatus work, the free exercises must continue; nothing can be substituted for them; for as "health is the vital principle of bliss," so free exercises are of health.

To those who are upon the threshold of a musical career and who would produce music which, Beethoven said, "should strike fire from the heart of man and bring tears from the eye of woman," must remember that clear thought flows only from a healthy body, and that "it is exercise alone that supports the spirits, and keeps the mind in vigor."

MUSIC AT THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION

WHILE it is yet too early to announce with finality the musical plans of the Panama-Pacific International Exposition, the directorate has formulated a scheme of entertainment the working out of which promises to place music on a footing of artistic importance and interest equal to any of the other departments of its inclusive activities.

The program embraces a series of symphony concerts to be directed by the ablest conductors of this country and Europe; a season of organ recitals to be coterminous with the Exposition, that is to say, lasting from February to December, 1915; innumerable band concerts, the flourish of military music being designed to be continuous throughout the Exposition term and in many different sections of the 625 acres of exposition domain; choral concerts in which noted musical organizations will participate; the Eisteddfod, in which will be assembled many Welch singing societies.

Special importance is attached to the series of organ recitals which will be given in Festival Hall, for which it is proposed to obtain, as the climacteric feature, the presence and playing of an organist of international fame. Interpreters of national and local reputation will be heard also in the recitals that will be given daily in Festival Hall, the main auditorium of which will seat 3,000 persons. The organ that will be installed will be worthy of the fingers of a Guilmant.

TEACHERS will find THE MUSICIAN a great help in their work with their pupils.

CÉCILE CHAMINADE

BY ARTHUR DE GUICHARD

THE French Government has recently accorded to Madame Cécile Chaminade the title of Chevalière of the Legion of Honor, together with the ribbon and cross of that celebrated order.

This is the first time in the history of the Order that a woman composer has been admitted to its ranks and granted so great a distinction. It should be added, however, that the Minister, the Chief of the Government, Mr. Barthou, to whose initiative the recognition is due, is himself a musician of considerable merit and fully capable of appreciating the special talents of Mme. Chaminade.

Vox populi, vox Dei says the much abused dictum and, if we may judge by the sale of her compositions, not only in France but in every civilized country of the world, Mme. Chaminade has fully won the ribbon of the Legion of Honor by being the most popular woman composer of the time. Hundreds of thousands of her piano solos and songs are sold yearly and, while the compositions are unpretentious in style and without any endeavor to soar into the higher regions of sonata, symphony, oratorio or opera, they fulfil a purpose that is, perhaps, of greater utility than these; for they implant in the minds of the masses a taste for simple melodies and graceful harmonies that is a step toward a better appreciation of the beauties of music.

Much as Mme. Chaminade may treasure the unique distinction of being the only woman composer *chevalière* of the order founded by the great Napoleon, she probably esteems more highly and is, surely, more deeply touched by the fact that there are in the United States of America more than two hundred and fifty Chaminade Clubs—a very direct expression of the *vox populi!*

Let those musicians who wear out their shoe leather in the vain endeavor to persuade publishers to buy their dry-as-dust compositions and who deny that the woman composer is a factor in the world of music ponder over the fact that one little piece alone, *Automne,* written by Mme. Chaminade and published some twenty-five years ago, had a sale of over eight thousand copies last year.

Mme. Cécile Chaminade was born in Paris, France. She was exceptionally gifted in music and composed when only eight years old. Having written some little pieces to be sung in her parish church by little girls of her own age, she was asked why she had composed melodies that seemed much more simple than those she usually wrote, she answered naïvely: "I had to write down to the level of the little ones!"

Her parents were musicians; but it was the good advice of Bizet, the lamented author of *Carmen,* that decided them to give their child a thorough musical education. The gifted girl studied the piano with Le Couppey, harmony, counterpoint and fugue with Savart, and general musical knowledge with Marsick and Benjamin Godard.

In 1908-1909, Madame Chaminade made a remarkable visit to this country, being acclaimed by musicians and the public whenever she appeared. The formation of the Chaminade Clubs dates from that time. If we have thus remembered her, she has not forgotten us. In a letter to the present writer, Mme. Chaminade says: "I love America and the Americans who have always shown me so much sympathetic interest and who received me so affectionately five years ago."

Her compositions are numerous; they would be still more so if she had cared to work her musical vein to the utmost. But Mme. Chaminade is essentially an artist in the best meaning of the term; she does not compose to order, or write "pot-boilers"; she composes only when so inspired. She has written about one hundred and fifty songs, some of which may be found in the *Ditson Collection of French Songs* (Vol. 1); the same number of piano pieces; fifteen choruses; duets; two trios for piano, violin and 'cello; a sonata for piano; a small concerto for flute; *The Amazons,* a dramatic symphony for chorus, solo voices and orchestra; the ballet *Callirhoë,* which has had over 160 performances, among others at New York, and whose dances, *Scarf Dance, Dance of the Amphores,* and the *Cymbal Dance* are popular as piano pieces.

Those who aim too high frequently miss the mark altogether. Augusta Holmès endeavored to revolutionize music and show how far a woman could go in symphonic composition; her works are things of the past. On the contrary, Mme. Chaminade's chief qualities are simplicity, sincerity and spontaneity. These appeal directly and forcibly to the hearer and are the real secret of her great popularity.

Madame Chaminade, whose full name, by the way, is Mme. Cécile Carbonel-Charminade, is now resting from the fatigue of a very arduous season. When she resumes work there is good reason to believe that she will favor the readers of THE MUSICIAN with some of her ideas and impressions.

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WHAT CAN YOU PROMISE IN TWENTY LESSONS?

BY CHARLES N. BOYD

THE scene is the teacher's music room; the persons are the teacher, a careful, prudent mother, and the daughter, the latter a prospective pupil. She has already had some music lessons which were satisfactory neither to pupil nor mother, and therefore a change of teachers is being made. In the course of the usual questions the mother asks, "What can you promise in twenty lessons?"

A very natural question for any person without musical experience. In many other branches of study twenty lessons count for much, and both teachers and pupils expect to reach a certain rather definite point by the twentieth lesson. The average person's general training, surroundings or ability make this possible, and it may reasonably be promised. What answer shall be made to the mother who has inquired in perfectly good faith?

Neither musician nor public has much faith in those who are ready to promise rapid progress and all sorts of attainments in twenty lessons, without any previous knowledge of the pupil's general ability. To promise nothing is obviously poor policy, and simply to promise "the best I can do" may not always satisfy the expectation of mother and daughter. It is preferable to give some definite statement of plan and policy, not only as a better answer, but by way of explanation and of interesting mother and daughter in the work about to be undertaken. So the answer may be framed somewhat as follows:

Progress in real music study depends first upon the talent and application of the student. Until teacher and pupil are actually at work one cannot estimate progress. But there are certain things we shall undertake, and we hope that a good beginning may soon be made in each.

The first thing is learning how to study. Hours upon hours are wasted by diligent and conscientious students because they have not learned this art. It is not a secret, and though it may be the pupil's good fortune to acquire it without direction, the wise teacher will make it one of the first essentials. As well learn mere dates in history, without knowing anything of their significance, as to allow mere repetition of notes.

In these twenty lessons we shall strive for an improvement in tone, both in its production and recognition. For the latter purpose, in addition to the ear-training studies which should be an essential for every piano student, we shall learn to listen for every tone, not merely to see if it is the right note, but to judge its quality. We shall aim to establish a high ideal for tone and shall investigate its production, that these ideals may be realized.

Of course there must be some technical exercises, but not to be played through several pages at a time in practice, with the hope of getting a new instalment at the next lesson. They are, on the contrary, to be submitted to the tests named above, to be transposed into various keys, and some of them are to be practised in several different ways, to gain command of different touches. In these, as in all keyboard work, both teacher and pupil will strive for proper muscular control and freedom, proper positions, and whatever makes for technical facility and effectiveness.

There will also be "playing pieces" of appropriate grade and (we hope) acceptable character. These will be carefully analyzed for form and content, probably before they are practised, for not only is time thus saved in practice and memorizing, but only thus can the composer's intentions be realized. Schumann said, "Until the form is made clear the spirit cannot be made manifest," and this important principle should be impressed upon students from their earliest lessons. And these pieces, once studied through-out, are not regarded as finished—we may have them again before the twenty lessons are over, for the sake of the improvement and satisfaction a revision should bring.

In the time at our disposal we may not be able to do any formal, text-book harmony study, but in the everyday technical work, in the analysis of pieces, and in almost everything else we shall find constant use of the harmonic principles explained during the piano lessons. Upon it we depend for safe and sure memorizing, and without some knowledge of harmony our progress is indeed difficult.

Finally, we shall have some reading, and doubtless some writing on musical subjects. If we are to realize what music is, who the great composers were and what they did, and how music developed to its present state, we must read about it, and our reading is made more valuable by writing occasional short papers for the teacher or for pupils' gatherings.

Thus both mother and daughter are advised of the expected course. The question has been answered, in so far as the character of the work is concerned, and the way is prepared for both the pupil's guidance and the more intelligent interest of the mother.

HAROLD HENRY, PIANIST

THE AMERICAN TYPE

BY HELENA MAGUIRE

It is quite generally realized by music students today that artistic criticism, in its essentially vital aspect, does not consist of a denunciation of the obviously bad or a heralding of the obviously great, but in the valuation, so far as possible, of serious work which eludes or baffles standards hitherto adequate.

With the changing of the times standards must change even as types change, and it has been said that the ordinary music lover gives but scant attention to the forming of a mature and considered judgment. Yet until each music lover of us is possessed of a reserved and balanced judgment *of his own*, the "serious work" of our day cannot receive justice.

In considering the development of Harold Henry from an "ordinary American boy" into a concert pianist, we are studying an essentially new type, a type which demands a new standard of judgment.

Hitherto we have put into the hands of our students the time-honored life stories of two types of musician: one, the musician of the stern musical parent who dragged him out of bed to practise in the deep of cold and cruel nights; the other, the musician of the stern *unmusical* parent who *drove* him to bed when youthful genius would be up and practising, and we bade our young people take example and inspiration from these. Yet how could they, our "free and emancipated new generation"?

Young America does not know the stern parent, either musical or unmusical. Young America has never been dragged or driven. Conditions are too different for our students to get much more than entertainment from these old world lives. What they need is to be shown just how an ordinary American boy becomes as great in music as his school-fellows in politics, business or philanthropy; and what a man our sane, normal, football playing, college trained young American is when into his healthy body and clear individualized brain the vision enters, that spiritual something we call "genius," and he makes music his medium of self-expression and through it serves his fellow-men.

THE NATURAL STEPS

Nothing "just happens." In every life which has culminated in greatness may be traced the so-called natural steps which have led in sequence to success in some particular art or science.

Harold Henry received his first musical impressions in the most natural way in the world, through his mother's voice. "My mother had a lovely voice, and sang a great deal," he said. Then his older sister had lessons on the piano, and while he played with toys upon the floor he was hearing intervals, chords, melody, absorbing music as unconsciously as he was the other impressions of childhood, daily. After a time he wanted to play too, so his sister gave him lessons, but he was neither driven to the piano nor dragged away from it. "Whenever my sister wished me to practise, she would sit down and begin to play herself, and immediately I would want to begin. That was her way of getting me to work; no amount of coercion would have succeeded!"

Another important factor in this natural sequence was that he was born in a university town. "I was brought up like any other boy," he said, "going to school (the public) in the winter, and going barefoot in the summer, doing just what the other boys were doing." Doing what all Young America was doing, but doing it in the best possible atmosphere, that of a small, western university town, Lawrence, Kansas, which was one of those centers toward which converge the aspiring spirits from the outlying farm lands, lads who approach a university with such high ideals and such a reverence for knowledge that James Lane Allen said they should have "mounted camels like the youths of the Holy Land of old, taking their solemn, tender way across the country to Jerusalem."

The next right step was in the choice of his first music teacher. Attached to the University of Kansas was a school of music, and to one of the teachers in this school, Miss E. Geneve Lichtenwalter, he was sent for piano lessons when ten years old. "My parents selected Miss Lichtenwalter to teach me, and the choice proved to be a most fortunate one."

Writing about Mr. Henry's early lessons, Miss Lichtenwalter remembers that "he was a very small boy, so very dignified and serious that he was positively awe-compelling, and made me feel my responsibility keenly. After his first lessons," she goes on, "it comes to me, I told him he must at once assume the entire responsibility of his practice,

HAROLD HENRY

adding that pupils who had to be driven to practise never amounted to anything." How quite fiercely and entirely he did assume this responsibility was told her afterward by his mother with that gentle, understanding amusement of the American parent at the terrible seriousness of their young.

"He developed very early," continued Miss Lichtenwalter, "a masterful independence and self-responsibility. Although but a 'beginning teacher' myself, I recognized Harold's superiority, mentally and musically, and, I might add, industriously, for every lesson of his was worked out with the minutest care." Refreshing to read this, after all the fault that has been found with the American student; and I do not believe Mr. Henry would like to feel himself a lonely possessor of these virtues; I do not believe he would like to be a solitary type, even the best.

Miss Lichtenwalter was one of the teachers who took her pupils to concerts, and it was with her that Harold Henry received his first impressions of professional music. Also she played much with her pupils, four hand arrangements of the symphonies, quartets, etc. The first thing he played in public was a Bach *Invention*.

After five years Miss Lichtenwalter left the school and the boy had piano lessons with Mr. Carl Preyer and his theory with Mr. George Penny, during his high school and university years. While at the University he took part in all college activities, social and athletic as well as musical, being a member of the Sigma Chi fraternity and playing much in public.

At this time yearly musical festivals were held at Hutchinson, Kansas, a feature of these being the awarding of prizes and medals to contestants in the various branches of music. The year that Mr. Henry was seventeen he entered the contest, and Mr. E. R. Kroeger, who was the adjudicator, said the other day: "I did not know who he was at the time, but Mr. Henry's work stood out immensely superior above everyone else's. In all the years I was judge at the Hutchinson contests Mr. Henry was the best of all the pianists there."

So, then, this was where he stood, when he decided to make music his profession. "I decided this for myself," he is careful to explain, and, having taken his degree at the University, started immediately after graduation for Berlin. I give the story of his study in Europe in Mr. Henry's own words for all American students to read and ponder:

"I started for Berlin. I think such a step was an unwise one. The sudden change from a small town to a great city, and that a foreign one, was not good.

"I first went to Godowsky. I do not think that either of us understood the other. I was in awe of the great man, never did my best work for him, and consequently he was not interested, perhaps I should say, did not *show* much interest in me.

"After a short time I went to Dr. Ernst Jedliczka, pupil of Rubinstein and Tchaïkovsky, a many-sided man, and a wonderful teacher, who had the faculty of giving each pupil what was most needed—in my case self-confidence—and in bringing out the best in all who came in contact with him. During my third year with him I made several successful appearances, including some with orchestra, in the Beethovensaal, in Berlin. Unfortunately, Jedliczka died at this time.

"I spent a few months more in Berlin, then went to Paris, where I worked for almost a year with Moszkowski. While in Paris I had a long and severe attack of typhoid.

"Then I returned to America, broken in health, unknown to my countrymen, without financial backing, and without confidence in the future. All this showed itself in my playing, which was small, perhaps exact, but of a limited range of color. As I had to earn my living I began at once to teach."

Compare the young American on his "start for Berlin" and on his return after his European experience. No one denies the advantage of going to Europe, but it generally turns out to be a quite different kind of advantage from that the student had looked forward to. One veteran of our music world said to a student looking Europeward: "Oh yes, go to Europe to study if you will, but take an American teacher along with you, and study with him all the time you are there." Mr. Henry says that "more fine talent has been ruined by the foreign teacher's misunderstanding of the timid, self-conscious American pupil than has been benefited by study in Europe."

HIS OWN MASTER

After this Mr. Henry "found himself." He has again proved that it is not a misfortune for a virtuoso pianist to be obliged to give lessons for a living. In order to do this Mr. Henry began to study, this time his own needs and his pupils' needs together. He divided his day into three parts, the first, teaching; the second, practising and studying and the third, physical exercise. Teaching has made of him a man who not only knows how to d

things, but also *how* and *why* everything is done; he learned how to work things out clearly and logically for his pupils, and is immensely to the good himself, mentally, for it. In the practising and study part of his day he has, as Karleton Hackett puts it, "dared to develop his own personality, to approach his music from an individualistic point of view, and express the thing as he feels it. He leans naturally toward the heavy line and mass, he gives a reading of power, he gets a tone of sonority from the piano, but always with a clearly conceived purpose which he wishes to bring out. . . . He so evidently knows what he is doing, has so planned the thing out for himself, according to his own feelings, that all he does is interesting. It is no diluted copy of what somebody else has done, but a personal expression."

And, lastly, in the part of his day which he devotes to physical exercise, he is regaining the good health lost in Europe and building for the future.

He has played much since his return to his own country; his concert appearances have extended, in this country and Canada, from the eastern coast as far west as the Rockies, and everywhere he has met with success. Americans like him and welcome this young American, who has attained to a notable place among artists without sensational advertising of any kind, as "their own."

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NOTES ON THE MUSIC IN THIS ISSUE

MARCH! There is a reminder in the word, a warning to be up and active, and to press vigorously toward the mark set before you. Just now the teacher ought to be able to look back over the work of the past five months and note what success he has had with his pupils. Has he been able to keep them interested and working along the lines he had previousy marked out? A course of study demands systematic work, each successive task mastered.

As for the pupil, it is not out of place for him to turn his attention to the work he has been doing to learn what progress he has made since last October. Is it satisfactory? Is it less than he had hoped? At any rate, he can say to himself, "March! March!" and then set himself again to his tasks with renewed enthusiasm and application, feeling certain that thus he will make the wished-for progress.

Doubtless some of the pieces included in this month's issue will prove helpful to the teacher and also to the pupil, and thus aid in making the "forward march" which is needed at this time of year.

Waltz of the bells (Valse des cloches), by Paul Wachs, is an excellent example of this popular French composer's facile style and ability to write a piece that combines attractive musical qualities with technical brilliancy. The "bell" idea appears at intervals throughout the piece, and should be made fairly prominent. In the middle section, in C major, note how the pedal is used to sustain the "bell" sound. Do not play the piece at too rapid a tempo; a moderate waltz movement with sufficient acceleration and retardation to give a satisfactory *rubato* will be best. Passages in eighth notes will generally admit of a slight increase in tempo; the section in A minor calls for a higher tempo than the others, except the passage near the close in eighth notes; observe the diminuendo here.

Song without words (Romance sans paroles), by W. Rebikoff, Op. 3, No. 2, is the work of a Russian composer who ought to be better known in this country. He has written studies of moderate difficulty that are worth examination. Note the counter-theme or figure in the left hand, at the very beginning of the piece. This is to be kept subordinate, but must also be made clear and distinct (the left hand plays over the right here). At *piu mosso* the theme is taken in octaves, five measures later being found in the middle or tenor register, and, of course, must be made most prominent. Toward the close of the piece the melodic effects become broader, the theme calling for a strong, impressive delivery as a climax. Here is a good piece to stimulate a pupil of musical mind.

Moon elves (Mondelfen), by Leo Oehmler, Op. 176, is intended for young players, or older children who have had but a year or two of study. It is a bright, tuneful little waltz, with a marked swing such as attracts the average listener. A feature of the piece, from the teaching point of view, is a theme for the left hand which develops skill in melody playing. In this section play the chords for the right hand rather softly and somewhat staccato.

Adelaide (Petite gavotte), by William R. Spence, is a charming little number for use in teaching and recitals, tuneful and rhythmically quite interesting. Don't miss the gavotte swing in this piece; note the occasional special accents marked to occur on the third beat of a measure. This will serve as a piece for school or calisthenic exercises.

Measured steps, by Paul Opper, is also intended for the younger players, in march rhythm, and especially suitable for marching or gymnasium work. Watch the staccato. Young pupils should not use the pedal with this number. Put it on a recital program. It will please.

Sunshine and shadow, by Wilmot Lemont, Op. 5, No. 6, is one of a set of six easy little pieces entitled *The Merrymakers,* every one of them available for teaching and recital use. Although in 3-4 time, it is not intended to be played as a waltz; the suggestion is made that unless specially marked accents occur a strong accent be played only at the beginning of every other measure, as if the time signature were 6-4 instead of 3-4.

Cap and bells (Marche grotesque), by H. L. Cramm, Op. 18, has something of a descriptive character. The composer has indicated the spirit of the piece by the various marks of expression which appear on the printed page. The left hand is to be played lightly and staccato in the opening measures as if the drum beat is heard from afar, gradually drawing nearer, at the close of the piece as if the procession were disappearing in the distance, the sound dying away gradually. A story descriptive of a procession of dwarfs, grotesque figures, marionettes, etc., will supply material for a plan of interpretation. We recommend this as a fine recital program number.

Romance, in E, by Wassili G. Wrangell, is for the players who have reached the advanced third or early fourth grade. It is in song form and style, and can be considered as a "song without words," if that should prove a help in interpretation. A striking effect is found in the imitations between the two hands; naturally the figure for the left hand is to be played more lightly than the melody. The pedal is to be used with discrimination.

Valse caprice élégante, by H. Engelmann, is a delightful waltz, moderate in point of difficulty, and very pleasing in melody, just the kind of a piece to interest a young player to the practice so necessary to master, and to attract the average listener. We recommend it, very confidently, as a good piece for use in the home and social circle, one that can readily be memorized and therefore available for use whenever the player may be called upon. Notice the strong contrasts between the leading themes, first in C, second in G, third in Ab. Near the close of the Coda the time movement may be slightly hurried, the last eight measures being very rapid in movement.

Symphony III, in D major, by J. S. Bach, is included for the benefit of those pupils who have studied none of his works. It is not specially difficult, unless the player aims to make use of a very rapid tempo, in which case the grade will be at least one degree higher. The principal theme appears in the first measure and in many others later in the piece, sometimes in the right hand, sometimes in the left. Before playing the piece the pupil should look through every measure to find this theme or motive and mark it. Then, in playing, whenever the motive appears it must be brought out clearly. For instance, in the last half of the third measure the figure is in the alto; in the sixth measure it begins on the last half of the first beat (F♯ and G), in the bass; in the eighth and ninth measures the development is based on a part of the counter-theme, found in the last half of the second measure and in the third measure, in the soprano. At the last half of the first beat of the tenth measure we find the principal motive again in the soprano; and at intervals throughout the piece. In learning this piece commence slowly and work on a measure or two at a time, increasing the speed as you become familiar with the notes.

Minuet, for violin, by Beethoven, is a number that is quite popular with teachers and players, one that has been used with success in concerts of music of the classical period. It has been carefully edited in accordance with the playing of the best artists and should be in the repertoires of teachers and of pupils. It is not a difficult number, and makes an excellent study in drawing a good tone.

Off to the kingdom of dreams, by Howard C. Gilmour, is a charming song of the lullaby type, easy, melodious, and sympathetic in style. It is dedicated to Mme. Gadski and will probably appear on some of her concert programs. It can also be had for medium voice, in the key of D.

Once only, love, by Wintter Watts, is a song characterized by broad melodic lines, a rich harmonic support, and a thoroughly singable quality. Naturally a song in which there are a number of repeated notes, as in the first measure, calls for careful diction of an artistic character, corresponding to Wm. Shakespeare's definition of singing as "A perfect prolonged talking on a tune," etc. This involves placing the emphasis on words or syllables according to the natural reading of the text, not adhering strictly to normal musical accents. This song is also published for high voice in G.

Send out Thy light, a sacred song by Alfred Wooler, is a splendid number for the church service, on general or festival occasions. It is cast, in a measure, in the aria style, that is, with themes of a somewhat contrasting character, with big, broad melodies, such as will permit a singer to use a full-toned, resonant style of production. The final section, marked *maestoso,* is splendidly effective. The edition used in this issue of THE MUSICIAN is for low or medium voice; the song is also published for high voice in B minor.

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NOWADAYS we betake ourselves to a theatre or concert-hall with no other object than to hear a beautiful opera or a fine symphony, and to taste an entirely disinterested pleasure; the singers and the players have nothing to do with our public or private affairs, and we rather ask them to make us forget them. Music, indeed, frequently accompanies certain religious ceremonies, but this is either a survival of ancient customs or in order to lend them an ornamental and pleasing appearance, like the objects we put in a drawing room. Formerly, it was quite different. Music was associated, as an organic and essential element, with the acts of religious and profane life, of war and of peace.

COMBARIEU: *Music, Its Laws and Evolution.*

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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

EDITORIAL NOTES

A NEW MUSICAL IDEA FOR PUBLIC LIBRARIES

KANSAS CITY offers something new in the way of spreading opportunities for becoming acquainted with good music. The Public Library of that city has received the gift of 500 music rolls for a player-piano which are available for circulation under the rules governing the taking out of books. The pieces are of the standard and classical types, and the collection contains no ragtime, which is strictly barred. The donor of the collection plans to add to it from time to time and according to the use made of it.

This suggests a method of bringing about the condition which Theodore Thomas advocated, namely, that to popularize the best in music it is essential that the people be given opportunity of becoming familiar with it.

LOCAL MUSICAL STATISTICS

FIGURES and facts are always in demand, for they show progress or retrogression according to the totals.

When we speak or write of progress in music we are apt to deal in generalities. After all progress in music in the United States is but the sum of the forward movement in all the communities in this wide land, and in the final analysis, the total depends upon what individual teachers have accomplished. Here then is a personal side to progress in music. The following suggestion can readily be taken up by the interested ones:

Make an effort to secure statistics in regard to musical work in your community, that is, information upon such facts as the number of teachers engaged in musical work, the number of persons now studying, the number of persons who have studied music, the number of homes in which musical instruments may be found, churches which support musical work, money spent in support of teachers, purchases of musical supplies of all kinds, concerts, musical magazines subscribed for, amount of money appropriated by the municipality for free music, what the schools are doing for music, with all other facts which will bear upon the general question as to what your community is doing for music.

There is news value in such an investigation. The editor of your most influential newspaper will certainly co-operate if you place the matter before him. You have two or three months in which to gather the statistics and facts.

A LETTER FROM CINCINNATI

IN the December (1913) issue of THE MUSICIAN we printed an article entitled "The West as a Factor in American Music," by D. A. Clippinger, to which exception has been taken by an officer of the Cincinnati Chamber of Commerce, who feels that the claims of that city to musical distinction and as a pioneer in musical work was slighted.

We are glad to know that an article in a musical magazine can attract the attention of business organizations. It shows a distinct advance along the lines which THE MUSICIAN follows. In a series of articles on musical conditions in certain Western cities, published in THE MUSICIAN during 1913, emphasis was laid on the point that the work of the musicians and the music lovers of a city is a part of the force of the community, and must be reckoned as a community asset. We further urged, not only in THE MUSICIAN but by letter and word of mouth, the leaders of the profession in these cities to see that the musical interests are represented in all publicity material prepared for distribution.

The letter from the Cincinnati Chamber of Commerce gives an account of the various musical forces of the city with the work they have done and are doing, a record of which any city may well be proud, going back to 1849, when the first Saengerfest was held in the United States. THE MUSICIAN had no thought of slighting this famous musical center, which is hardly West nowadays. We assumed that Cincinnati's standing in the musical world is so definitely fixed that there was no call to include it in the article in question, which was planned to discuss conditions in cities further to the westward.

THE WORK YOU LIKE TO DO

WORK, for its own sake, appeals to few persons. Most of us like to "play." Since we must work in order to live, it would seem advisable to infuse into our work some of that spirit which we find in play. As some one has said, let us make play of our work and work of our play. Thus shall we make our work more enjoyable and effective, and our play more useful to ourselves and to others.

This thought is especially helpful to the teacher of music who looks upon his duties as partaking of drudgery. It is well to get rid of such an idea as soon as possible, and to replace it with a lively interest in the work to be done, for interest is the one thing which redeems work from the commonplace and turns it into real pleasure. With interest comes enthusiasm for the work, and, in consequence, the power to impress the same spirit upon pupils.

A SPRING MUSIC FESTIVAL

NEVER had one in your town, you say? Well, it's not too late to begin now. Really it is not. Here is a suggestion: Get the local musicians together and ask for united support. Combine church choirs, high school chorus, and any other singers who can be gathered into a chorus, and thus have a body of singers for the festival. During the next ten weeks five or six choruses can be learned without difficulty. You have now provided for the local forces and an interest which can be relied upon to sell tickets and provide patrons.

The next step is to secure the support of the business interests of the town, and the active help of the local newspapers, so that the expenses—or at least half—can be guaranteed.

Then write to a manager of artists for several singers who can add the "star" feature to the festival plan, and give you one "artists' concert" in addition to the one or two in which the chorus assists. You then have the principal features of a festival provided for. To work it out means quick action and a warm enthusiasm, generally the best way to initiate a movement.

Your town is big enough to have a good and a successful music festival, if you want one.

OUTSIDE THE LESSON

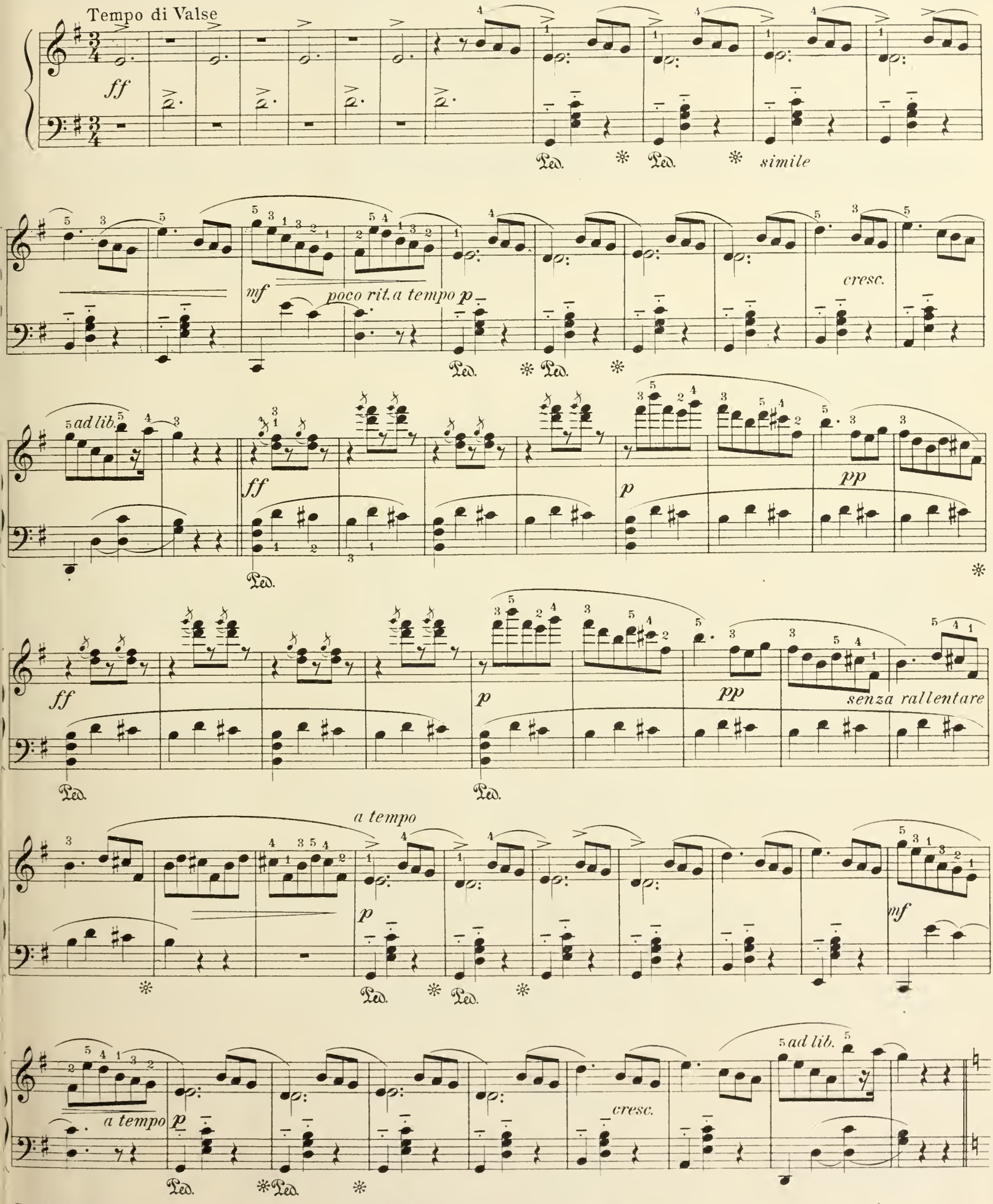
TEACHERS have splendid opportunities to help pupils in matters of the utmost importance outside the lesson. For example, emphasis may be laid upon the value in character and personality building of steady, persistent study effort, of painstaking care in preparing the lesson, of the habit of close adherence to a plan of interpretation, as well as other habits which promote intellectual growth.

Music study has disciplinary value and culture-developing powers. The teacher should impress upon his pupils these facts which at first may seem extraneous to music study but are, in reality, a part of the personal development by means of music study which is the aim of that study.

WALTZ OF THE BELLS
VALSE DES CLOCHES

PAUL WACHS

Edited by L.K.



Grade III-IV
THE MUSICIAN

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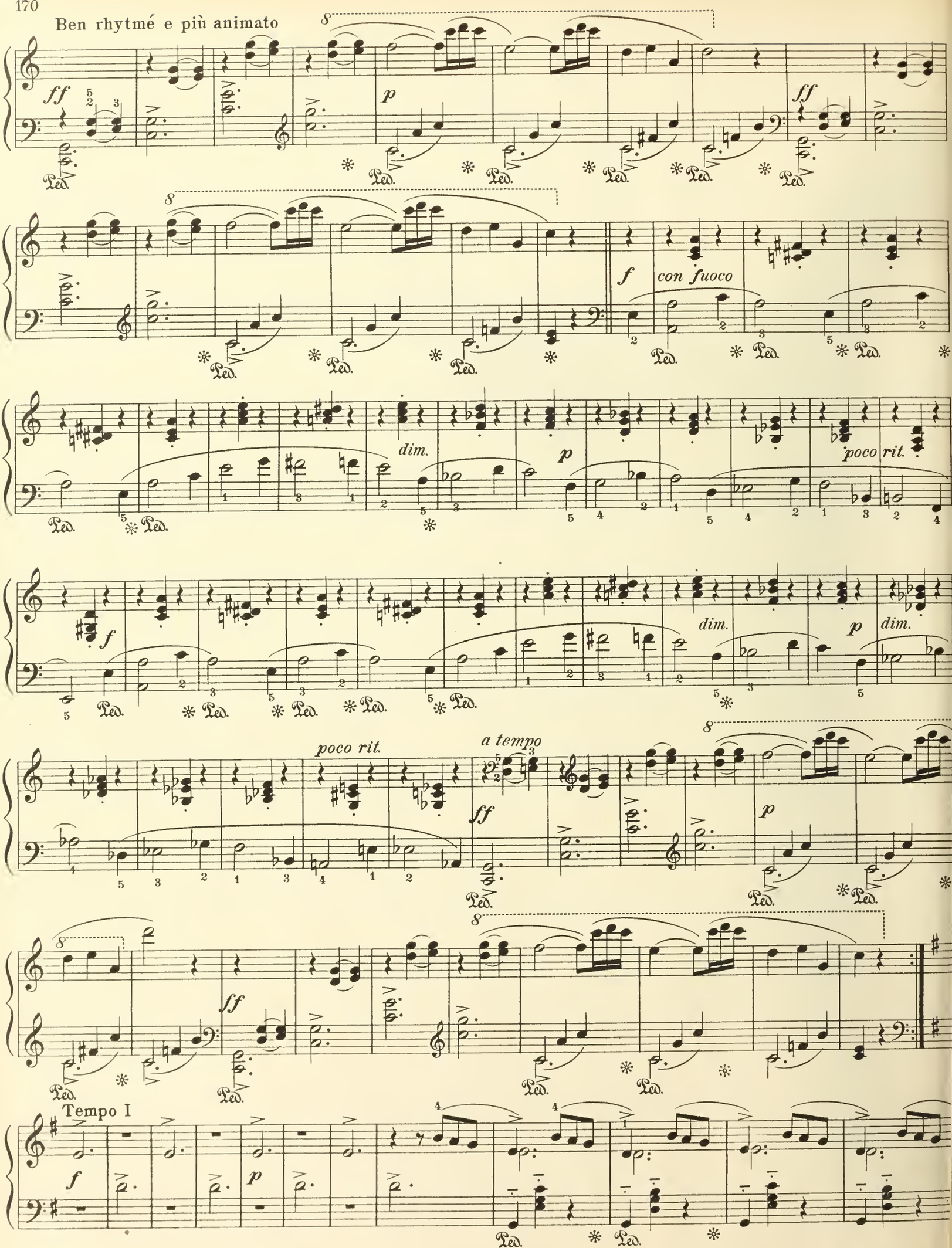
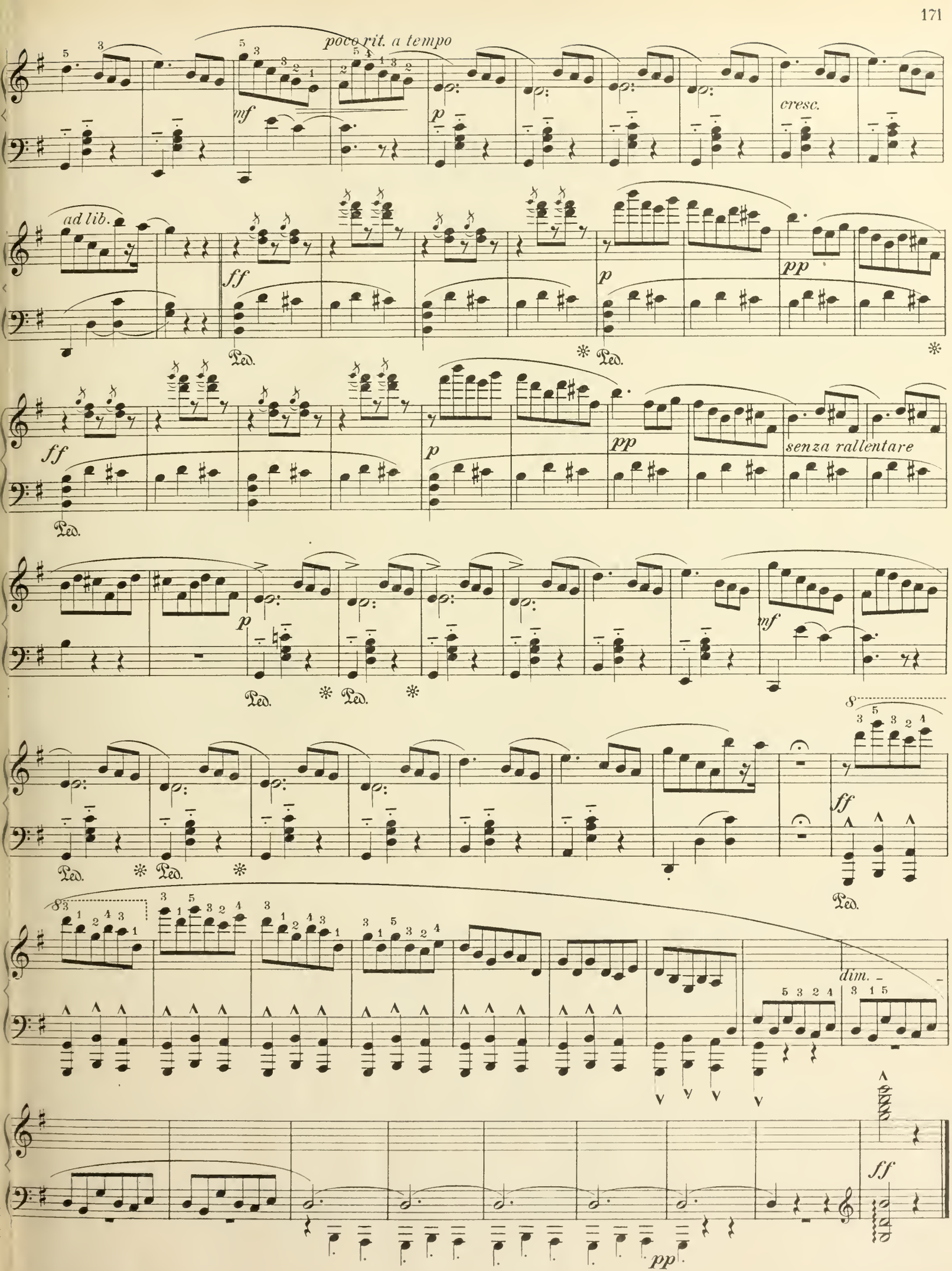
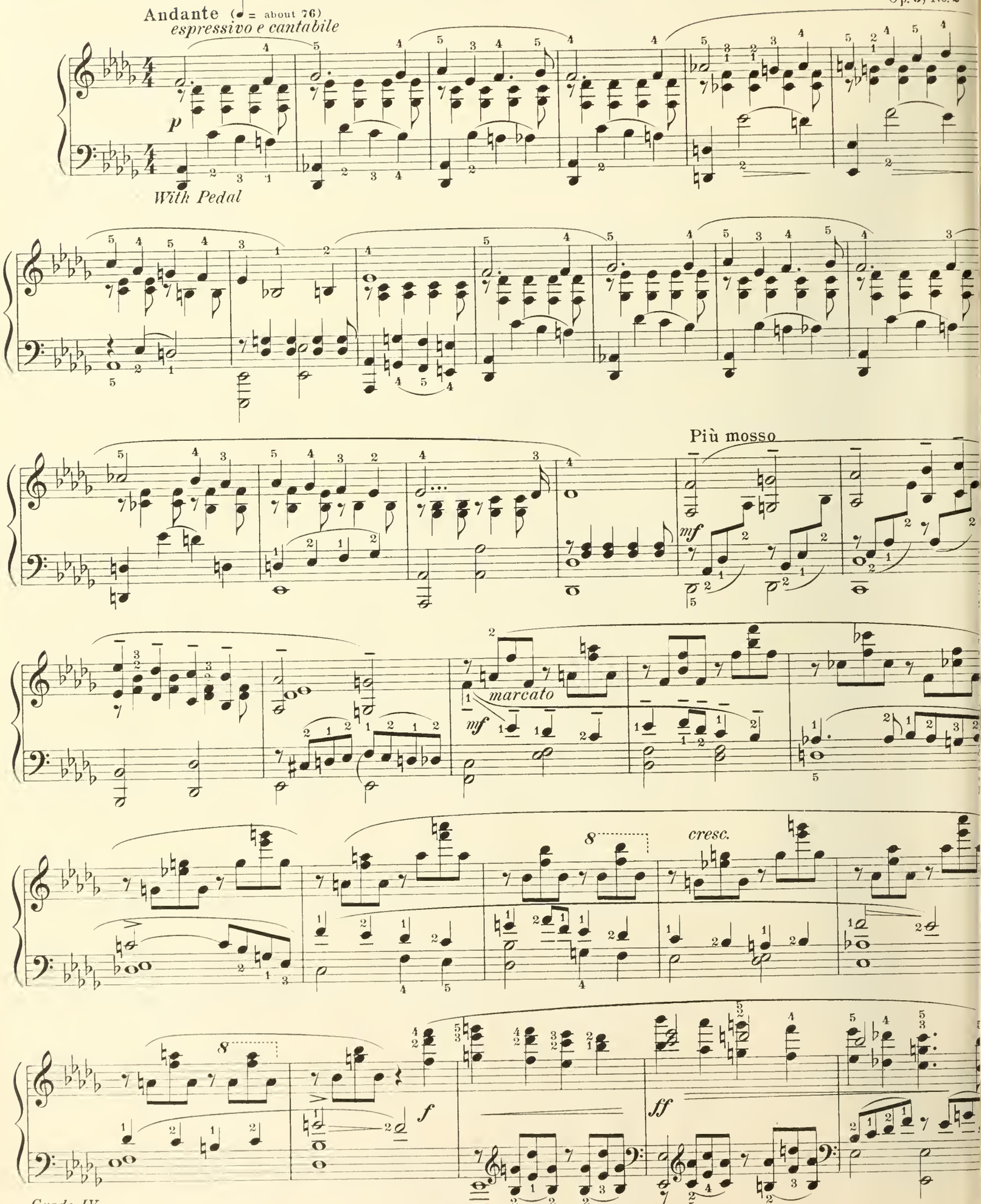

Ben rhytmé e più animato
ff
p
ff
f
con fuoco
dim.
p
poco rit.
f
dim.
p
dim.
poco rit.
a tempo
ff
p
ff
Tempo I
f
p
Ped.


poco rit. a tempo
mf
p
cresc.
ad lib.
ff
Ped.
pp
senza rallentare
dim.

SONG WITHOUT WORDS
(ROMANCE SANS PAROLES)

Edited by John Orth

W. REBIKOFF
Op. 3, No. 2



Grade IV

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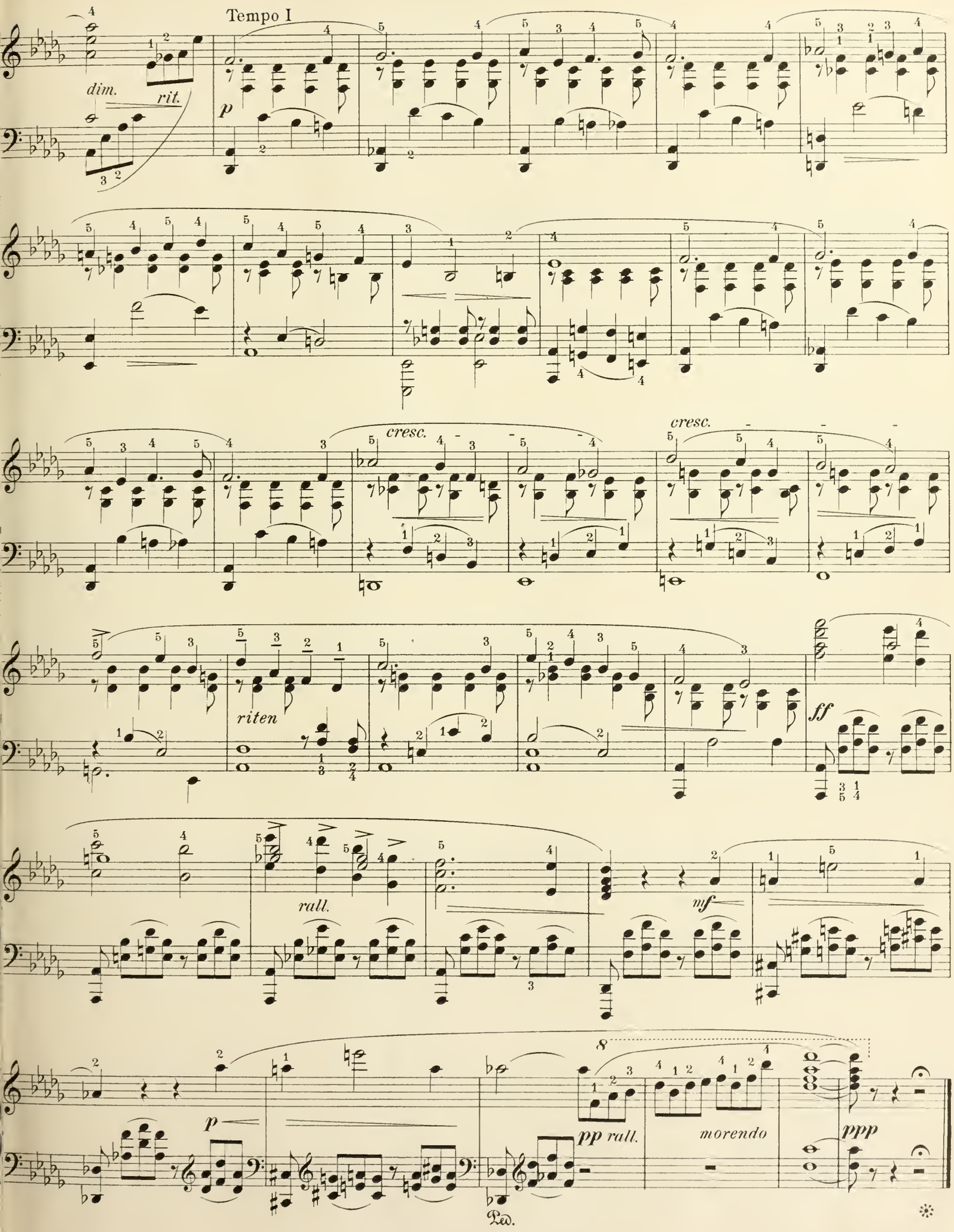

Tempo I
dim.
rit.
p
cresc.
cresc.
riten
ff
rall.
mf
p
pp rall.
morendo
ppp
Ped.

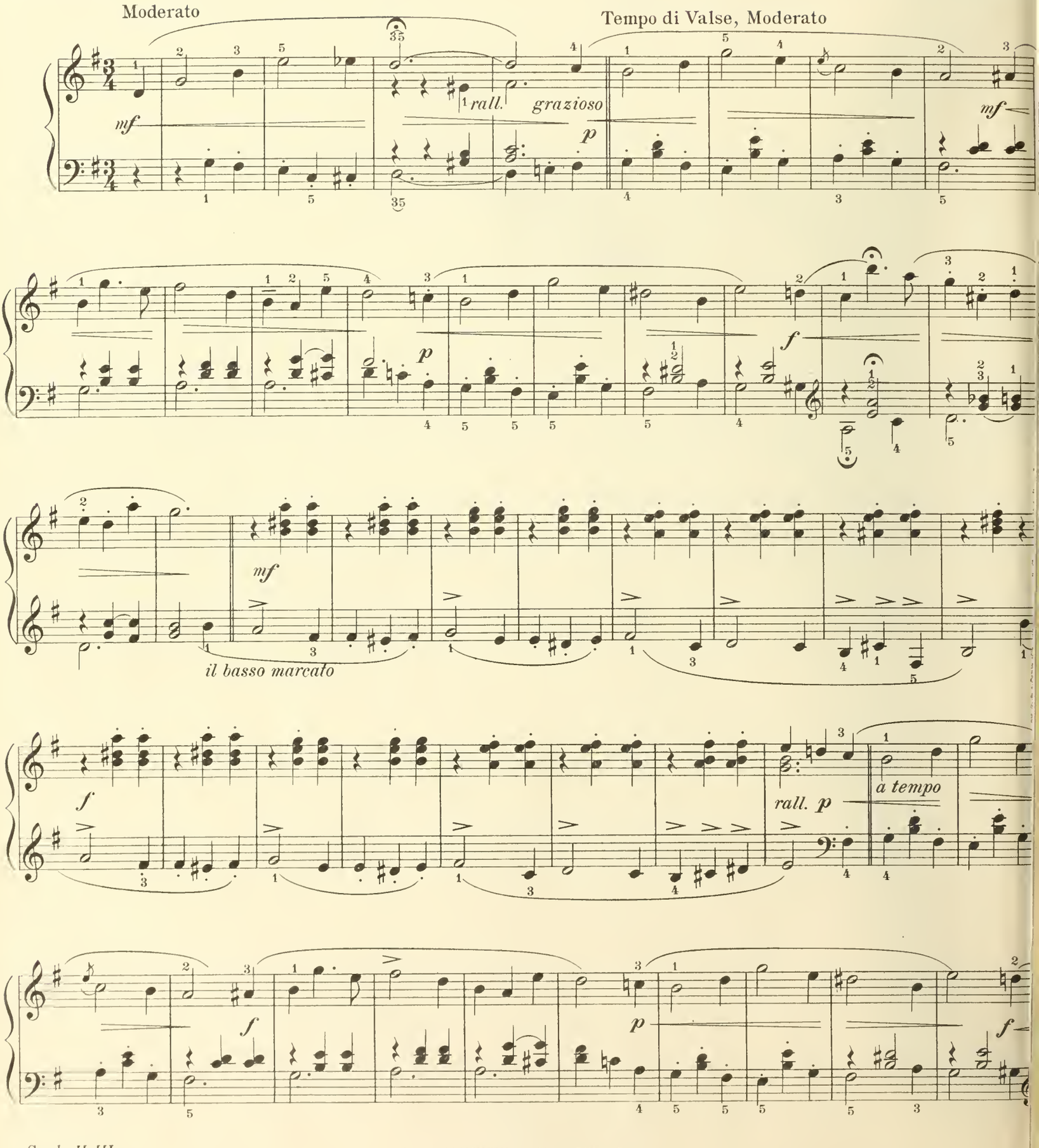
MOON ELVES

MONDELFEN

Upon a mossy bank so green
The moon doth shed its silv'ry sheen;
Where dainty elves, like tiny ghosts,
Dance to the tunes of insect hosts.

INTRODUCTION

LEO OEHMLER, Op. 176



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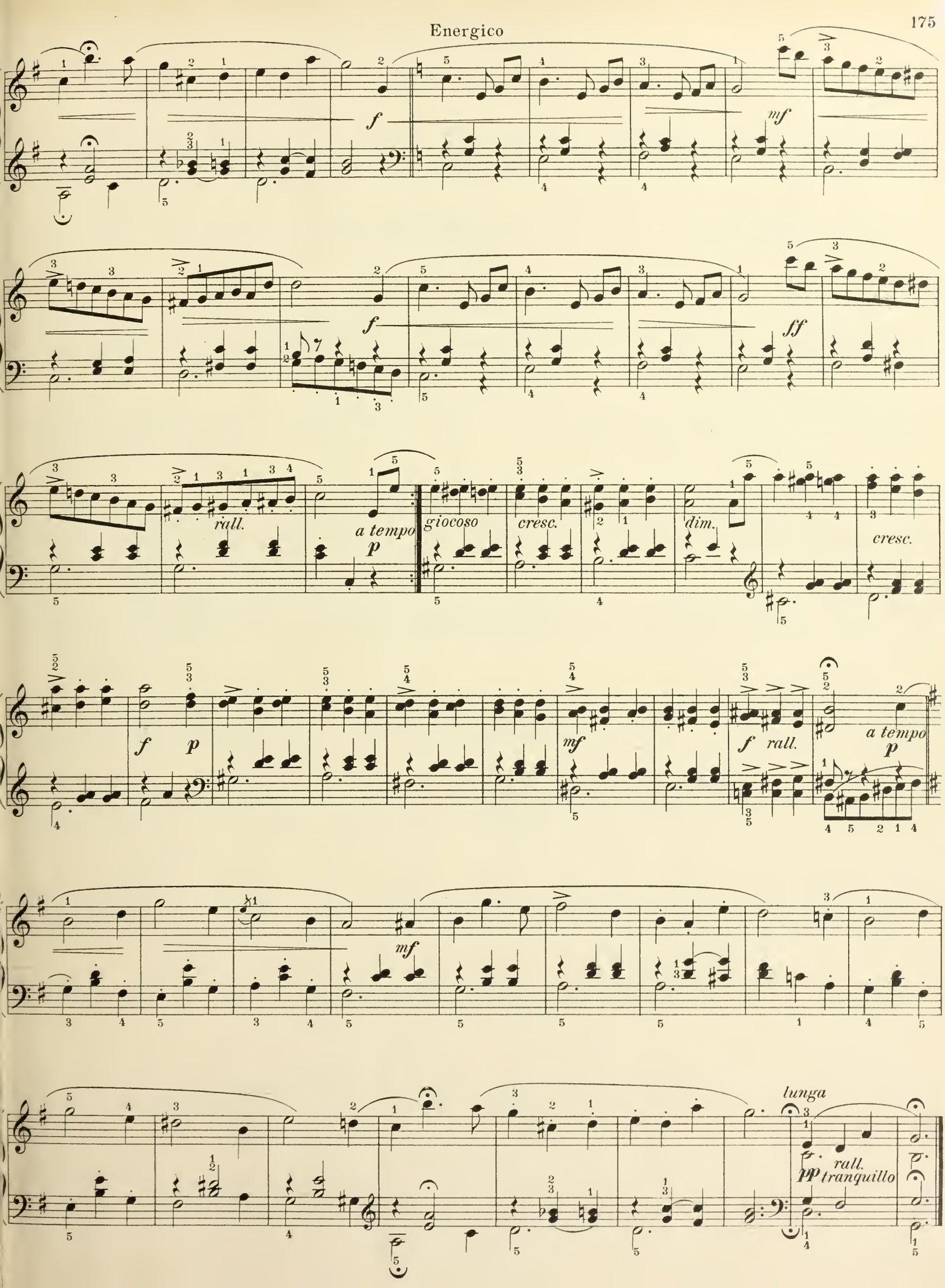
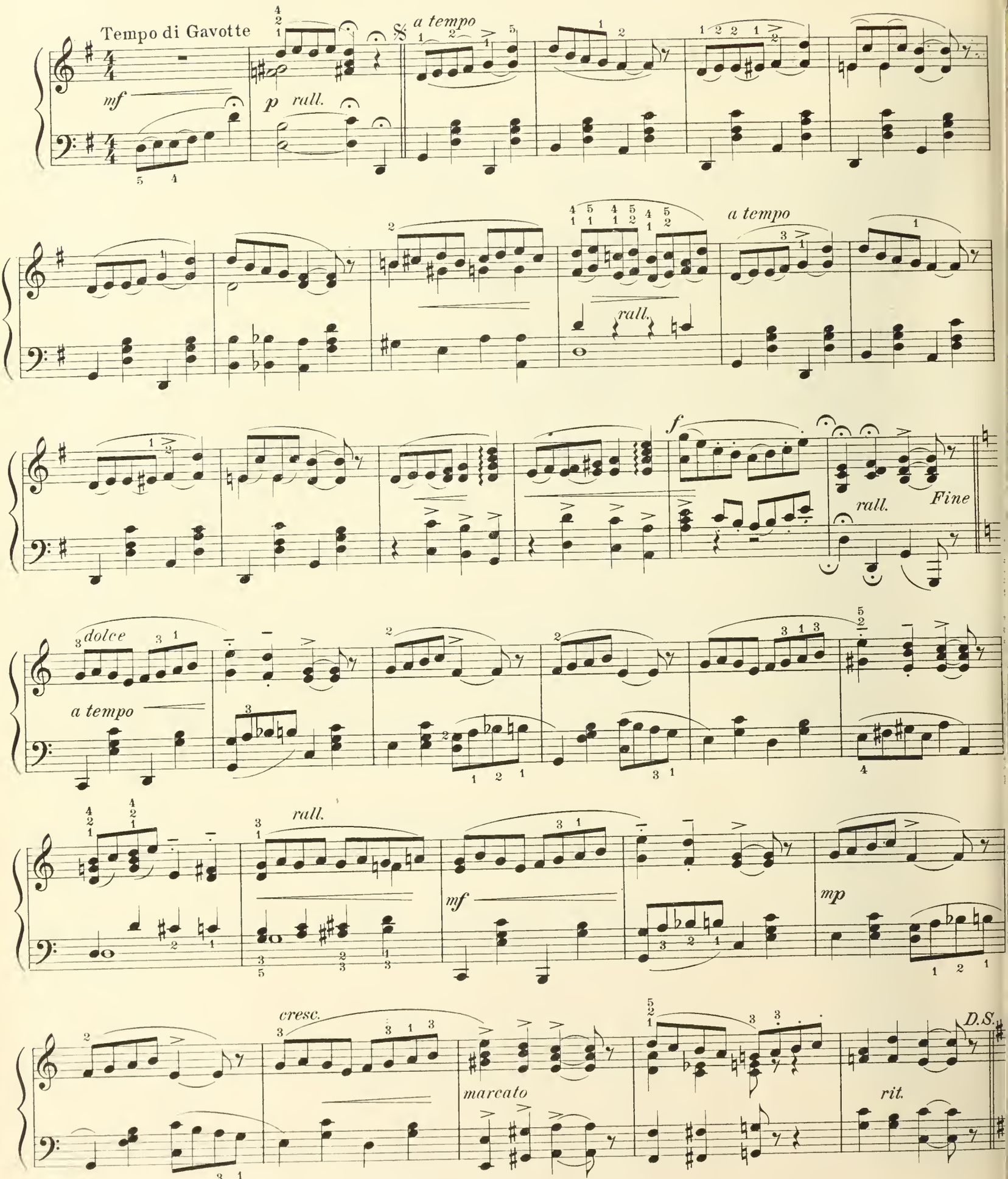
Energico


f
mf
f
ff
rall.
a tempo
p
giocoso
cresc.
dim.
cresc.
f
p
mf
f
rall.
a tempo
p
mf
lunga
rall.
pp tranquillo

To Miss Adelaide Stenning

ADELAIDE
(PETITE GAVOTTE)

WILLIAM R. SPENCE



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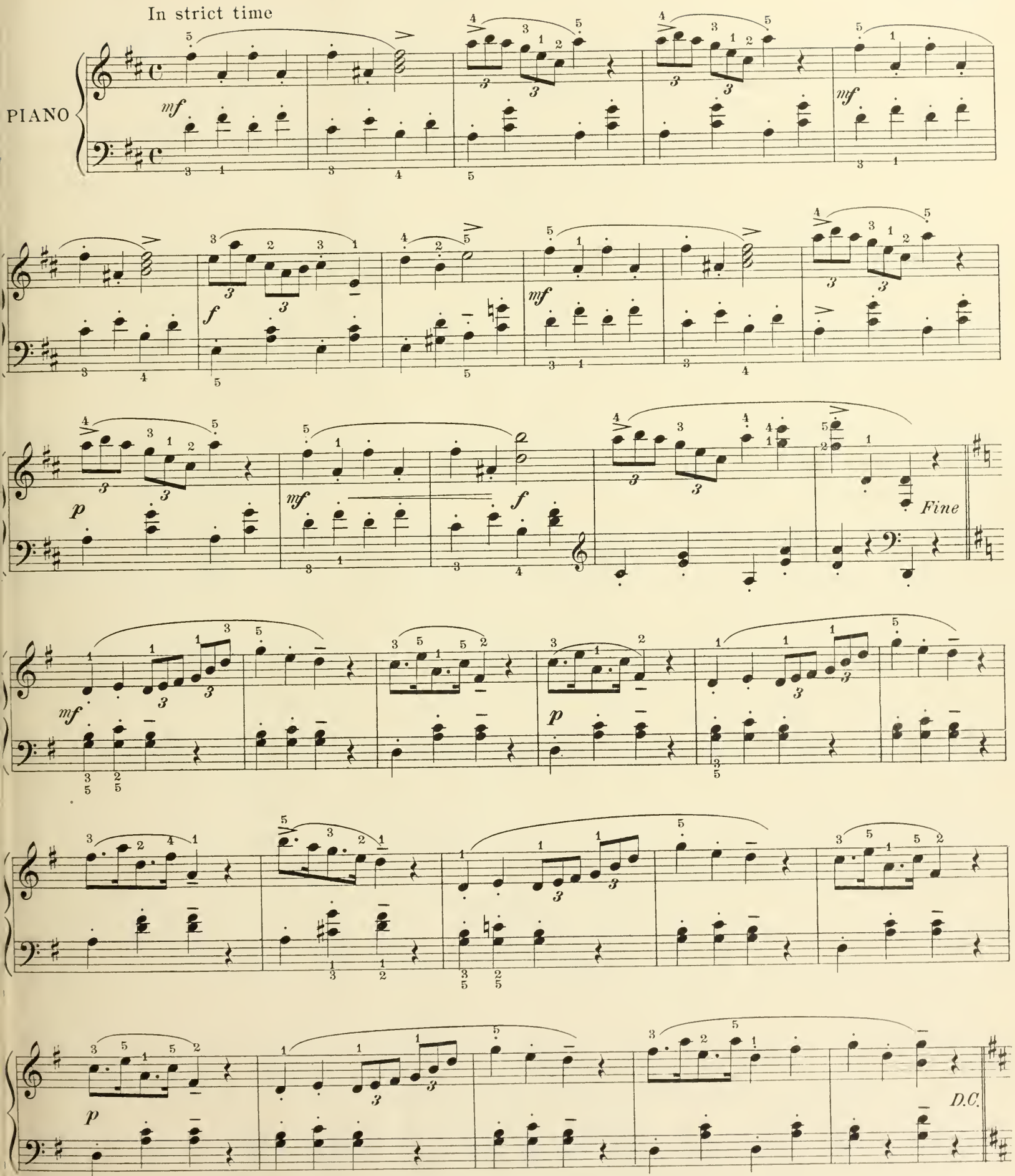
MEASURED STEPS

PAUL OPPER

In strict time

PIANO



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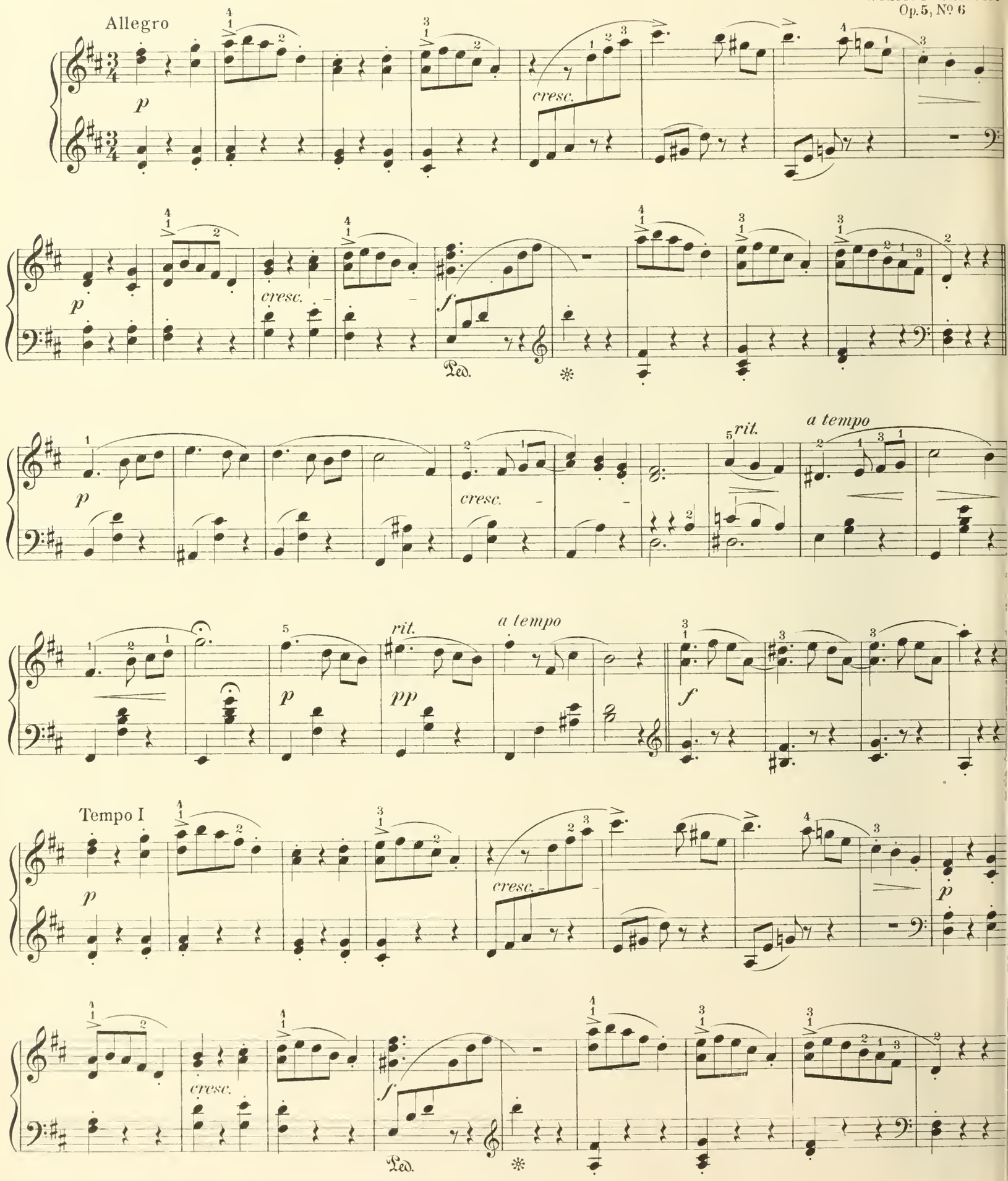
SUNSHINE AND SHADOW

WILMOT LEMONT
Op. 5, No 6



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To Mlle. Yvonne Provost

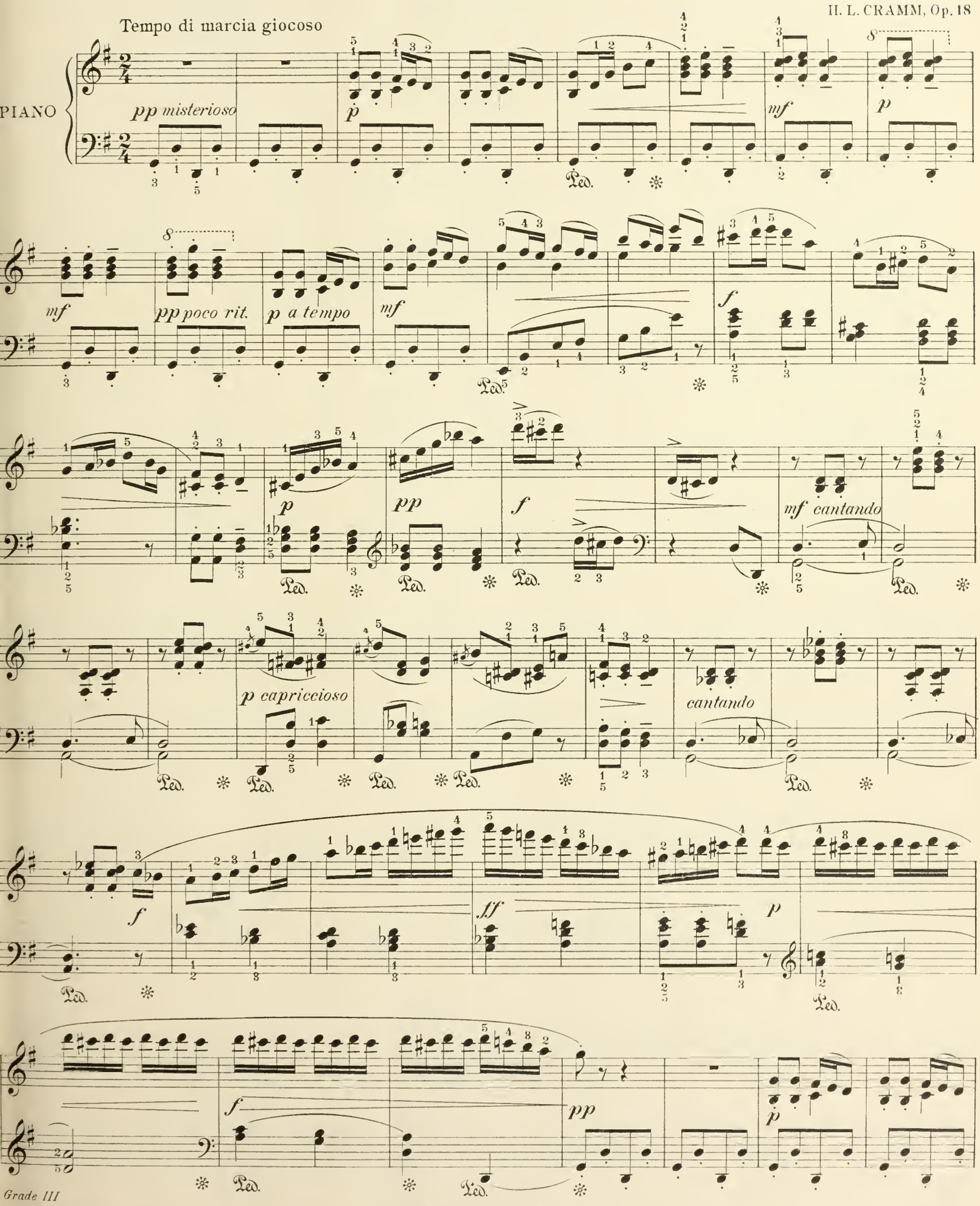
CAP AND BELLS

MARCHE GROTESQUE

H. L. CRAMM, Op. 18

Tempo di marcia giocoso

PIANO



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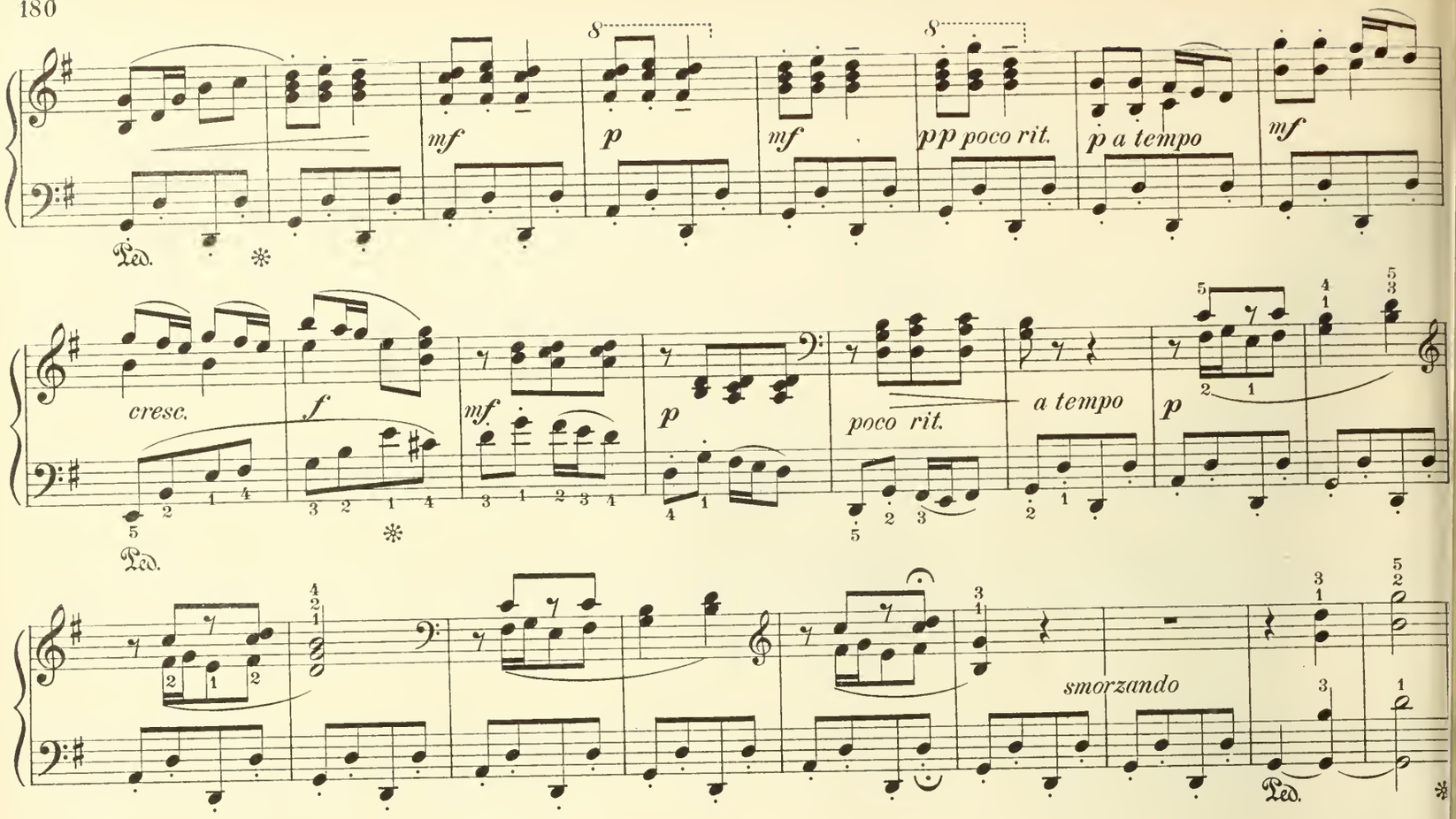
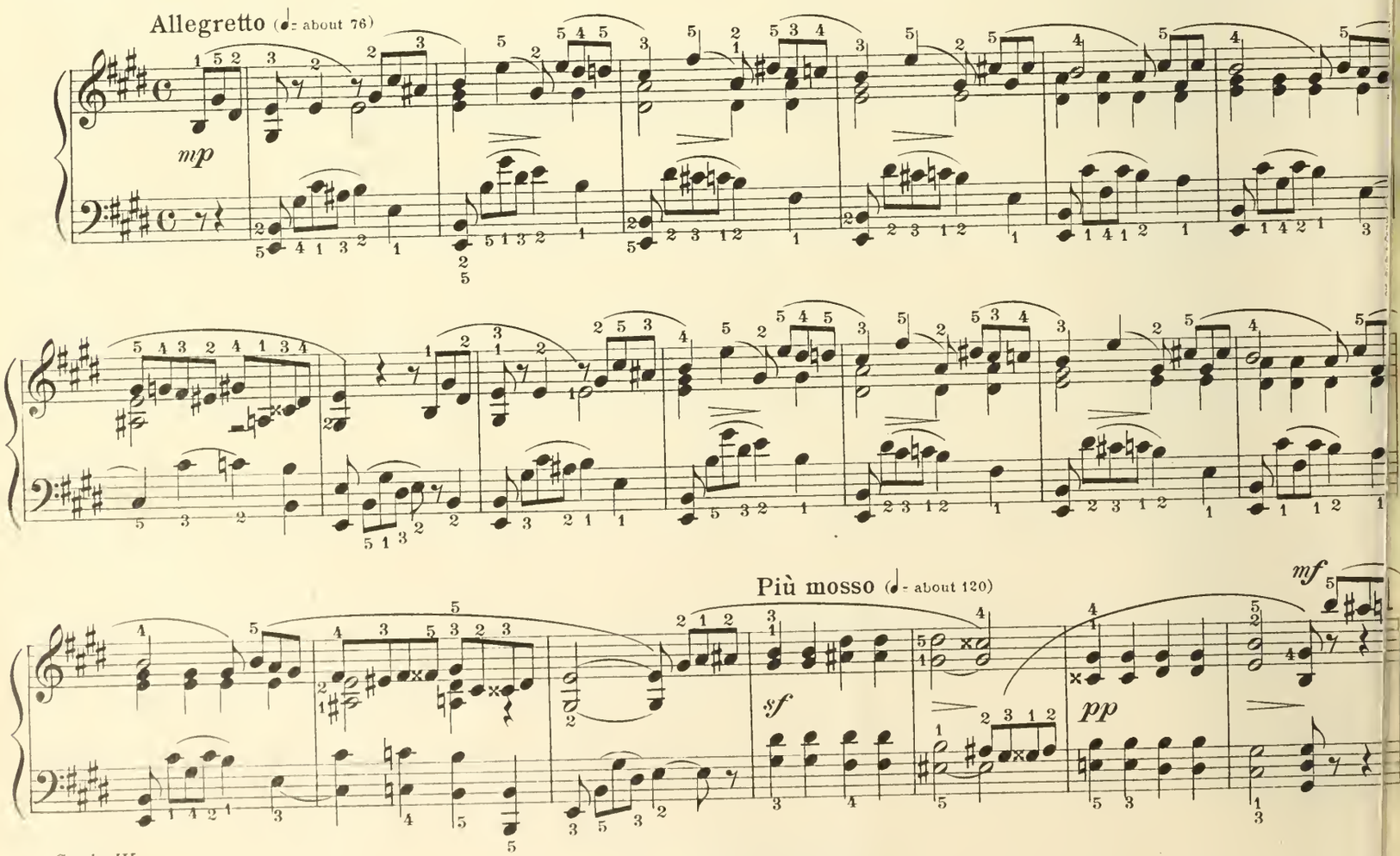

ROMANCE, in E

WASSILI G. WRANGEL
(1862-1901)

Edited by John Orth

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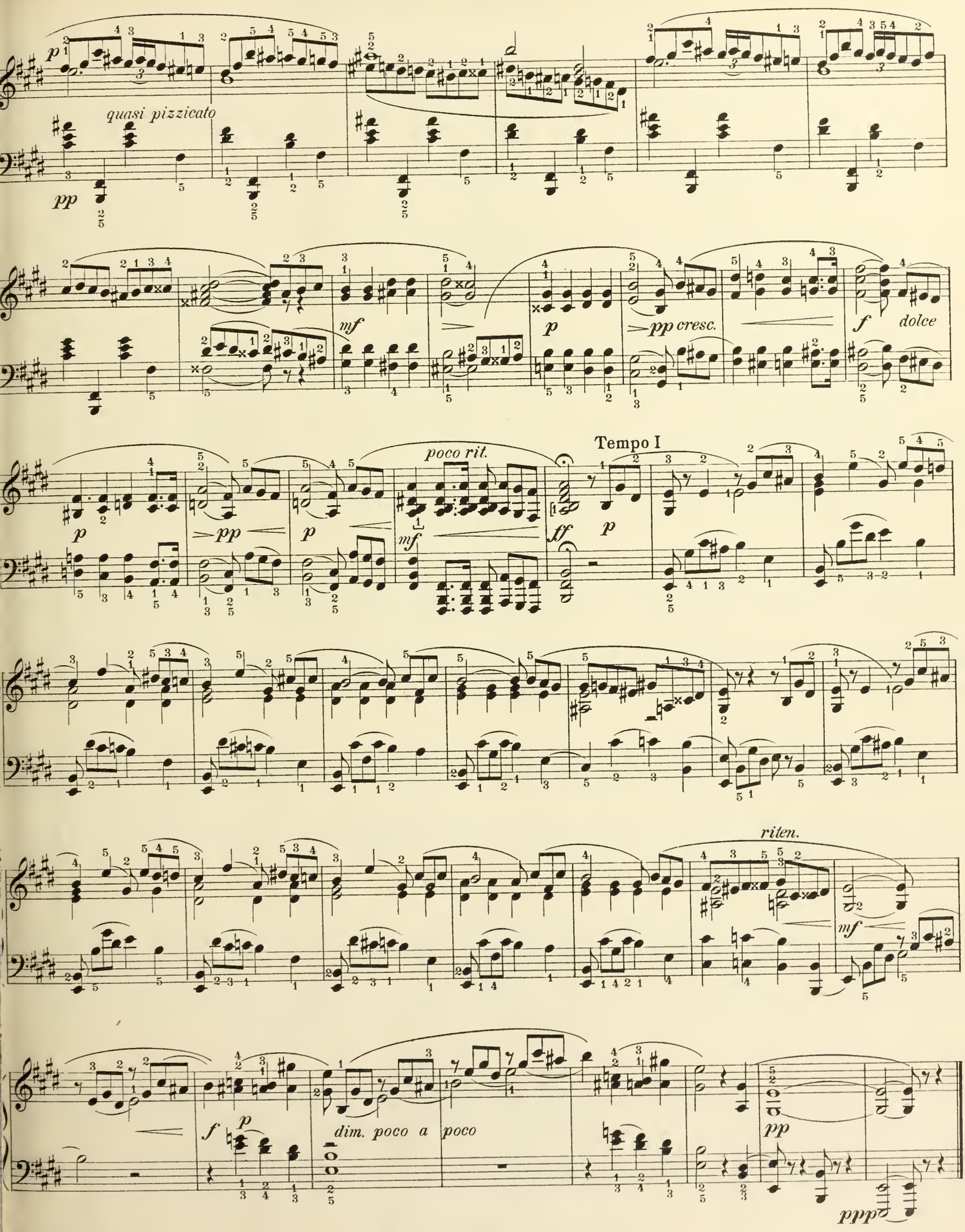
quasi pizzicato
pp
mf
p
pp cresc.
f
dolce
poco rit.
Tempo I
ff
riten.
dim. poco a poco
ppp

VALSE CAPRICE ÉLÉGANTE

Andante con espress.

H. ENGELMANN

p quieto

mf

Tempo di Valse

a tempo

fz

p rit.

With Pedal

mf

f scherz.

p

f

p quieto

f

Animato scherzando

dolce

p

mf

Grade III

THE MUSICIAN

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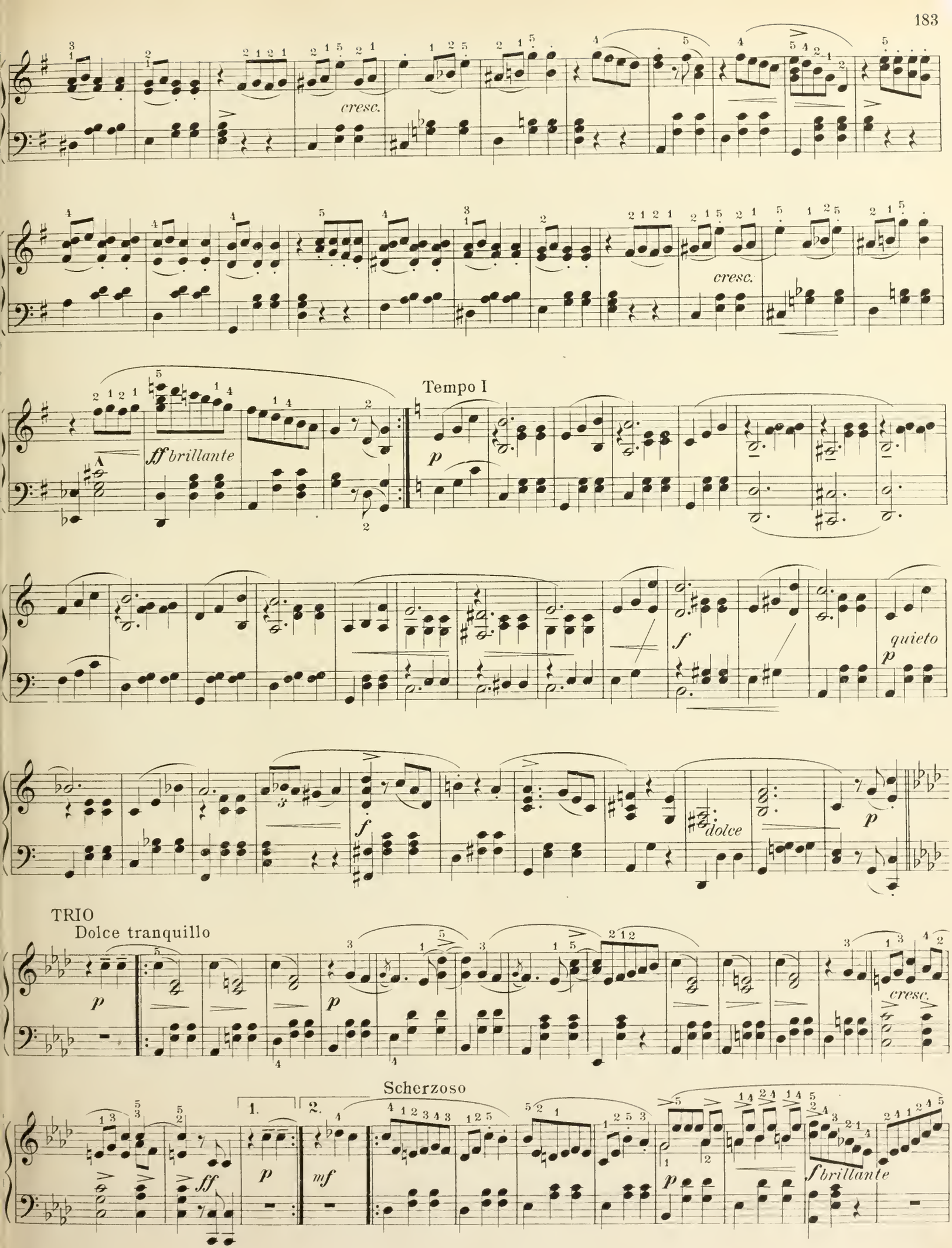
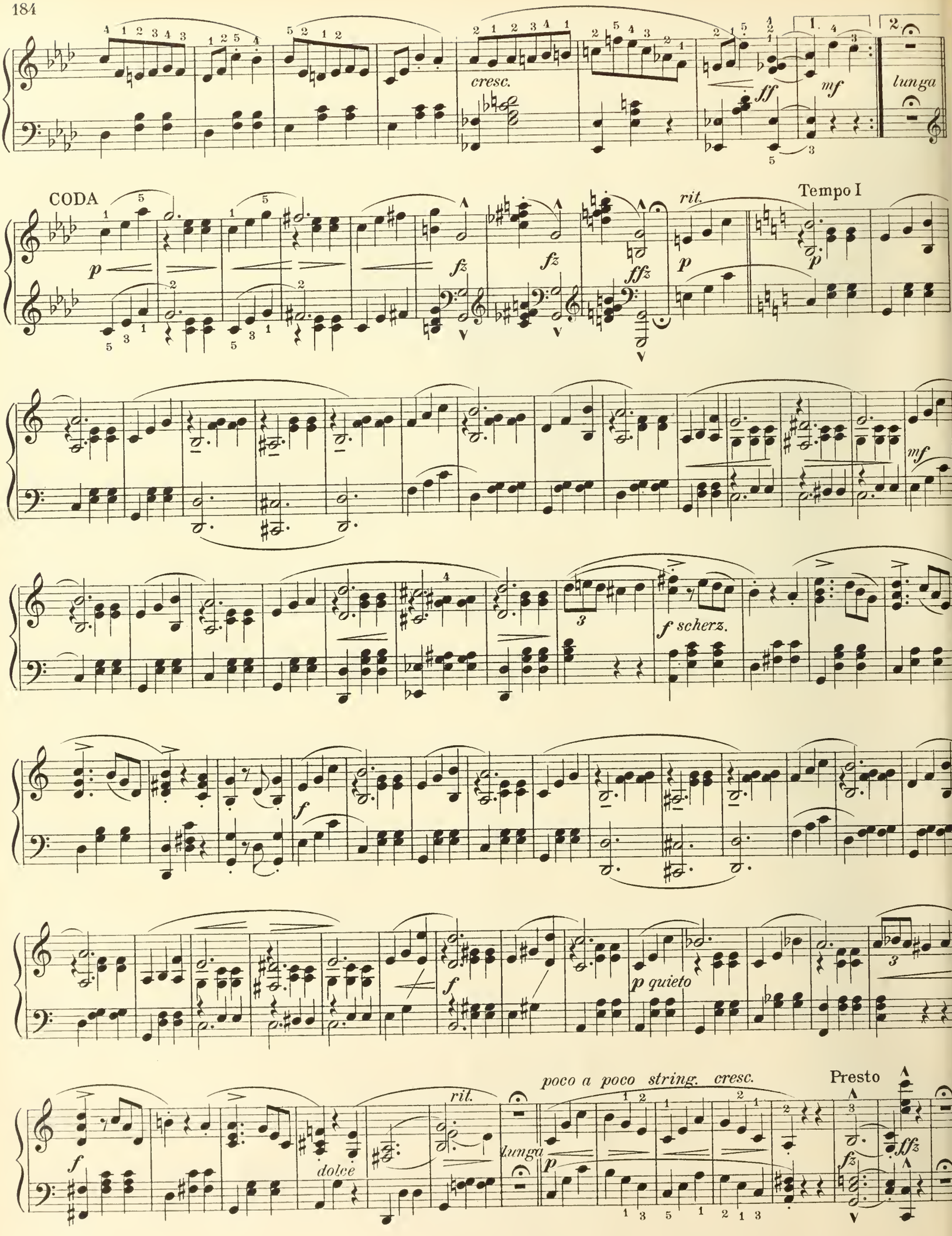
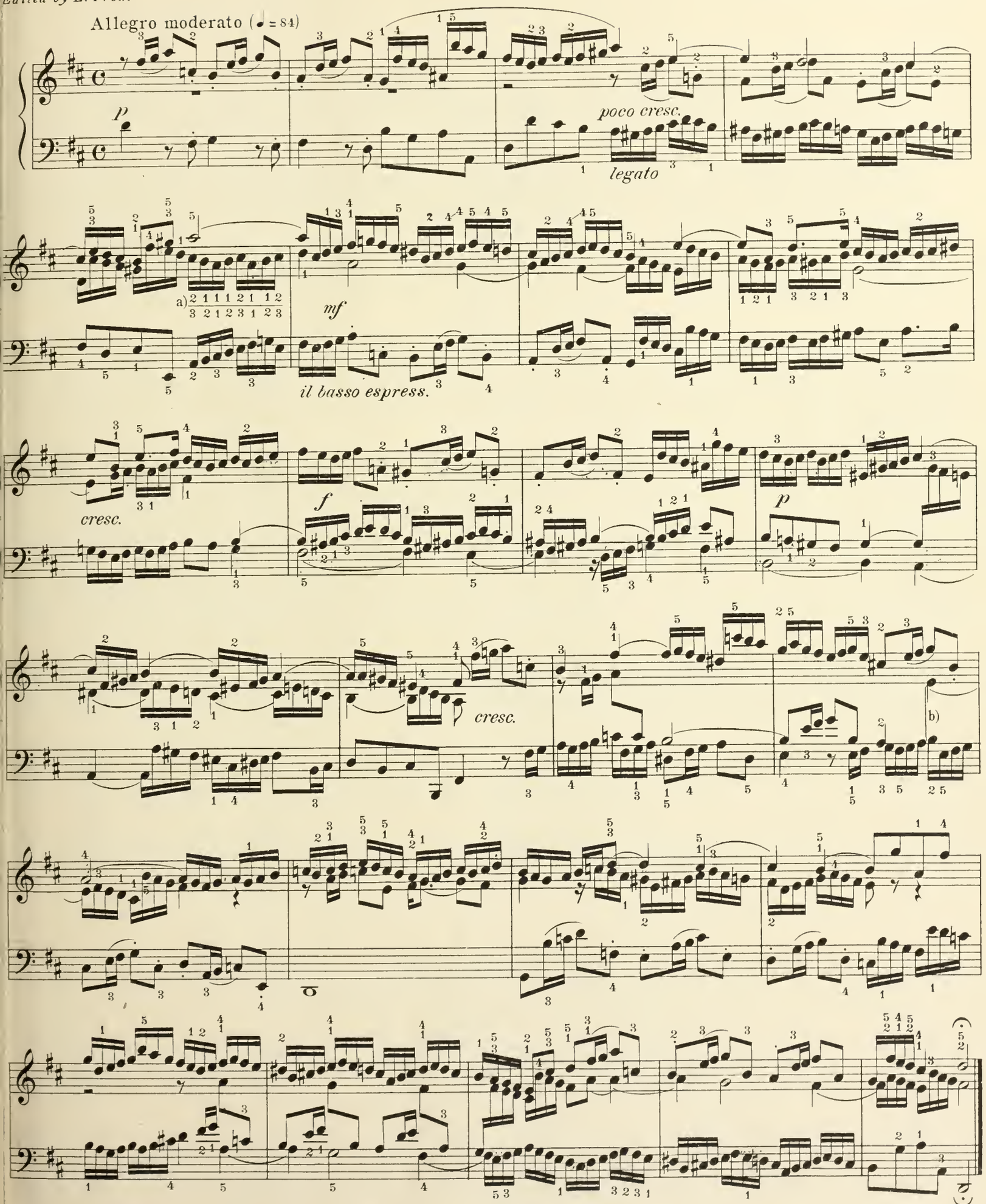

cresc.
cresc.
ff brillante
Tempo I
p
f
quieto
p
f
dolce
p
TRIO
Dolce tranquillo
p
p
cresc.
Scherzoso
1.
2.
ff
p
mf
p
f brillante


cresc.
ff
mf
1.
2.
lunga
CODA
p
fz
fz
ffz
rit.
Tempo I
p
mf
f scherz.
f
f
p quieto
poco a poco string. cresc.
Presto
rit.
dolce
lunga
p
fz
ffz

SYMPHONY III, in D major

Edited by E. Prout

JOHANN SEBASTIAN BACH



a) *The lower fingering is the better, the upper is for small hands.*

b) *This note must be struck by the left hand, and then taken by the right, without striking it again.*

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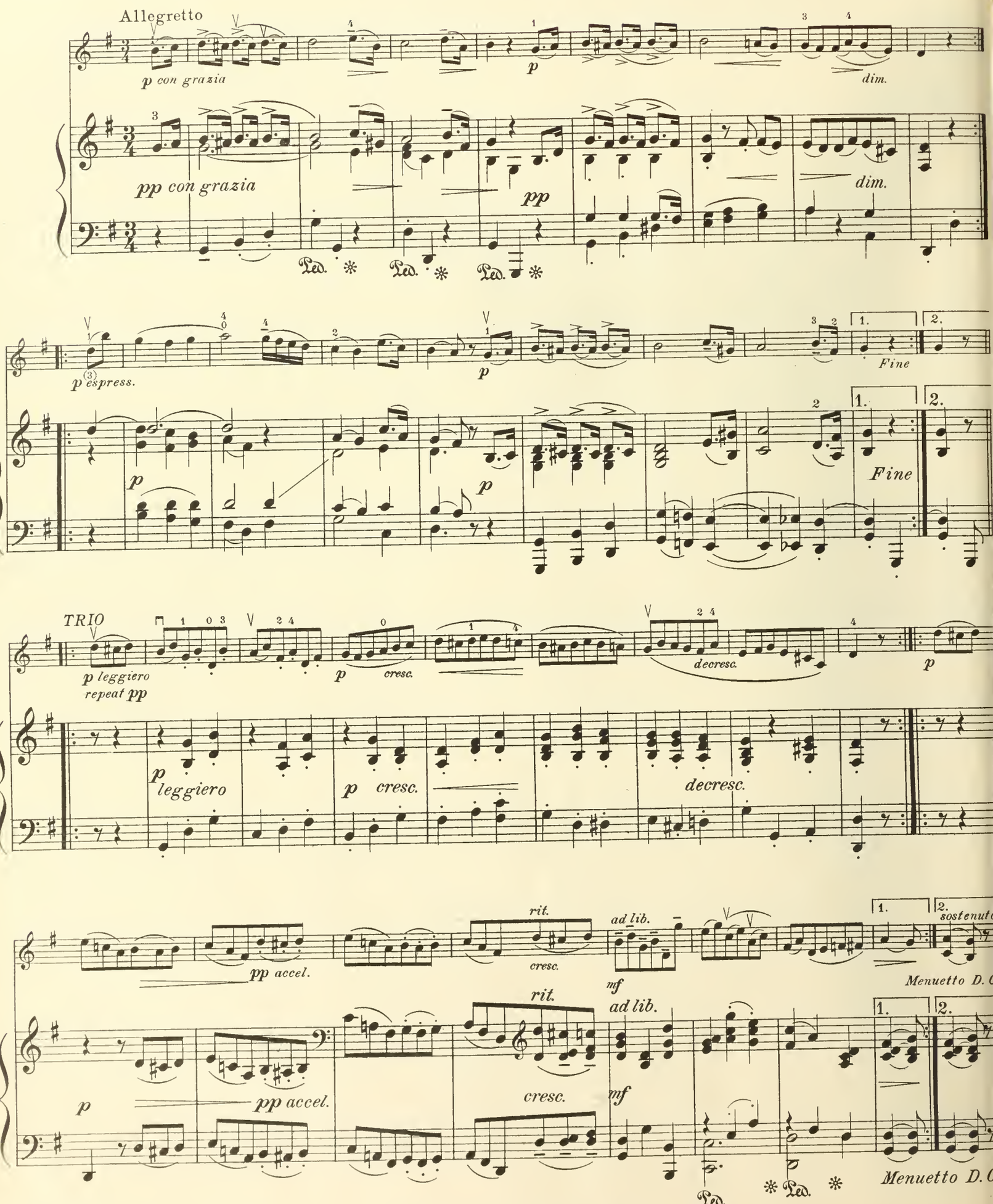
MINUET

Arranged by Franz C. Bornschein

LUDWIG van BEETHOVEN
1770-1827



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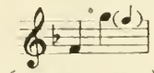
To Madame Johanna Gadski

OFF TO THE KINGDOM OF DREAMS

A LULLABY

W. P. G.

HOWARD C. GILMOUR



(Original Key)

Tranquillo

p

Come then, my ba - by, let's board our ship And sail to that far a - way
Come then, my ba - by, let's sail far a - way, Far, far a - way o'er the

land, Where all the chil - dren from oth - er lands go, The In - dian, the Jap, and the wee Es - qui - mo.
seas, Off to the place where the babes un - der - stand Things that they don't in the wide a - wake land;

ten.

col voce

Off to the land where they gath - er each night, And play till the sun comes a - gain,
Off to the place where their wish - es come true, And ev - 'ry - thing is as it seems,

cresc. *poco rit.*

Car - ried a - long on the lul - la - by breeze Off to their cas - tles in Spain.
Sail - ing a - long o'er the o - cean of sleep, Off to the king - dom of dreams.

mp *cresc.* *poco rit.* *p a tempo*

1. 2.

pp *ppp*

Ped.

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To Cecilia

ONCE ONLY, LOVE

RICHARD WATSON GILDER

WINTTER WATTS

Moderato

PIANO

p

rit.

con Pedale

p *ten.*

Once on-ly, Love, may love's sweet song be sung; But once, Love, at our feet love's flow'r is flung,

pp a tempo *p colla voce*

mf *mp* *poco rit.*

Once, Love, once on-ly, Love, can we be young; Once on-ly, Love, may love's sweet song be sung;

mf *mp* *poco rit.*

mf a tempo cresc. *f with warmth*

But once, Love, at or feet love's flow'r is flung; Say shall we love, dear Love, or shall we hate?

a tempo

mf *cresc.* *f* *sf*

mp rit. *poco agitato* *mp*

Say shall we love or shall we hate? Once on-ly

8

p *rit.* *p* *p a tempo* *sfp*

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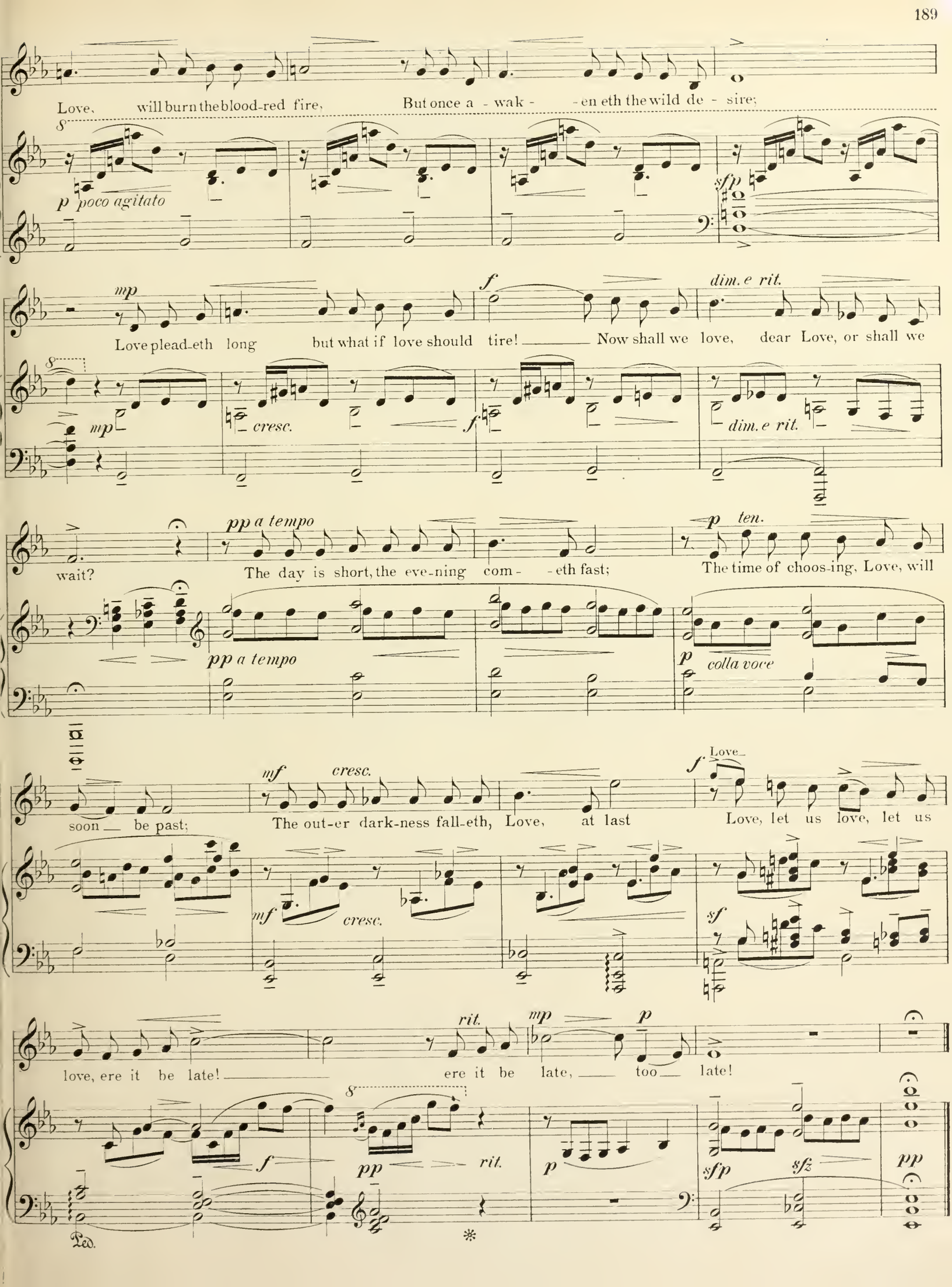
Love, will burn the blood-red fire, But once a - wak - - en eth the wild de - sire;
p poco agitato
sfp
mp
Love plead-eth long but what if love should tire! Now shall we love, dear Love, or shall we
f
dim. e rit.
cresc.
wait?
pp a tempo
The day is short, the eve-ning com - - eth fast;
p ten.
The time of choos-ing, Love, will
colla voce
soon be past;
mf cresc.
The out-er dark-ness fall-eth, Love, at last
Love
Love, let us love, let us
love, ere it be late!
rit.
mp
ere it be late, too late!
sfz
Ped.

To my brother James

SEND OUT THY LIGHT

Psalm XLIII: 1, 2, 3, 4

ALFRED WOOLER

(Original Key, B minor)

Moderato (♩= 88)

cresc. *f* *ff* *rit.* *mf cresc.*

mf Quasi Recit. *f*

Judge me, O God, and plead my cause, and plead my

ff *mf a tempo* *cresc.* *f*

rit.

cause a-gainst an un-god-ly na-tion.

rit. *rit.* *f a tempo*

mp con espress. *cresc.* *f* *poco rit.* *f a tempo*

Oh, de-liv-er me, de-liv-er me from the de-ceit-ful and un-just men. For

(♩=72)

mp *a tempo* *cresc.* *mf* *poco rit.* *f a tempo*

mf *mp*

Thou art the God of my strength: Why dost Thou cast me off? Why go I mourn-ing be-

mf *mp*

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Moderato

mf *rit.* *mf*

cause of the op-pres-sion of the en - e - my? Oh, send out Thy

mf *rit.* *f* *a tempo* *rit.* *a tempo* (♩=88) *mf*

light, Thy light and Thy truth; let them lead me; let them bring me un-to Thy ho - ly hill. Oh,

poco rit. *poco rit.*

f a tempo *ff* *rit.*

send out Thy light, Thy light and Thy truth; let them lead me, let them bring me to Thy ho - - ly hill.

a tempo *f* *ff* *rit.*

mp *Quasi Recit.* *cresc.* *mf*

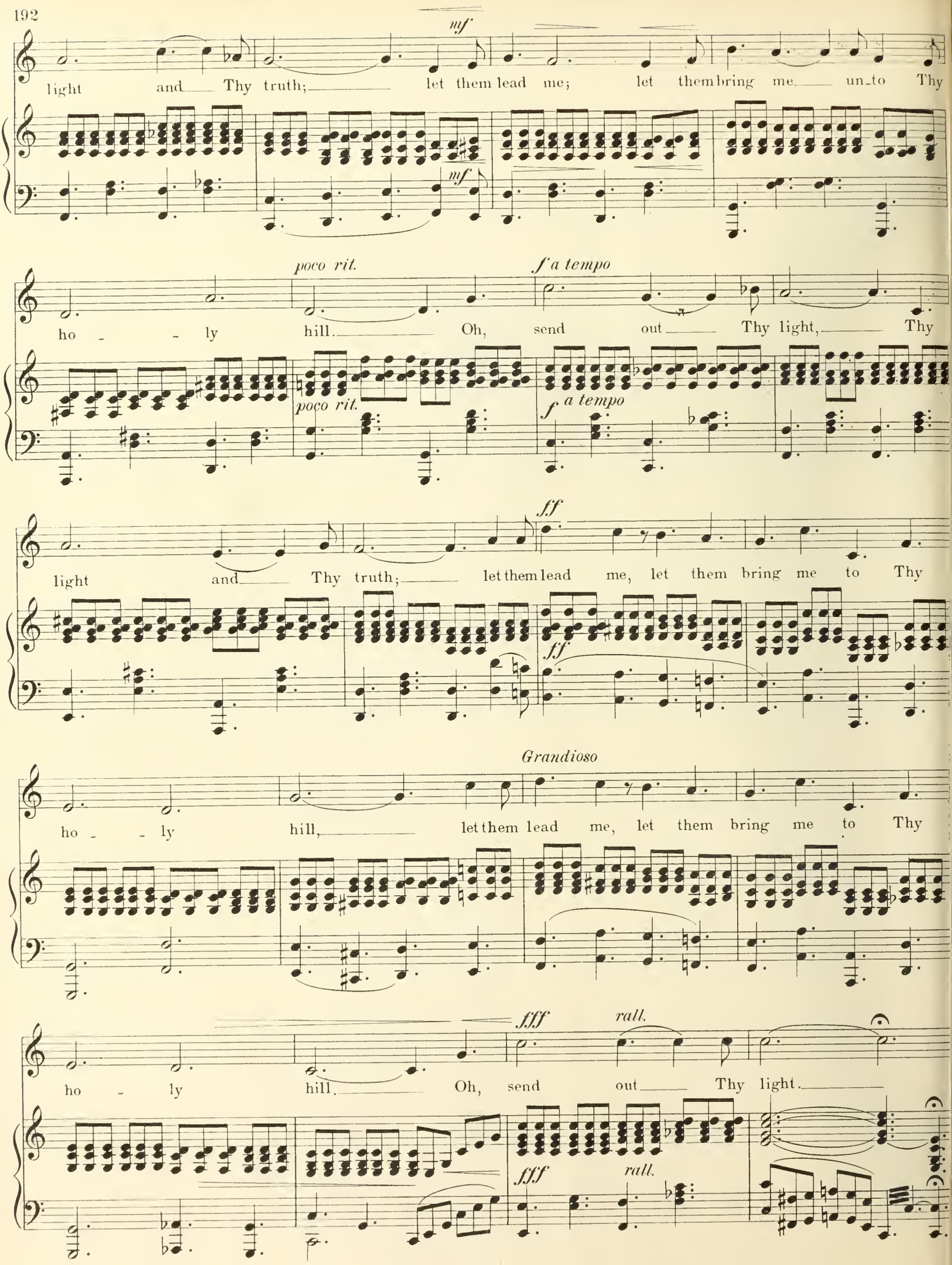
Then will I go un-to the al - tar of God, then will I go un-to the al - tar of God, un-to

(♩=96) *mp* *a tempo* *cresc.* *mf*

poco rit. *molto rit.* Maestoso

God, my ex-ceed-ing joy. Oh, send out Thy light, Thy

poco rit. *molto rit.* *f*


mf
light and Thy truth; let them lead me; let them bring me un-to Thy
mf
poco rit.
f a tempo
ho - - ly hill. Oh, send out Thy light, Thy
poco rit.
f a tempo
ff
light and Thy truth; let them lead me, let them bring me to Thy
ff
Grandioso
ho - - ly hill, let them lead me, let them bring me to Thy
fff rall.
ho - ly hill. Oh, send out Thy light.
fff rall.

The SINGER and HIS ART

CONSCIOUS CONTROL OF THE DIAPHRAGM FOR SINGERS

BY M. LOUISE BAUM

ARTISTIC breathing, as it is sometimes called, is different from the so-called natural breathing, or the habits of the average untrained human being; but this is because few persons breathe correctly without training. As in piano playing, the hands have to be trained until the left is approximately as useful as the right, and as all the fingers have to approach a common standard of free action, so the various breathing processes have to be developed and equalized in the singer by right training. The point most often overlooked by teachers is, however, the conscious control of the diaphragm. The action of this muscle may be consciously differentiated from all the other activities concerned in breathing, and when this is done the singer has what feels like a single point of control by which all the other actions are regulated.

Various shibboleths have in times past pointed to the particular breathing fad of various teachers —such as the "fixed high chest," "intercostal breathing" and "diaphragmatic" or "abdominal." In reality all the activities hinted in these words should have their right proportion of use in a fully developed breathing power.

The very first lesson a pupil should have in breathing is to take quiet, normal breaths while consciously freeing or relaxing the jaw, tongue, and throat. As the runner sets his jaw in his effort to make his legs go, or as the child, over his pot hooks, twists his tongue or his lips along with the painful movements of his pen, so the singing pupil tightens his throat, jaw, and tongue when he is striving to gain control of his breathing apparatus, and so lays up months of anxious undoing for himself. Therefore, to establish a habit of freedom in these parts during the process of inhalation is of the greatest importance.

The old-fashioned method of teaching a yawn for the correct singing position no doubt looked to the quick relaxing of all the throat parts after the tension of the yawn. It is said that the secret of jiu-jitsu, the Japanese wrestling science, is this of practically instantaneous action, which is secured by the swift transition from extreme tension to entire relaxation. At first the pupil need think only of dropping the jaw, as if it were heavy, and to become conscious of the loosening of the throat and tongue, perhaps until a yawn naturally follows, in muscular reaction from the relaxation. He may practise turning the head slowly from left to right while inhaling easily, the throat feeling "loose" inside.

Correct bodily poise is the real secret of right breathing. We breathe wrongly because the various parts do not have free action. The sagging chest is the worst enemy to right breathing, with the attendant thrusting out of the abdomen. Now to hold the chest properly high is not done by throwing the shoulders stiffly back, but by deliberately lifting the chest by its own system of muscles.

There is no better exercise for this than one which a famous teacher of Paris gives to all his students. Standing on the balls of the feet, let the arms be held with elbows bent and nearly touching in front of the breast bone. The hands meet in front of the face with fists closed. The fists push up toward the ceiling steadily and firmly, the elbows keeping together as long as possible and the forearms and hands parallel with the face—that is, always *perpendicularly*, not at an angle. When the arms are at last straightened out to full length the hands are still together directly over a point three or four inches in front of the nose, where they started. Now the hands must open, back to back, and push directly away from each other, right and left, then firmly downward in a circle, keeping the arms always at full length till they point toward the floor. Then the hands are brought up again to the original position before the nose, ready to repeat the exercise. When it is well mastered it may be practised steadily, without break or hesitation, again and again. The chief thing to observe is that the arms reach their full length and that the circle described by the hands lies in front of the body. The arms must not be thrown back.

The effect of this exercise, when properly done, is to lift the chest into place. One feels as if all pulled up out of one's belt. The abdomen is flattened and the ribs expand sideways. This should be practised without thinking of the breath. But the thought of keeping jaw and throat relaxed should be continued.

Now one is ready to learn a conscious control of the diaphragm, which may be called the air brake of the whole breathing process, controlling it, and keeping any part of the expiration from becoming too strong.

Standing on the balls of the feet, easily, with the chest in the high, easy position, the abdomen normally flat and the lungs normally full, touch the body lightly with the finger tips, just below where the ribs come together at the lower end of the breast bone. This point is where the "wind" may be knocked out of one by a sharp blow. It is the spot where the conscious differentiation of the diaphragm action may be felt. Let us call it X.

With the lips together, as if sipping air through a whistling mouth, let a tiny bubble of air be drawn in and pushed out, delicately and softly at first. This should be felt as a slight throbbing or pulse at X, the point below the breast bone. If this spring of the diaphragm is not felt here, let the pupil imagine that he is holding in his lips the mouthpiece of a toy balloon. The balloon is fully extended and through the slender tube he draws in a bubble of air and then pushes it back at once into the extended balloon, outside his lips, drawing it in and out, gently but quickly. If the little pulse of breath is not felt at the diaphragm by this process there is a third device to try.

Let the pupil take a full breath freely, then let it go in a round "oh" whispered through the rounded lips and suddenly turned into a sharp "oo" (as in "boot") by puckering the lips tight as if to whistle and pushing hard, with the thought of making the "oo" sound very intense and sudden. This will almost always give the pupil the sensation of the diaphragm spring at the point X. The exercise sounds like a whispered "oh—who," The "oo" or "who" is short and sharp, the "oh" rather long.

The great point is to gain this action of the diaphragm while the chest and abdomen remain quiet. At first the chest will rise and fall with the breath. Let the other hand touch the upper chest lightly to make sure that it is still. If the amount of breath handled in this way is kept very small at first, the chest and abdomen may be kept quiet. Later on the action becomes sharper and stronger, until one can flutter the breath in and out at X in quick, sharp impulses, while the chest and abdomen remain firm. In time one can even round out the soft part of the body just at the place—a spot perhaps as large as half the palm of the hand.

Care must be had always that the throat and jaw do not stiffen.

When this conscious control of the diaphragm is gained one may take plenty of breath and sustain tones by only the simple, quick thought of pressing out—and perhaps slightly down—at the point named X. Most pupils find that to think they are holding this soft part out without relaxing at all during singing is most effective. Of course, there will come relaxation as the breath is used up, but the mental impression on the pupil's part is that he is not letting go this firm and delicate touch, *from within*, upon the point named X. This seems to steady all the interplay of muscular action and to keep that *poise* of breath which the old Italian masters so insisted upon. Singers who have learned only to take big breaths by sustaining the side expansion of the ribs in thought, find that when they start to sing this soft part at X begins at once to cave in. Now let this part be kept firm and all the rest of the action goes on naturally. It feels as if all the other muscles interact with just the right amount of holding and yielding when this central sense of control is gained.

VOICE ESSENTIALS IN SONG AND SPEECH

BY W. WOOLLEY

(The following helpful hints on singing are taken from a report of an address by Mr. Woolley at a conference of choirmasters in England and published by the London *Musical Herald.*)

THE ability to produce a pure, sustained tone is the basis of all singing. "Speech long drawn out" was what Sims Reeves called it. Without sostenuto there can be no real expression, no good phrasing, no fine shading.

A criterion of good voice production is the apparent ease by which it is produced. Its characteristics are smoothness, roundness, brightness, fulness, and firmness. That should be the normal tone. The singer will have a sensation of the whole body taking part in the act—a feeling that the tone strongly vibrates in the chest and in the head, the throat

being, as it were, a channel through which the vocal stream flows unimpeded.

Over-inflation of the lungs makes control of the breath very difficult. It is not so much the quantity we take, as the way we take and control it. As a foundation, the lateral costal or rib breathing method is best. The so-called panting exercise is a good one to commence with. In that way the muscles at the bottom of the breast-bone are vigorously exercised.

The voice should have resonance—that is, the intrinsic tones of the voice need amplifying by sympathetic vibration of the chest, which happens when the voice is allowed to rest on the chest, and the tones need beautifying by *allowing* the tone to vibrate in the head—I say "allowing" because that is the singer's sensation.

Good voice means good vowels. Vowels are the tone carriers; they should be pure and clearly differentiated, while being unified in tone quality. It is a mistake to condemn *oo* and *ah* as some teachers do; the fault is not in the particular vowel, but in the way of using it. Good tone will be independent of any vowel if conditions are right.

Consonants interrupt the tone, but this interruption will be small if the articulation is sharp and light at the tip of the tongue and lips, so that the vowel is preserved in quantity and quality. Bad enunciation spoils the tone; it makes a splash instead of a neat finish to a vowel; it pulls the tone column from the roof of the mouth. Bad enunciation will cause scooping, especially on some consonants. Consonant practice can be obtained by taking the phonetic order of the consonants and tacking the vowels on to them, thus *too-toh-tah-tai-tee, doo-doh-dah-dai-dee,* etc.

The whole secret of good enunciation is in the perfect flexibility of the throat muscles, the jaw hanging loose and forward, and the articulation being light and sharp at the tip of the tongue and lips. It is in pronouncing with the throat and jaw stiff that so many throat troubles are caused.

The voice must be expressive. Mechanical and technical details alone will not make a singer; but the more perfect they are, the more freedom there will be for real expression. Singers need to give much attention to the character of the words and phrases and to the atmosphere of the piece as a whole. There will be no real success without the ability to give the right coloring to a song.

Colorless singers sing with what is termed white voice, and it does not matter much what the words are about; the alphabet or multiplication table would do just as well. With the same kind of voice they will sing about the birds in spring, the golden summer sun, the sombre autumn, rainy days, smiles and tears, joy and sorrow. When a singer possesses this color or tone character the appropriate shade will be given to the voice to suit the sentiment of the words. This requires a dramatic nature and a vivid imagination. The most beautiful tone will fail unless it expresses some definite thought or feeling. Besides voice culture there must be soul culture. The sister arts of poetry and painting should be studied as well as nature in her varied moods.

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VOCAL CONTRADICTIONS

BY GURDON A. FORY

I SUPPOSE that no art, certainly no science, is so indefinite as the art of voice building—so intangible, so vague, so elusive when we try to fit it to hard and fast rules or try to deduce unvarying rules from it. I know that some will say this is not true. I believe that many think they have discovered and formulated definite and unvarying rules—that they have "the only right way" at last, and that all other methods are wrong.

In my student days—I mean while I was preparing to teach, for I still consider myself a student—I visited the studios of many well-known, reliable and famous vocal teachers. I talked with them of methods; I heard them give lessons in which were brought out their ideas and their pet theories in regard to the action and control of the vocal organs and the placing of tones. I read widely of reliable standard works on the voice, and am still reading. I talked with singers who did not teach and with teachers who did not sing. I have yet to find any two singers or teachers or writers who agree.

The different viewpoints that I have thus obtained I have found of great value in my teaching. By steering carefully through the maze of contradictions which they present I can find, somewhere, something to fit each individual voice that I am privileged to handle. Yet, in my student days, I often found myself in a hopeless tangle and on the verge of despairing that there was a way out.

First of all there is the breath. I will mention three men well known in American music with whom I talked about breathing. One, a famous old dramatic tenor who toured the country years ago with Seidl's orchestra, teaches purely abdominal breathing—expansion only *at the waist* and *below.* He has many splendid singers among his pupils. Of some of them you have all heard. Another, an old baritone of prominence and the creator of one of the most famous and favorite rôles in all opera, taught breathing from the diaphragm alone. Two, at least, of his pupils are world famous. Another, a famous bass-baritone and a favorite oratorio and concert singer, teaches the high chest breathing. And *his* pupils are well and widely known. So much for the breath! How is one to choose? Bouhy's advice is, "Breathe naturally; think nothing of it." About breathing he says nothing further than this to his pupils. He is right, of course. But many must be *taught* to "breathe naturally."

Then there is the throat. "Leave it open as in taking deep breath," say some. "Close it for a glottis stroke," say others. Which shall we do?

Here is the tongue. One says, "Keep the tip below the lower front teeth." Another says, "Depress the root and *raise* the tip." One says, "Flatten the tongue"; another, "Hollow the middle." One says, "Let the tongue absolutely alone"; another, "Hold it down with a spoon." Have you heard each of these ideas advocated? I have.

Here is the jaw. "Leave it quiet," says one; "Keep it in motion as if chewing," says another.

And the mouth! Of two teachers almost next door to each other in the same studio building one told me to open wide on the high tones, the other laughed at me for doing it, and said the sound would get out through the face. Of the lips Parisotti says, "Hold them projecting out away from the teeth"; another says, "Draw them tight over the teeth." Shakespeare demands a smile from start to finish; Marchesi forbids it.

Parisotti would have you hold the soft palate down on the high tones by depressing the nostrils. Brown and Behnke's book says that it does and should come up; Lilli Lehmann's book says it rises and must be held up. Parisotti encourages to "hum," while Lamperti warns us to avoid it.

Now, why have I thrown this jumble of ideas together? And what is to be learned from it in regard to the action of the vocal organs? Simply that *nobody knows.* Discussion and contradiction are at once silenced by definite and concrete knowledge. We know that two and two are four; no one contradicts it. We know that water runs down hill; no one denies it. But about the natural and correct action of the vocal organs *we do not know.*

True, we can look into the singer's mouth, if he opens it wide enough, and with the laryngoscope we may even look into his throat. But the position favorable to such examination is not a natural but a strained one, and the action cannot, in consequence, be natural and unstrained. If such examination can be relied upon then why the contradictions between observers?

True, we can have the singer describe the sensations of vocal adjustment, but can he describe accurately what he feels but vaguely, and does not see at all? And do any two have the same sensations and, if they had, would they describe them in the same way? And can organs, whose action is normally unconscious, act naturally under the surveillance of the conscious mind? And do the organs act the same in each singer? Do not the various tone qualities which various individuals have in mind have much to do with the varied and dissimilar and seemingly contradictory action of the organs in different voices? Assuredly. And until each and every singer and teacher has come to the same ideas in regard to the quality and placement of each and every tone in the compass of the human voice these contradictions will exist. And such a sameness as this would mean I cannot think of as at all desirable.

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A CHAT WITH LOUISE HOMER

FROM various clippings giving experiences in the career of Mme. Homer, we select the following, which have much interest for young singers.

Speaking of her choice of a career, she recounts the following incident:

"One night—it was before we were married—Mr. Homer took me to my first performance of grand opera. The opera was *Faust,* the company from the Metropolitan in New York. I felt transported into Paradise. To me it seemed another world. Emma Eames and the two De Reszkes were on the stage. While I listened, it was like the opening of a new universe, and the purpose of the human voice seemed revealed as if in a vision."

Later on she went to Paris with her husband, and there, after one year and a half of hard study, she was ready for her dêbut, which she made at Vichy.

While Mme. Homer was in Paris, preparing for her career in grand opera, she took daily lessons in singing; to judge from what she says concerning her own training, she would advise no one to study in haste. The singer says:

"I had my first years of study in America and only a year and a half in Paris. In the latter city I had the good fortune to study under a truly great master, the late Fidele Koenig, to whom I feel a deep and lasting gratitude for his wise and devoted guidance and help.

"I took daily lessons in singing, and I think it exceedingly important that a singer should do this, in order to work under the master's close direction—as much with him as possible, as little away from him as he thinks advisable. I had also another great master, Paul Lhérie, the most famous singing actor of his time in France. With him I had three lessons a week; I had three lessons a week in French diction with the well-known Yersin sisters.

"Knowledge of French, German and Italian is essential to an opera singer, and absolutely correct diction should be acquired under teachers familiar with the standards of European opera houses. Such teachers can be found here, and the study of languages and diction should be begun as soon as the voice work. Facility in singing in all languages is a great advantage; otherwise, the artist's repertoire is limited to the favorable language only, or her interpretation is hampered by difficulty of diction."

Young singers, who aspire to succeed in concert and opera, will be interested in the advice which Mme. Homer offers.

"One great truth," says Mme. Homer, "I gathered from my own experience. It is that a singer cannot be too thoroughly prepared for opportunity when it comes. Delay is often defeat. An unforeseen engagement or a sudden request to sing a rôle

should find the singer ready. It is a fatal error not to learn a rôle thoroughly, unless assured of a representation. This may be demanded unexpectedly, and too much stress cannot be put upon the crucial importance of knowing a rôle, absolutely, before attempting to sing it before an audience. It is a question of victory or defeat, and no amount of preparation against defeat can be too great. It is by grasping each single opportunity to rise to the possibilites of her rôles that the reputation of an artist is fashioned.

"All rôles should be studied with the exact traditional interpretation of the best opera houses as regards tempo and so on. It is better not to know a rôle at all than to learn it wrong; and it is better not to study languages until they can be acquired correctly. There is no greater help to a student than to listen to and study carefully the best singers and great artists."

FACIAL EXPRESSION IN SINGING

BY MME. LUISA TETRAZZINI

The mouth in singing should always smile slightly. This slight smile at once relaxes the lips, allowing them free play for the words which they and the tongue must form, and also gives the singer a slight sensation of uplift necessary for singing. It is impossible to sing well when mentally depressed or even physically slightly indisposed. Unless one has complete control over the entire vocal apparatus, and unless one can simulate a smile one does not feel, the voice will lack some of its resonant quality, particularly in the upper notes, where the smiling position of the mouth adjusts the throat and air passages for the emission of light tones.

The lips are of the greatest aid in shaping and shading the tones. Wagnerian singers, for instance, who employ trumpet-like notes in certain passages, are often seen shaping their lips like the mouthpiece of a trumpet, with a somewhat square opening, the lips protruding. However, this can be practised only after perfect relaxation of jaw and control of the tongue have been accomplished. A singer's mouth must always look pleasant, not only because it creates a disagreeable impression on the audience to see a crooked and contorted mouth, but also because natural and correct voice production requires a mouth shaped almost into a smile.

Too wide a smile often accompanies what is called "the white voice." This is a voice production where a head resonance alone is employed without sufficient of the *appoggio* or enough of the mouth resonance to give the tone a vital quality. This "white voice" should be thoroughly understood, and is one of the many shades of tone a singer can use at times, just as the impressionist uses various unusual colors to produce certain atmospheric effects. An entire voice production on these colorless lines, however, would always lack the brilliancy and the vitality which inspire enthusiasm.

One of the compensations of the "white voice" singer is the fact that she usually possesses a perfect diction. The voice itself is thrust into the head cavities and not allowed to vibrate in the face and mouth, and gives ample room for the formation of vowels and consonants. And the singer with this voice production usually concentrates her entire attention on diction. The cure of this tone emission is, first of all, the cultivation of the breath-prop; then attacking the vowel sound *oo* in the medium voice, which requires a low position of the larynx; and exercises on the ascending scale until the higher notes have been brought down, as it were, and gain some of the body and support of the lower notes without losing their qualities.

The singer's expression must concern itself chiefly with the play of emotion around the eyes. eyebrows, and forehead. You have no idea how much expression you can get out of your eyebrows, for instance, until you study the question and learn by experiment that a complete emotional scale can be symbolized outwardly in the movements of the eyelids and eyebrows. A very drooping eyebrow is expressive of fatigue, either physical or mental. This lowered eyelid is the aspect we see about us most of the time, particularly on people past their first youth. As it shows a lack of interest, it is not a favorite expression of actors, and is only employed where the rôle makes it necessary. Increasing anxiety is depicted by slanting the eyebrows obliquely in a downward line toward the nose. Concentrated attention draws the eyebrows together over the bridge of the nose, while furtiveness widens the space again without elevating the eyebrows. In the eyebrows alone you can depict mockery, every stage of anxiety or pain, astonishment, ecstasy, terror, suffering, fury, and admiration, besides all the subtle tones between.—*Musical Record.*

THE LOST VOCAL ART

[One of the latest books on the subject of singing bears the above title, to which the author, Mr. W. Warren Shaw, of Philadelphia, has added "and its restoration," wherein lies the real value of the work. Criticism to be helpful must be constructive as well as destructive; to tell us that the true vocal art has been lost is to fill us with dismay; to tell us how that lost art may be restored is to offer us ground for hope. We have made a few quotations from this book which contains many paragraphs of value and interest to the vocalist. It is published by the J. B. Lippincott Co., Philadelphia. Price $1.50 net.—The Editor.]

The value of the old school was in the teaching, which incidentally brought about correct adjustment of the parts involved. Empirical instruction, that is, instruction given in the light of observations of phenomena as they occurred, was the general method, if it can be so called.

The empirical system of the old school was effective in obtaining good results, and had the old school been fortified and made impregnable by its reduction to scientific principles, instead of ignoring the true import of the meaning intended, all would have been well.

Physiology and anatomy have nothing whatever to do with correct synthesis of voice production, except to define what can be done and what cannot be done without producing physically injurious results.

Psychology as applied to the art of singing includes a sense of physical activities, as well as divine idealism and conception. It is the first factor for consideration in training the voice, because mental conception of some kind should always precede execution.

Ideally singing is musical vocal expression, and the criticism of song today, generally speaking, is that it is not this. . . . It has degenerated into attempts to make tones in accordance with some method for inducing quantity, resulting for the most part in noises loud and strident.

The quality (of voice) is dependent not only on physical environment, but on the soulful animus, the creative faculty in the imagination; in short, on the condition of the mind.

No man or woman can wilfully hold back or push the breath, and at the same time sing with spontaneity, naturalness, or soulful expression. . . . All attempts to control the breath or tone at the diaphragm are suicidal. . . . When correct habits of breathing are formed, the singing should be as subconscious as the vital or living breath.

When one *expands* to breathe he finds it no longer necessary consciously to hold back the breath in expiration. Technical skill in singing comes from practice the same as is the case with other instruments—for the human voice may be considered as an instrument, but practice does not always make perfect. . . . It is the kind of practice rather than the number of hours which determines the result.

The old masters and singers were fully aware of the fact that the singer is at first incapable of correctly estimating the value of his own voice as to the quantity or quality, hence the entire dependence of the singer upon the judgment of the master. By constant attention to the advice of the master, the singer's ear was educated to the recognition of both good and bad effects. The power of discrimination in the effect of their own voices was thus established. Coincidentally, familiarity with the physical effect upon the singer himself during the production of his own voice.

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CHILDREN'S WORK IN MUSIC

CONDUCTED BY HELENA MAGUIRE

IDEA FOR A MARCH RECITAL

MARCH was, in the old days, the great month for "first performances," and an interesting recital might be given with the thought of bringing back again, in retrospect, those great "first nights," and the scenes connected with them, of which we read in the lives of the composers.

There are six which could be used with very good results:

Bellini's *La Sonnambula,* at Milan, March 6, 1831.

Verdi's *La Traviata,* at Venice, March 6, 1853.

Verdi's *Ernani,* at Venice, March 9, 1844.

Haydn's *Creation,* at Vienna, March 19, 1799.

Handel's *Messiah* at London, March 23, 1743.

Gounod's *Faust,* at Paris, March 19, 1859.

The overtures of all of these may be obtained, arranged for four hands; there are many pianoforte arrangements of each for solo, and a judicious selection of vocal numbers, together with readings describing the actual first nights (with some tableaux if possible) would make up a program both interesting and "different."

HELENA MAGUIRE.

ESSAYS ON GREAT COMPOSERS BY THE LITTLE CHILDREN

BY HELEN J. PHYFE

A COMPOSITION ON MUSCIAL FACTS

SOME of the greatest and oldest composers are Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Chopin, Wagner, Gounod, Liszt, and Paderewski.

Bach's parents died when he was young. He then went to live with his brother. Every moonlight night he would go up in the garret, and copy his brother's music. When his brother found out about this he burned up all that had been copied. Bach died blind.

Handel's father did not want him to study the piano. One day Handel played for the Duke. The Duke told the father that he must learn to play. Later he became the court musician and composed water music for King George. He composed the great *Messiah* in twenty-four days.

Gluck was the first great opera composer. He put Greek fables to music, and also introduced the big drum into the orchestra.

Haydn, Mozart, and Beethoven were the three greatest sonata composers. Haydn became a court musician.

Mozart played the piano when he was three years old, and composed when he was five. He and his sister played before the Queen, and received many costly gifts. He composed a requiem which was sung to him just before he died.

Beethoven was the greatest of all composers. He composed out in the woods. He was the greatest sonata writer.

Schubert was the first and greatest song writer. He composed over 600 songs, and also set many poems to music.

Mendelssohn composed the great *Elijah,* an oratorio.

Chopin composed by improvising.

Wagner composed eleven operas: *Lohengrin, The Flying Dutchman, Parsifal,* etc. He took legends, put them in verses, and then set them to music.

Gounod would imitate street sounds in playing. He wrote *Faust.*

Liszt was a great friend of Wagner's and helped him greatly in financial matters.

Liszt gave many lessons to poor people free. Therefore he had many friends.

Dr. Samuel F. Smith, of Newton, Mass., was the author of *America.*

Verdi was a great Italian opera composer.

I study the Leschetizky method, which means a steel hand and a loose wrist.

WHICH INSTRUMENT?

BY LAURA ROUNTREE SMITH

I love the pleasant violin,
And tinkle of guitar,
And think the mandolin and flute
And zither are sweeter far;
I like the harp and banjo, too,
But think in days to come,
I'll let you learn these instruments,
And I will beat the drum!

JUMBLED SYLLABLES

BY JESSICA MOORE

A GAME that will both test and greatly improve one's hearing, a sense that cannot be too strongly developed in a student of music, is played as follows:

One of the guests is requested to wait in an adjoining hall or room until called. The leader then selects the name of some celebrated musician, for example, Frederic Chopin, and gives to each person playing a syllable from his name; to the first chair he gives *Fred,* to the second *er,* to the third *ic,* to the fourth *Cho,* and to the fifth *pin.*

The person outside is then invited in, and at the leader's signal, "Attention 1-2-3!" each person exclaims simultaneously the syllable the leader has given him (or her). The result will be, of course, a jumble of meaningless sounds, but the person who is "It" must endeavor to dissect these sounds and by putting them together find the name of the musician who has been in this manner disguised.

Should the guess prove to be correct he takes the seat of the person whose syllable had given him the cue to work upon, but, in the event of failure, he must return to the ante-room for another try.

The one guessing the most names correctly is the winner.

Syllables may also be divided equally among the guests. For instance, there are five syllables in Frederic Chopin. Should there be ten people present, numbers one and six may say *Fred,* two and seven *er,* three and eight *ic,* four and nine *Cho,* and five and ten, *pin.* In this way everybody may take part.

ETHEL'S MUSIC LESSONS

BY HARRIETTE BROWER

V

ETHEL IN LONDON

ETHEL, with her parents, stopped, while in London, in a hotel on the Strand, one of the busiest streets in the great city. There was so much to see from the windows that the little girl often stood watching the people passing up and down, the crowded omnibuses, and the roofs and towers in every direction.

Even in the hotel so many things were different from what she had seen before. The people, too, though they spoke English, were different. For one thing, everybody was so polite and ready to wait on her, from the nice elevator man who stood bowing outside the car until everyone was inside, to the dear little bell-boys, who looked like tiny gentlemen, with the rows of gilt buttons on their little coats, and the small round caps set so far on the side of the head that they seemed to hang only on one ear.

Ethel was taken to see many wonderful and beautiful buildings. She walked with awed steps through the great aisles of Westminster

Abbey, the most famous church in the world, heard the choir boys sing, and the great organ sound. She sat with her mother in that part of the church called the "Poet's Corner," and looked up at the monument to Handel, who wrote so many oratorios; and at the beautiful white marble head of Jenny Lind, the famous singer. She was also taken to old St. Paul's church, where she heard more organ music, which rang out so grand and powerful that the whole church seemed to tremble, and Ethel felt as if her whole body throbbed with the music.

One thing Ethel noticed was that everybody seemed to love flowers. People on the street often carried large bunches of them; many houses had windows and doors filled with blossoms, and many parts of the public parks were masses of bloom. One morning her mother took her to the great Covent Garden market, near by, and here Ethel saw more flowers at once than she ever dreamed existed in the world. Roses, pinks, and geraniums of every shade were piled up in huge masses. The flower sellers were so eager for her to buy, and the blossoms only cost a few pennies for a big nosegay, that Ethel came back with her arms full, and also with the determination that when she returned to America, she would try to get more blossoms from her tiny garden plot, to tend it with more loving care, and be sure to keep the weeds out.

Queen Alexandra's Day was called "Wild Rose Day," because everyone wore a wild rose pinned on coat or gown. Pretty girls dressed in white and carrying baskets of the flowers, stood on all the street corners, selling single flowers for a penny, or as many more as the customer would buy; the money received was all for charity. The wild roses were made of muslin, but looked very natural indeed, and had a pin at the back, so they could be easily attached to the dress. Some persons wore a dozen or even more. Ethel kept her flower and took it back to America.

You must not think that Ethel was forgetting her own practice in the excitement of sightseeing. No, indeed. Every morning after breakfast she and her mother did the table exercises together and recited triads and scales. She could now say all the triads of the major and minor scales without making one mistake—a very good record indeed. In the afternoon there was often a little time to devote to reading some interesting book about the composers, or to studying a few measures of a little piece which Ethel was learning by heart. She did this by reciting the notes of one hand and then those for the other hand,—thinking all the while where they were on the keyboard, and how they would sound if she played them. It was quite a short piece, to be sure,—only about a page,—but by trying to think out the notes, Ethel was learning to think music. She wanted to finish the piece and play it for her teacher when she saw her again, for she knew it would please Miss Dudley if she could do it well.

Our little American was taken to many concerts during her stay in London. She heard the great pianist, Paderewski, play in an immense circular concert room, which she was told was called the Albert Hall. It was all very wonderful to think that the softest note could be heard all over the vast space just as distinctly as the loudest. Ethel and her mother went to speak to the famous man afterwards; he smiled down at Ethel very kindly, taking her little hands in his strong, white ones,—telling her to study diligently, so that one day she would become a good musician. She promised to do this, and I am sure she will keep her word.

At each concert Ethel attended she learned something more about music and how to listen to it. The music that had seemed dry and somewhat dull when she first heard it, now was beautiful and full of charm; she began to love it more and more.

Ethel was enjoying herself so thoroughly in London, that she was almost sorry to hear that they were to start on their further travels the following day. What further experiences the summer held for her you shall know in good time.

STARS AND PRACTICE CARDS

If I had not used the practice cards I think I could have practised just as much without them. I like to keep a record in this way, and think it is very interesting.

I do not think I have really worked to win the stars, for I think I could practise just as well without them. In fact, I like to get stars when I really have a good lesson.

Helen Wakelin.

MUSICAL GLASSES

Fashion governed music even in the old days, and sometimes curiously. In 1764 there was a rage in England for the musical glasses. This was in reality a harmonica, an instrument made of glasses, and which, by employing a finger moistened with water, produced what were considered agreeable concords. It is odd to think of the great musical composer Gluck making his bow before the public as a performer on the "glasses" at the Haymarket Theatre. In one of Horace Walpole's letters he writes of this event as "stirring the fashionable world." Mozart and Beethoven both wrote for the "glasses."

WHAT IS "CLASSICAL MUSIC"?

To be classical a musical composition must be written according to the standard rules of art, and with a subject worthy of the setting. It may be very simple, yet it must contain the elements of true musical inspiration. To form a correct judgment as to what is classically good, you must have some knowledge of the laws of music, so you see how necessary the study of harmony is even for those who do not intend to become professional musicians. Music need not be "heavy" to be classical, as so many young folks imagine. The airiest of Bach's gavottes, the shortest of Schubert's *Moment Musicales,* the most brilliant of Mendelssohn's overtures—all these are purely classical as the most ponderous of compositions. It is doing a good theme justice which makes a work classical. It has been said that "to be classical is simply to be grammatical."

A LESSON IN HYMN-TUNE PLAYING

BY ELIZABETH H. DUNHAM

"My music teacher is going to give me special training in hymn playing."

"I don't see what she means by that," said Gladys. "Anybody can play hymns."

"Miss Zeissler doesn't think so. She says very many quite good performers of what people call piano music are failures in playing hymn tunes."

The next day, when Dorothy knocked at the studio door, her teacher said: "Good morning, girlie, I have been thinking that we would commence our hymn lessons today. Yesterday I heard a most inspiring rendition of the grand old tune of *Federal Street,* given by a fine brass band, and that reminded me that we were to give some attention to the execution of hymn tunes. How would you like to begin with this same *Federal Street?*"

"Very much, Miss Zeissler. It looks easy enough. Only one flat; four counts to the measure, and a quarter note the one-count note," said Dorothy, as she seated herself at the piano.

"That was a very good attempt," Miss Zeissler said, as Dorothy finished, "but do you think a listener could have followed four distinct melodies in your quartet?"

"Why no, I suppose not, because there is only one melody and that is the upper part which most people sing."

"I think I shall be obliged to disagree with you, and if you will play the parts separately you will find that each is a simple melody, though the upper or soprano part has more movement, and is consequently more pleasing than either of the other three."

"Why, that is so," Dorothy replied, as she ran through the parts. "Each one is a tune. Listen to me again, please, and I will put them all in. But you see it is more difficult than I thought to look at them all. My piano pieces are so much easier to read because the notes that are to be played at the same time are placed nearer together on the staff, and then, too, there are measures with groups of just single notes for either one hand or the other, and then again, one lost note in a chord doesn't seem to matter much."

"That is all true," said the teacher, "and the reason that one omitted note in a chord is not missed so much in compositions for the piano is because such chords frequently contain duplicates, so that one can be spared. A hymn tune is a vocal composition and is composed of four distinct parts, which may be sung by four voices, though any number of singers may be added to either one or all of the parts, as is the case in congregational singing."

Dorothy's second attempt was more successful because, being of a musical temperament, she could easily supply some notes which could harmonize with the upper part when she was not sure of the written one. As she struck the last chord she laughingly said: "There! I am sure I did not leave any voice behind that time!"

"No," her teacher smilingly replied, "but had you been accompanying singers who were familiar with their parts the result might have been more pleasing had you done so, for the notes which you selected to harmonize with the soprano part formed quite different chords from those which the composer intended to have sung. For instance, in the third bar, the note 'a,' second space, which you played in the alto part would have been quite disconcerting to the singer who would have sung the note below, and also to the bass and tenor, as it caused a dissonant chord. All dissonances are not unpleasant if they occur in proper places. Then again, in the fourth measure, the bass should have sung 'f,' fourth line, but you made it quite impossible by playing 'd.' While the notes which you substituted might harmonize with the upper part, in combination with the others, the result was harsh discord as you will see if you play them together."

"You are certainly right, Miss Zeissler, and I see that hymn playing must be perfectly correct above all things, and I will try once more. You know you often tell me that 'he who rises every time he falls, rises sometime to stay.'"

With determination to avoid all previous faults, Dorothy made sure that she knew each note of the first chord before she struck it and as the next two were like it she grew quite confident, but on the fourth the parts began to separate and she said to herself: "I will be sure of the notes for the left hand, anyway," and down came the keys alone, though soon followed by those of the right hand. In this manner she played on to the end.

"There!" she exclaimed, "not a voice lost nor a false note in any part!"

"I congratulate you upon that measure of success, my dear, and if I were not sure that my pupil had even more courage and persistence than she has already shown, I should refrain from making any more criticisms today, but I am sure that accomplishment to her will never end in vain satisfaction, but will become an incentive to further effort. So, I will ask you to let me play the tune as you have just done."

"Oh, how distressing!" Dorothy cried, after Miss Zeissler had played a few measures. "Did mine really sound like that? The hands seesawing over the keyboard, one trying to catch the other? Please do not go on!"

"Yes, of all the faults of hymn playing, this is, I think, the most distressing. But I am sure, if you will try once more, I can show you how to correct it.

"Let us go slowly. The first three chords you are sure of. Nevertheless, do not hurry them, for you will not be able to recognize the succeeding ones as quickly. While you are playing the familiar notes, look ahead to the unfamiliar chords. Be sure you know every note in the chord before you strike the keys. That is the way! Slow and sure! But do not hurry in this easy place. We must have an even tempo, not helter-skelter, haste and waits, else we shall not have played a tune, but just a number of unrelated chords. Bravo! Now let me show you what wonderful harmony and dignity of form this old tune possesses, and how you will make it sound when you have practised it more. Composed by H. K. Oliver, of Salem, Mass., as long ago as the year 1832, it has borne the test of time. No collection of hymns is quite complete without it."

As Miss Zeissler rose from the piano Dorothy said: "I see the skill in hymn playing is something to be desired."

"Yes, Dorothy, it may be a resource of much usefulness as well as pleasure to yourself and others. The pianist who is an accurate and sympathetic hymn player is always in demand. There are many public occasions on which hymns are sung and a good leader at the piano is a necessity. The person who can play the favorite hymns is a loved member of the family, and a welcome guest in other homes. Remember to play the notes that the composer has indicated, not some others that you think will sound just as well. Let both hands fall simultaneously upon the keys if the respective notes of the chords are intended to be heard together.

"Some time we will talk more about musical punctuation and interpretation of hymn tunes, but if you will perfect yourself along the lines we have discussed this morning, it will be a pleasure to listen to you. Goodbye until next week."

———*———

PUZZLE CORNER

BY NANCY P. MCKIBBIN

NUMERICAL MUSICAL ENIGMAS

I. My whole, a word of nine letters, is a certain succession of musical intervals—(Chromatic.)
My 9, 2, 4, 8, 3, a group of singers—(Choir.)
My 6, 3, 8, 6, one part of an opera—(Aria.)
My 7, 2, 3, 4, 6, 7, an organ used in singing—(Throat.)
My 5, 6, 3, 1, 2, military music—(March.)

II. A word of twelve letters, where music in all its branches, is taught—(Conservatory.)
My 10, 1, 9, 8, 7, 5, a division of the keys of the piano—(Octave.)
My 6, 5, 12, 5, 11, a French opera composer—(Reyer.)
My 1, 2, 6, 3, 5, 9, a musical instrument—(Cornet.)
My 11, 5, 4, 9, a pause or cessation in music—(Rest.)
My 5, 3, 1, 10, 6, 5, a request for repetition—(Encore.)

III. My whole, consists of ten letters, and is a boating song—(Barcarolle.)
My 4, 2, 3, 7, 8, an old form of song—(Carol.)
My 1, 5, 6, a division of musical writing—(Bar.)
My 7, 1, 7, 10, an orchestral instrument—(Oboe.)
My 1, 10, 8, 8 is used to make chimes—(Bell.)

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THE VIOLIN

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STUDY AT HOME

BY RAY G. EDWARDS.

If it were true ten years ago that a music student could perfect himself or herself in the technical and temperamental requirements of art in America, it is even more true today. With the best teachers in every branch of music residing here, and the great opera companies that have been organized in several of our largest cities, where the world-famed singers can be heard, what more is there for the student to pick up in Europe? But Europe, you say, is rich in memories. Yes, many sad memories for thousands of young men who have failed, and thousands of young women who learned of the shady side of life, thousands of miles from home; memories that they would fain forget.

What of the other memories that Europe has to offer our music students? Will the memory that Liszt played in this house, and that Wieniawski lived in that house, and that distinguished musicians ate at this restaurant, add in the least to one's technical attainments, or increase the power of expression? Everyone knows that it will not. To be sure, we must not ignore all sentiment. There is pleasure in visiting the old places of Europe. That, however, can well be reserved for later years, after the student has earned a vacation. Not only is the artist who has won his way to some degree of fame entitled to a rest, but it will be a real pleasure, then, to visit the old country and the former haunts of men who labored and achieved success and fame along the same lines.

But as for hearing good music, grand operas and symphony concerts, nowhere in the world are there greater advantages than right here in America. Why not? Do we not make long engagements with the greatest artists, vocal and instrumental, in the world? Has it escaped your attention that many of the opera stars are Americans? Do you not also know that American teachers in foreign cities draw large classes of American students, because they are the best teachers, and because, speaking one language, they, teacher and student understand each other better?

American concert artists are welcomed in the musical centers of Europe although in Italy they actually tried to boycott American singers, who have no trouble in securing opera engagements in competition with Italian singers. The demand for American music, or shall I not better say, music written by American composers, is so great in Europe that an American music house has been opened in London recently. The catalogs of all the largest music publishers in Germany contain the names of American composers and of cosmopolitan composers who spend as much time, if not more, in America than in Europe.

What shall we say of violin teachers, in particular? Only this: Scores of violinists in our great symphony orchestras, and many of those in the orchestras of Europe, received all their technical training in America. As for temperament, that comes from within the individual, and the only outside power that can help to bring it forth is the inspiration gained from hearing good musicians, such as we have in our native land. One does not have to stand up to his chin in a perfect muck of experience to know a thing. Power of interpretation comes from within, if it is any good at all. Artists "arrive"; their command of self and of the part they play is a matter of unfoldment, and this can take place as well in Illinois as in Italy, as well in Boston as in Berlin, as well in California as in any place in Europe. Everyone knows this if they will gather their mental forces and think about it.

No, there is absolutely no ground for assuming that musicians cannot develop to their full capacity right here at home. And as for opportunity to make good—look over the names of great singers in our grand opera companies, and the membership of our largest orchestras—see the names of Americans, and be proud.

———*———

THE SELECTION OF A VIOLIN FOR SOLO PLAYING

BY FRANK WALDO

By solo playing is meant, in the present connection, the public performance of violin solos in small and large halls with piano, organ, small orchestra, or large orchestra accompaniment.

The demands upon the violin are greater in solo playing than in any other musical forms. The instrument must sing as a voice, and must portray all the emotions of which the violin is capable; there must, too, be adequate power.

Just as in the human voice, it is quality that counts most in a solo violin; but power adds enormously to the value of a solo instrument. These two characteristics are unfortunately so rarely combined in an instrument that a good solo violin is a rarity indeed. Most solo players, however, look upon power as the first requisite, while to the sympathetic listener quality of tone and technic are what distinguish one soloist from another.

Solo violin playing is plainly divided into two sections or departments: The playing of the average soloist in halls of moderate size, seldom seating over 1,000 or 1,200 people; and the playing of the great soloist or virtuoso in large halls, seating from 1,500 to 3,000 or even more persons.

The average soloist plays with piano, organ or small orchestra accompaniment. The small hall in which such concerts are given is well within the "field of hearing" of most good violins. The accompaniment is of such contrast of tone quality, or of such slight volume, that the tone of a really fine violin is not masked except sometimes in playing chords on the lower strings.

The violin that is good for parlor playing has some of the characteristics necessary for solo playing in a small hall; but there must be greater power and volume of tone for solo playing. And that is the reason why good solo violins are not plentiful; because as violin tones become powerful they lose the beautiful quality so effective in parlor and solo playing.

For the finer effects in solo playing old age in a violin is absolutely essential. The more brilliant passages can be given on a fine new violin, although very rapid runs are apt to be blurry; but the deeper and more delicate shades of feeling can best be expressed by the old tone quality.

The exquisite tone quality of the old Italian violins make them the most desired for solo instruments; and it is simply amazing how the apparently thin tone of such instruments carries in a hall of moderate dimensions, so that it seems even louder in the rear of the hall than at the front. The soloist who has become accustomed to the Italian violin tone in his playing will never be satisfied with any other quality. In his desire for power he may try the apparently louder toned violins of French, German, or Tyrolean make; but his critics will complain of the hardness or roughness of his tone and he will be forced to return to his more flexible and smoother toned Italian violin—if he has not been so foolish as to part with it, as is too frequently the case.

I recall one eminent soloist who felt that he wanted more tone, and sold his old Italian instrument whose tone had entranced so many thousands of the best American musical public. A more modern Italian instrument of bigger tone was secured, but the former beautiful tone was gone and in its place a stiff, unsympathetic tone was produced which even the great technic of the player could not endow with the beauty which formerly distinguished his playing.

The lack of carrying power and of pliancy of tone in the new violins is a most serious drawback to their use as solo instruments. Among the old violins the coarseness of the German tone and sharpness of the French tone are accentuated and magnified in the concert hall.

The old English violins come nearer to the Italian tone than do those made in France and Germany, and consequently they serve admirably as solo instruments in small halls—their lack of power preventing their use in large halls. But it may be parenthetically remarked that most of the best old English violins are sold as Italian violins, in America at least. The Italian violins are, then, the solo violins *par excellence;* and they range in value from $400 up. Diligent search among old violins of other nationalities will, however, reveal an occasional instrument that will serve admirably for solo work, and which may be purchased for perhaps a couple of hundred dollars. The only true test of the suitability of a violin for solo work in a hall is to try it under concert conditions; theorizing about it is never safe.

The work of the great violin soloist presents the most exacting demands as regards the instrument employed. Modern social conditions have tended constantly to increase the size of music halls, and the development of musical knowledge and taste has greatly increased the frequency of orchestral accompaniment and made it the background of the violin soloist. The result has been the continued cry for more tone from the solo violin. In fact, the violin which is perhaps at its best in a music hall with 800 or 1,000 in the audience, if played in a big hall holding 2,000 or 3,000 people, its tones are forced to the ut-

most in order to make a satisfactory impression on the great air mass in such an enormous enclosure. And when the tones of the solo violin are riding on the great tone waves of the orchestra a mighty effort on the part of the soloist is necessary to make his instrument heard as it should be.

These extraordinary demands on the solo violin are really too much for the instrument, and not only must the great soloist prepare himself in technic for his work, but he must provide himself with an adequate instrument.

Contrary to the generally prevalent impression, that the great violinist early finds a violin for life and holds on to it, most of the great soloists are constantly changing instruments. There is the constant striving to obtain an instrument that will remedy that inadequacy for a great hall. So that the great artist is constantly hoping that in the last instrument acquired, and which promised great things, he has found a tone that will satisfy him, only to have it dawn upon him more or less gradually that it is still inadequate. Hence the search anew, with successive partial disappointments. So frequent are these changes of instrument, it is impossible for anyone except the most enthusiastic connoisseur to be informed regarding the violin or violins currently played by the great virtuoso violinists. Probably all of them carry two violins with them on their concert tours, and sometimes both instruments are used in one concert, the change being made to suit the composition played.

There is something almost pathetic in the eagerness of the solo violinist to try some instrument that has been recently brought to his personal attention, the glories of which have been heralded to him in enthusiastic terms by players or dealers. He is constantly hoping that there may thus be secured a violin which will satisfy him fully.

Sometimes violins thus presented to the soloist are bought at once without leaving his sight, if the player feels great possibilities in the instrument. And, on the other hand, a violin soloist will become so disappointed in what appears to be his favorite violin that even when on a tour he will sell it when offered a large sum by some musician, collector or dealer who has become enamored of it.

An instance of such disposal of a violin, which occurred a short time ago, comes to mind. A great soloist played in Boston and I was permitted to examine his Strad violin very minutely. A week later, happening to be in another large, but distant, city, I was examining the violin collection of a dealer, when he opened a violin case, and before he could say a word I exclaimed, "Why! that is Mr. Blank's violin!" naming a great soloist. "Yes," the dealer replied, "I have just bought it and received it only yesterday."

The virtuoso soloist requires a big, noble toned violin that will stand tone forcing to the utmost limit of the player's ability. Great carrying power is an absolute requisite. The violin tone must have breadth in order to permit the tone shading that is called for by the various compositions to be performed. It must have the Ra-a-a-a-h tone and not the O-o-o-o tone quality.

The tone must be smooth and sympathetic, for these qualities are just as desirable in public solo playing in a large hall as they are in parlor playing.

Lastly, the tone must be suited to the player's character of playing, for at most times he is using his utmost endeavors to bring out all there is in the musical composition that his own soul can express by means of the violin.

Only the greatest violins can even approximately satisfy the virtuoso violinist. It has been found that the best violins of Stradivari, Guarneri (del Gesu), and Maggini have been found more satisfying for virtuoso solo work than those by any other makers; and the violins of these makers form the great majority of great solo instruments. In fact, so marked is their excellence that the great soloists seldom look outside of this trio of makers for satisfactory instruments. Nevertheless, some of the other makers have occasionally produced a violin which possesses the qualities demanded for solo playing of the highest order, notably some members of the Guadagnini and Gagliano families. Whether violins of Lupot, Pressenda, and Rocca will ever rival those of the great Brescian and Cremona makers, it will take another fifty or hundred years of ripening to demonstrate.

When once a violin has shown its greatness in the hands of a virtuoso, how carefully is it treasured by him and how eagerly is it sought after by some successor in the concert field when its master has laid it aside forever!

The great solo violins change hands at prices ranging from $7,500 to $15,000. And many of them never actually come into the market at all, but the transfer is arranged on a private basis, and it is not known to the public that the violin was for sale until the sale has been effected.

The violin soloist, whether in small hall playing or in large hall concert work, who has a fairly satisfactory instrument, should be extremely cautious about parting with his violin, even though he finds one that apparently suits him better.

In closing, it may be remarked that even the greatest violins may not be equally good for all kinds of solo playing; so that a violinist can frequently select some composition or movement for execution that is especially suitable for his violin.

ARTHUR HARTMANN ON VIEUXTEMPS' FOURTH CONCERTO

(Recently the Editor of THE MUSICIAN received a letter from Arthur Hartmann, the celebrated Hungarian violinist, who, after a stay of several years in the United States, has returned to Paris, where he devotes his time to concert work, composition and teaching. In this letter Mr. Hartmann refers to Vieuxtemps and his own admiration for the composer. We quote from the letter:

"One of the adorations of my life has been Vieuxtemps and what he created for us on the violin.

"There is, unfortunately, only a too great tendency these days to decry Vieuxtemps and to claim that his very music implies what his name is *vieux* (old) *temps* (time).

"As a man, as an artist and an idealist (added to the fact that I am more or less of a musician) who, since early boyhood has played the fourth concerto (Vieuxtemps) hundreds of times in public, the sincerity of my admiration for this work of Vieuxtemps cannot, I believe, be doubted.

"I hope it may also be the means of partly checking the sneers and derision of the very youngest set of violinists who almost disdain to study Vieuxtemps (he who gave us our literature!) not to speak of any longer playing him in public."

In concluding his letter, Mr. Hartmann advises students to take the piano part of the concerto and peruse it note by note, phrase by phrase, up to the point where the solo violin is introduced. Mr. Hartmann's appreciation of the concerto follows.)

HE sits in a room, deeply meditative. Days and nights he has felt the air pregnant with moods, with shyly quivering shades, ecstatic, poetic. He now is enveloped in the mists of religious fervor, expectant, absorbed. One may well say, he is almost formless—a soul without a Being! From out of space infinite, he has caught one note, which he fastens, humbly grateful. From the realms of Love, another note springs to its side, then a third and now the quivering soprano supplicates in the great chorale, magnificent—sublime!

"In the beginning was Chaos," reads the world's history, and thus has this great magician conjured from Space his bouquet of vibrant colors. Now the pizzicati of the double basses, the short, sharp interruptions of the horns and trumpets pulsate warmth and earthly life. The risings, the falls, the almost pitiable attempts to re-establish the Heights of the Gods set in, and soaring mid-air, we soon reach the Climax of Despair. Then the crash, the sob, the relentless sharp pricks of the trumpet, the slow mumblings of the 'celli—the bleeding world looking up to its Creator!

That appeal is at once answered by the delicate clarinet. It sheds its mellow lights, it repeats and lingers caressingly on one note, while it floods the nether worlds with sympathy and fuses into one with the flutes, which are now soaring in the Beatitudes. Again the Benediction of God in the solitudes holds realm. The Purified Human is being carried up—the utter annihilation, evaporation of Being is achieved, the crystallization of Soul-supreme has become Life.

The orchestra has ceased, there is a long pause—we are facing God.

Vieuxtemps, great Poet, *this* is what the opening of the Fourth Concerto means to me. It is after this Introduction, that I tremble at the thought of my worthlessness in taking up the "Word"—in coming through Space and Eternities, bearing a silken thread of Light from the Sun; of Life, frail and timorous.

How wonderful of you to have left us that grand Pause in the "World's Symphony," so we may devoutly look up for the power and get the Divine Touch—that we may reverently take up the skein and weave on, in the marvels of your Creation!

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IMPRESSIONS OF COLERIDGE-TAYLOR'S NEW VIOLIN CONCERTO

BY A. WALTER KRAMER

Someone has remarked—and with right—that though there are new symphonies, overtures, oratorios, sonatas for various instruments by present-day composers, there are scarcely any new violin concertos. And this is to a large extent true.

In recent years we have heard the Sibelius concerto from Maud Powell, the Conus from Kathleen Parlow, the Förster from Jan Kubelik, the Glazounov and John Powell from Efrem Zimbalist. They have been played and their qualities commented upon. No one need fear that critics will ever have to pray that they be spared hearing them twice a week, as one now hears the Max Bruch G minor, for violinists will not want to play them regularly. So they add and detract little from musical development in general and less from violin literature in particular.

Maud Powell has always shown a keen and admirable interest in novelties. It was not surprising then to have her introduce the new concerto in G minor by the late Afro-English composer, Coleridge-Taylor, at her New York recital, October 21, 1913. To be sure she had played the work at the 1912 Norfolk Festival a little more than a year ago, but it had not had a strictly public hearing until the New York performance.

There are doubtless many reasons why Miss Powell likes the work. She plays it as though she is fond of it. To begin with it is inscribed to her and, further, the pathetic demise of the composer at the early age of thirty-seven plays a part, which is not wholly removed from that of a sentimental influence. Miss Powell has taken the concerto with her on tour and played it with several orchestras as well as in recital with piano accompaniment. It is liked by audiences, which is, of course, a determining factor in whether or not an artist continues to play any composition. For, if there is anything rare, rare indeed, as snowstorms in the Tropics, it is an artist who plays a work which he or she believes in, to which an audience does not respond.

The work is cast in three movements: I—*Allegro maestoso;* II—*Andante semplice;* III—*Allegro con brio,* and the form is quite conventional. The opening theme, with its sweep and its squarely-cut harmonies is the most imposing thing in the concerto. It speaks out a definite thought and with considerable conviction. Less distinctive, though happily conceived, is the second theme. In the *Andante* there is melody a-plenty though hardly of a very individual type. The last movement has a dance theme which is clever, but none too original. In fact, no movement suffers from being weighed down with an embarrassment of melodic riches, as do many movements in Schubert where gem after gem of purest melodic loveliness abound.

Far beyond the province of this brief discussion is a detailed accounting of the various themes, their development and the more minute matters of the composition. It must be remarked too, that the work was presented with the orchestral part reduced for the piano.

What seemed of peculiar interest to me was to note how limited was the ability of even so well and favorably known a composer as Coleridge-Taylor to develop themes in sonata form. Best known as a choral composer this weakness has not been so widely recognized. Had he, on the other hand, made his name through sonatas, symphonies, etc., there would have been nothing of this nature to note. If he had a kinship with Dvorák in his harmonic scheme—and many believe he had—he surely shared with Grieg the fatal fault of *repetition* where masters have given us *development* in working their themes. Quite as the great Norwegian gives you a theme in the first movement of any of his sonatas in every imaginable key, instead of actually developing it, so does Coleridge-Taylor repeat his themes in various tonalities in this concerto until you find yourself quite anxious for a new treatment. It is again the failure of a composer to whom that form which Beethoven mastered so well is not congenial, to put it very mildly.

There is much color in the slow movement, though here too there is lacking something of that coherence which the *Larghetto* of Beethoven and the glorious *Romanza* in F major of the Brahms concerto (though Brahms never named it, it must needs be called a *Romanza*) each possess in their own way. With the orchestral part the concerto is doubtless more interesting, since those of us who know the work of the composer of *Hiawatha*—his most popular work, though not his most mature—are aware of his ability to write for the orchestra effectively and tastefully.

Coleridge-Taylor was to me a lyricist, a "singer of sweet songs," songs that had the tinge of African blood in them at times and again were as cosmopolitan as the work of a professed ballad writer. The grand manner was never his,—I mean the grand manner of Bach, of Beethoven, of Brahms, of Wagner, of Strauss, even of Edward Elgar. He has, to be sure, moments which just escape arriving at an inspirational summit, this, repeatedly, because of some little turn of a trivial nature. If there is something of this kind in the concerto it is the incessant passage work for the solo instrument, a good deal of which is quite as aimless as the cadenza material at the beginning of Sarasate's vapid *Zigeunerweisen* (Gypsy Airs). In fact, I know no other new violin concerto which contains so much technical show-work as this. And it is this that detracts; for we today have at last come to the point where we do not wish our soloists to disport themselves (and bore us) with meaningless pyrotechnics of no musical significance. The modern concerto—though it is almost idealistic to hope at arriving at the desired goal—should be of as great musical value as a new symphony, symphonic poem, sonata or overture. Our daily prayer should be that musical ideas conquer technical display. What a treat in store for music critics of the twenty-first century!!!

An almost contagious enthusiasm was displayed by Miss Powell in her playing of the work. She entered into it in a spirit that would bring joy to the heart of any composer. Previous to hearing it I had been over the score quite carefully; there were things in the music of which I expected more could be made and in these I was disappointed. Never once did the passage work baffle the popular American violinist, not even the difficult cadenza over a long tremolo in the bass of the piano (which I take to be a tympani roll in the orchestra). But I should like to hear the work played with more warmth, with a finer and fuller tone than Miss Powell produces today. This music requires a searching tonal quality, an emotional color which was hardly given it on this occasion.

As to the audience's reception of it it may be faithfully recorded that it applauded each movement earnestly.

It will be interesting to watch and see whether other violinists will study the work for their repertoire. I believe it will have a decade of popularity, possibly more, should it have the good fortune of being played by those rare artists who can make a work seem much greater than it really is.

———*———

AND OUT OF MIND

"The piano is out of tune," remarked Mrs. Foster.

"H'm!" retorted her husband. "I wish it was out of doors."—Horace Zimmerman.

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MORE ANENT CHOIR ATTENDANCE

BY ABRAM RAY TYLER

WHY do people sing in choirs, anyway? Some of the reasons, aside from financial gain, are:

1. A love of music; 2, a desire to be in something, which desire the democracy of the average choir loft meets; 3, a thought of serving the church in some way; 4, pure curiosity, at first succeeded often by a real desire to learn all that the opportunity promises.

Therefore, to form a choir you must let people know that you promise a chance for the attainment of as many as possible of these ends.

This may be accomplished by newspaper advertising, word of singer to singer, or by proclamation of the pastor and leaders of church meetings. The larger the church the better the chance of success. A poor minister (mark I do not say preacher) can, however, do more to disorganize a good choir than the best choirmaster can to organize it.

Given the choir, to keep it you must convince the members of their interest, duty, and privilege in maintaining it. Never for one instant think you can do it. If they do not, you cannot. Practising will do more to accomplish this than all the preaching since Adam. So, if wise, you will observe the following:

I. Have interesting music to sing.

II. Make the members feel that, through their music, they are to appeal to, influence, or help the congregation. That, in much greater degree than in any other form of musical practice, they must give rather than get.

III. Aside from your immediate material, you will always have something extra in practice. This may be a cantata, an unusually difficult (technically) anthem, or some secular work. Always be prepared for something above and beyond routine, and always leave a rehearsal with something only partially read. Get every member of the choir to see "the star" *your* "wagon is hitched to."

IV. Urge the organizing of the choir as one of the church societies, and, as far as may be, teach them self-government.

V. Never rehearse your music twice in the same order. If you practise the anthem first at one rehearsal, take the response, the chant, the hymns, or the cantata first at the next meeting.

VI. Always begin on time. Yes, I've done it for twenty years.

Such a course will insure prompt attendance, hearty co-operation, and often, from mediocre material, surprising results. The development of solo material among volunteers will help the interest, but must be administered with absolute impartiality and patience as well as tact. Many a volunteer choir has gone to pieces because the leader uses one (or a few) gifted members to the exclusion of others less promising.

Finally: A potent aid to popularizing the choir and bringing it under the volunteer yoke of the discipline that must govern all team work in the world is the cultivation of a spirit of appreciation in the congregation. Make them praise the choir for good work instead of the director, suggest their dining or otherwise entertaining them, and you will reap the reward.

———*———

NAMES OF HYMN TUNES

BY CHARLES H. BOYD

[Every organist is, or ought to be, interested in hymn tunes. It is a good plan to annotate one's hymnals as one picks up, here and there, items of value. The following article is of special worth, since it brings within the limits of a brief article much information about pieces in this small musical form. In regard to the name *The Stilt* for *York* Dr. Mansfield suggests very ingeniously that if one will hum the tune and at the same time imagine oneself to be walking on stilts, one step to a tone, the pertinency of the name *The Stilt* will be apparent. —Editor Choir and Choral Department.]

TURNING the leaves of a modern hymnal one notices a large and sometimes curious collection of names designating the tunes. Many of them have been associated with certain tunes for long periods, despite the fact that some tunes have half a dozen or more names. Perhaps *Old Hundred* is the best-known name. Properly it is *The Old One Hundredth,* the tune in some of the Genevan Psalters and in the Sternhold and Hopkins English version for the one hundredth psalm. At first the English psalm tunes were known by the numbers of the psalms with which they were associated. After Tate and Brady's version of the psalms came into use the prefix "old" was adopted for the tunes of the older version. In Este's psalter of 1592 three tunes were named, and the fashion started.

Sometimes the words of the hymn provide a name for the tune. Thus we have Dykes' *Strength and Stay,* for the hymn "O Strength and Stay, upholding all creation"; Oakley's *Abends,* for "Sun of my soul"; Monk's *Eventide,* for "Abide with me, fast falls the eventide"; Monk's *Ascension,* for "Hail the day that sees Him rise"; Wesley's *Alleluia,* for "Alleluia, sing to Jesus," and Smart's *Nachtlied,* for "The day is gently sinking to a close." In this class is also Sullivan's *Golden Sheaves,* suggested by a line in the hymn for which the tune was composed, and Dix's "To Thee, O Lord, our hearts we raise." Wesley's tune *Aurelia,* usually sung to "The church's one foundation," was composed for "Jerusalem the golden," and the original name of the tune has been retained. The tune so often used for the latter hymn bears the name of the composer, Alexander Ewing, a Scotch army officer. Monk's *Wordsworth,* for "O day of rest and gladness," is named after the poet and author of the hymn.

Latin titles have appealed to many hymn-tune composers. A familiar example is Dykes' *Lux Benigna,* for "Lead, Kindly Light." Two more of Dykes' are *Requiescat,* for "Now the laborer's task is o'er," and *Dominus regit me,* for H. W. Baker's paraphrase of the 23d Psalm. Goss' tune for "Praise, my soul, the King of heaven," appears in either Latin or English as *Benedic anima* or *Praise, my soul. Adeste fideles,* for "Oh come, all ye faithful," is also known as the *Portuguese Hymn* because of its use a century ago at the Portugal Chapel in London. Monk's *Alleluia perenne* was composed for the hymn which has the reiterated line "An endless alleluia."

The council of Nicæa, A. D. 325, is remembered for its reception of the doctrine of the Trinity. Dr. Dykes, therefore, made a fitting use of the name *Nicaea* for his setting of the hymn to the Trinity, "Holy, holy, holy." Giardini's tune for "Come, thou almighty King," often called *Giardini* or *Moscow,* was originally designated *A hymn to the Trinity.* The tune known as *Dundee* in England and America seems to have first appeared in the Scottish Psalter of 1615, where it is called *French Tune.* In Ravenscroft's English Psalter of 1621 it appeared with Psalm 36 as *Dundy Tune.* The tune called *Dundee* in Scotland is here generally known as *Windsor,* a fact which should be remembered in connection with Burns' characterization of "Dundee's wild, warbling measures." Another widely-used tune from the Scottish Psalter of 1615 is *York,* or *The Stilt,* but the origin of the name is yet to be known The tune *York Minster* in the Historical Edition of *Hymns Ancient and Modern* is by T. Tertius Noble, recently organist of York Minster, but now of St. Thomas' Church in New York.

The names of churches where organists or singers were employed often appear in connection with tunes by these musicians. If William Croft wrote *St. Anne* the tune is doubtless named for the London church where he played before his election to Westminster Abbey. *Miles Lane,* usually credited to William Shrubsole, seems to have made its first appearance in a collection of Psalm tunes edited by Rev. Stephen Addington, minister of Miles Lane Meeting House in London. One of the few hymn tunes Handel wrote was named *Gopsal,* for the home of Charles Jennens, who compiled the words of *The Messiah.* By the way, Jennens is reported to have said of this oratorio that "Mr. Handel had made of it a very pleasant entertainment, but not so good as he could or should have done." *St. Bride* was composed by S. Howard, organist of St. Bride's, London. *St. Matthias* was doubtless named by W. H. Monk for St. Matthias' Church, Stoke Newington, where he was organist for many years.

It would seem that the catalog of saints was fully represented in the names of hymn tunes. Sullivan's tune St. *Gertrude,* for "Onward, christian soldiers," was named for a friend, Mrs. Gertrude Ker-Leymer. Rev. John Bacchus Dykes was rather partial to saint's names for his tunes. The Dykes' home near Durham is called to mind by his tune *Hollingside. Horbury* was the place where he went to make his first confession. Joseph Parry's tune *Aberystwyth* is named for the place where it was written. The tune *Leoni,* associated with Thomas Oliver's hymn, "The God of Abraham praise," is named for a cantor in the Great Synagogue, Aldgate, Lon-

don. According to the story, Oliver was much impressed with the music to which he heard the Doxology sung in this Synagogue, and obtained it from Leoni. The hymn was published "adapted to a celebrated air sung by the priest Signior Leoni." A. H. Mann adopted a fashion of using classical proper names for his tunes, and thus we have *Aristoxenus, Claudius, Lampadarius, Nichomachus,* and *Lassus.*

The German custom is to identify the tune by the first words of the hymn with which it is usually associated. Familiar examples are *Ein' feste Burg, Nun danket alle Gott,* and *Wachet auf.* One exception in this country and England is the title *Passion Chorale* for the tune used so much, *O Haupt voll Blut und Wunden.* Though associated with a translation of the same German hymn, Bach's use of the chorale in the *St. Matthew Passion* seems to have given it a new name for English-speaking people.

Richard Redhead seemed to have an aversion to names for his compositions and arrangements, and in his collections entitled *Church Hymn Tunes* he used numbers. These are sometimes retained in other collections, and the tunes are known as *Redhead No. 7, Redhead No. 35,* etc. David Grant's tune *Raleigh* was so named by a friend because the composer was a tobacco merchant in Aberdeen.

In general the titles of tunes in this country seem to have some justification, but from fifty to seventy years ago the composers seemed to experience a scarcity of names. From that period we have such names for tunes as *Captain Kid, Sandwich, Ar, Ae, Obo, The Leprous Jew* (the subject of the hymn), *Tejuco,* and *Dianondihew.* A striking feature was the partiality of the hymn composers of those days for the letter Z, which resulted in the choice of such names as *Zorah, Zeeb, Ziba, Zebulon, Zadok, Zilter, Zoan, Ozankee, Zoba, Zepho, Zelek, Zaboni, Zirleen,* and what should make a good close, *Yzenella.*

———*———

ECHO ORGAN

One of the well-known music schools in New York City is contemplating establishing a department of church music that shall so train the student that he shall be equally capable of conducting a Catholic, Protestant, or Jewish service. The course of study is to include organ, voice culture as applied to choir training, boy-choir training, conducting, theory of music (harmony, counterpoint and composition), congregational singing, hymnology, study and analysis of ancient church music, including the Gregorian chant, the old Flemish and Italian schools, ancient Hebrew, Bach, etc.

* * *

All church musicians who are in the least seriously engaged in their work are in favor of a high standard of preparation, but the program laid out for the students of the proposed music school is surely a staggering one. Years and years upon years would be necessary for the carrying out of such a curriculum,—life itself, in fact, is none too long for its adequate accomplishment. For example: To study the Gregorian chant means not simply looking up the ordinary manuals of Plainchant, but it involves going to the source-books. For example: One should study the large folio volumes of photographs of music in the mediæval notations that the Benedictines have published. One should be able to read these notations and to transcribe them. One should know enough about the rival schools of Plain-song to decide wisely between them.

In these undertakings alone is enough work to stagger any musician.

* * *

I presume, however, that the projectors of this magnificent, though impracticable, scheme do not wish to be taken too literally. Their prospectus is to be interpreted to mean, "The standard of church music is too low; is too low as regards its choice, its execution, its sincerity and dignity, and as regards the personal and professional qualifications of its practitioners." And with this we all agree. It would take a marvelous man, however, who should be so trained that he could feel an equal degree of sympathy with the rituals of the Roman Catholic, the Greek (why was this church omitted from the list in the prospectus?), the various Protestant churches, and the Jewish synagogue. But if he be not in sympathy with a ritual, how can he adequately serve the ritual? Take any eminent church musician you may have in mind and consider how extraordinary a man he would be if he were able to serve the other great branches of the church with equal success.

* * *

Such a scheme of study as planned by the New York school would do immense good if it were planned for a three years' course and taken by large numbers of churchgoers, much as "appreciative" courses are given and taken in our colleges.

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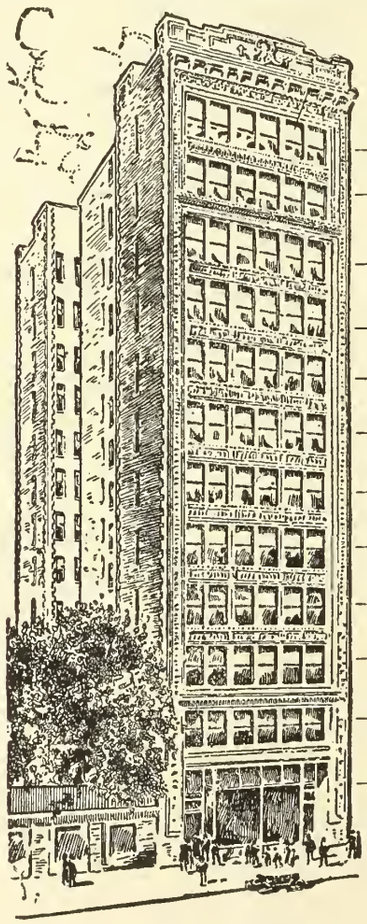

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* * *

Now that the debate over free organ recitals has been discontinued, I feel that I can safely venture a word or two on the subject without identifying myself with either side. I was much struck with the fact that throughout the discussion too little was said as to the benefit accruing to the public from free recitals, though much was said as to the injury to the recitalist, that is, from the professional point of view. I presume, however, that the selfish side is bound to be the one most strongly presented. It seems plain to me that if from this moment no more free organ recitals were to be given the community would be much the loser.

* * *

I MAY be unduly sensitive to the lack of professional dignity, but I cannot help feeling that if an organist is to give free organ recitals, it is a mistake to have vocal or other assistance. It savors too much of trying to draw a crowd. A recital is not a failure if the church is only quarter full, and conversely the success of a recital is not to be measured by the size of the audience. The success of a recital is to be measured by the pleasure in it taken by the discriminating portion of the audience. If organists would give recitals of not more than three quarters of an hour in length and give the whole program themselves, I believe much of the objection to free recitals would vanish. It takes a very clever recitalist—one who has the virtuoso power—to keep an audience interested for more than forty-five minutes.

* * *

THOSE organists who read the interesting monthly *The Diapason* will recall the spicy articles on the respective advantages of movable and "dead" combinations. I do not care to take sides in the matter, but do want to call attention to a very sensible letter from Mr. A. F. M'Carrell. He writes:

"I wish to take a crack at that very smart saying that an organist can tell what is on when he hears the organ. That statement is only partly true, as many times conditions are such that the organist does not get the true condition of the organ through his ear. Every organist knows that a combination of stops of the same species will blend so that only part of the combination is apparent to the ear. In Aeoline, Salicional and Gedacht, how much of the Aeoline is heard? Add to this a Viol d'Orchestre and your Aeoline and Salicional are practically absorbed. You hear flute and string qualities. Go a little farther and add Open Diapason, a larger Flute and Oboe. Do you distinguish two flutes? Or add Cornopean and where does your Oboe show up?

"Now go to your Great Organ with, say, second Open, Gemshorn, Gamba and Gedacht. Close your Swell and couple Swell to Great. How much of the Swell do you hear? The Cornopean may show through, but your strings, flutes and Oboe—where are they? Suppose you add first Open, a large Flute, Octave and 16 foot Open to Great. Even full Swell, closed, is practically lost. I cannot see the absurdity of my statement that the eye *only* gives the correct condition of the organ to the organist."

* * *

THE organ nowadays is—at least the largest seem to deserve the description—a mechanical monster; its abnormal complexity distracts the attention from its purely musical uses and, unless one has a firm will, standards of stop-manipulation and combination-achievement are established over against standards of interpretation. For example: An organist with infinite difficulty will work out certain changes in an orchestral transcription, when the only thing gained is a pale imitation of orchestral instruments.

I venture to say that an organist who allows himself to be so impressed with his forty or fifty stoppistons and his twenty-five or thirty other mechanical devices, that he feels they must be worked for "all they are worth," is taking hold of his instrument at the wrong end. I am reminded of what Dr. E. H. Turpin told me in regard to mechanical contrivances in general let out contracts to the organ mechanism. "I do not use the pistons, but do as much of my registration as possible with the hands." Too much of our organ playing is done *en masse*, so to speak; we play by combinations instead of with stops; we make our crescendos with the crescendo pedal and in general let out contracts to the organ mechanism.

* * *

THE appointment of Edwin Arthur Kraft to the position of city organist to the Atlanta Festival Association at a salary of $5,000 is a proof that the Atlanta people know what good concert organ playing is. I have heard Mr. Kraft play once only and that under conditions not entirely of the best, as regards his instrument. I was greatly impressed with his clearness and his sense of rhythm. We have many good, even excellent players, who have never learned that clearness at the keyboard may be, and often is, smudge to the man in the audience. Kraft has the virtuoso sense and gets his music "over."

* * *

READERS of THE MUSICIAN will have noticed articles on the theatre organs; in particular, one that appeared in the January number. Here is the personal experience of an organist which we are allowed to quote: "After reading the advertisements of the ——— organ until I was tired of seeing them, I wandered into the theatre one day and was lucky enough to enter just before the organ 'turn.' How do you like the looks of that word in connection with the king of instruments? The instrument is of good size and the tone good; the audience was restless and seemed hardly to make up its mind what was going on; there was much changing of seats. The improvisation was a mélange of familiar airs loosely strung together; towards the end of it a two-step employing the drums was introduced. The effect of the whole on me was distinctly melancholy, not because in my opinion the organ is a church and not theatre instrument, but, specifically, because in the theatric atmosphere the fundamental weakness of the organ as a rhythmic instrument is more apparent than elsewhere. A little later on when the organist played while the moving pictures were put on, the effect was excellent; the organ helped, I think, in that it gave a certain atmosphere favorable to the visual attention."

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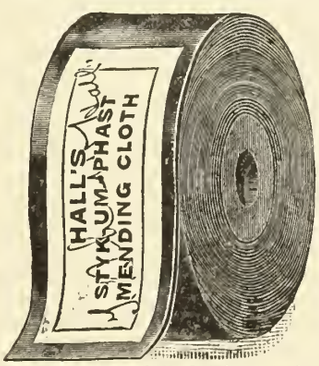

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"Is it possible or advisable to put an art like music on the same educational basis as public school teaching, requiring prospective teachers to pass an examination up to a certain standard? Are not the teaching standards higher in the small cities and towns in Germany?"—R. E. D.

For many years the question of forcing music teachers to pass an examination before beginning teaching has been discussed by prominent musicians, but the difficulties in making such a movement a law have seemed to make the movement impractical. Before such a law could be put in force it would be necessary to have normal schools where would-be teachers could take a course in teaching, including some practical experience in the class room under the eye of a specialist, after the course in performance had been successfully passed. It is thought by most persons that if they can play or sing acceptably they are ready to teach, and all that is necessary is to find a victim. Whereas experienced teachers know that the ability to play does not equip one to teach unless added to that is personality, a love for the work, and special study of methods and material of all grades, as well as the necessary knowledge of muscular and nerve activities.

It has been argued by many that if a state examination were required, persons who have no right to teach would be immediately eliminated from the profession. While undoubtedly examinations would help to raise the standard of work, still it seems to me that we could hardly expect to get rid of "quacks" any more than the medical profession has. The state examination for physicians has been in force many years, yet there are many quacks in the medical profession, drawing a dividend regularly from their admirers, and many shyster lawyers flourishing.

I have more faith in educating public opinion than in the state examination; and that is where every good teacher can help at once without waiting for the state to take a hand. If we all seek to do our best in our immediate following, dignifying the study of music by our own attitude toward our art, we will weed out the false in time and magnify our office.

If you would visit the public schools in your city for two days, you would soon see that while all of the teachers had passed examinations, only a few were really prepared to teach. Still all draw salaries from the county.

I am sorry that I cannot answer the last part of your question as I have no knowledge, first hand, as to what is being done in the small towns in Germany. My impression is that our work in the classroom is much better in this country; but there is hardly a small town in Germany that has not its orchestra playing good music, and generally a small opera subsidized by the government or municipality, so that the young people grow up in a music-laden atmosphere and the best of their music education comes by absorption.

* * *

"Will you tell me what to do with a pupil coming to me for work with a bad hand position? The hands look very bad, and yet she has had a good many lessons."—A. C.

It is always difficult to make a diagnosis, and the first lessons demand much thought on the part of the conscientious teacher. What always worries me is not so much how the hand "looks" as how it "is." If the pupil carries the wrist a little high it is not always rigid, but there generally is a tendency to rigidity, especially if the knuckle joints are depressed. Therefore it is not because the wrist is high that I worry, but because the proper relaxed conditions are not in evidence. You do not state just what the trouble is, and I would advise your examining the hand very carefully so as to locate the trouble. Then direct the pupil's attention, not so much to the looks as to the conditions and the feeling of the hand and arm.

There is no "right" position of the hand. It all depends on what you are doing how the hand looks. If the position is an extended one, the hand must of necessity lose some of the arch which could be easily acquired in five-finger positions. But there is such a thing as right conditions in whatever the hand is called upon to do, and that is where the teacher comes in strong. If the arm is rigid, it is often possible to combine relaxing exercises with pedal exercises, and there are many combinations which will secure the proper relaxation without taking the student off from music.

* * *

"I have requests from some advanced students to give them a lesson every two weeks. Is it a good thing to take them that way?"—E. B. F.

That all depends on the pupil. I have some pupils whom I would not take any other way. If a student is capable of doing original interpretative work and understands how to practise intelligently, I believe her development is better on one lesson in two weeks than on one lesson a week. With an advanced pupil, one who has studied a large part of the repertoire, I demand that the work assigned shall be memorized and an interpretation carefully worked out before the work is brought to me for criticism. I do not believe in students being tied to a teacher's apron strings all their lives. Neither do I believe in swallowing a large work whole as the pupil must if she tries to assimilate the work in a week. Musical indigestion is about the worst kind because calomel for the mind is harder to procure than for the stomach.

If we really teach our pupils how to think and what music is all about, should it not be possible for them all to do original work after a few years of study? Use the lesson period for the purpose of giving them inspiration through our larger musical experience rather than giving the time to the correction of technical faults and half-baked readings?

* * *

"I notice that much of your music for beginners has the pedal even in the First Grade. Will you be good enough to tell me why you use it, and what you can do with little children who can't reach the pedal?"—S. E. A.

I use the pedal from the first fifteen lessons on for many reasons: First, because the piano is merely a machine without the pedal. Second, in order to secure good chord playing the pedal is absolutely a necessity. Third, because the explanations and experiments given the pupils to illustrate "sympathetic resonance" always prove interesting and suggestive to even a very young pupil, boys especially. Fourth, in order to secure some "counting aloud" from the pupil without use of "the rod." Fifth, in order that the art of pedaling may be developed hand in hand with finger technic so that artistic and original effects may be secured in the advanced grades.

Most persons giving the first lessons to children, permit them to sit back in their chair, and of course it is impossible for them to reach the pedal. My pupils sit as artists sit, nearer the edge of the chair, and I have never yet had a pupil who couldn't reach the pedal in this way. The keyboard of the upright piano is higher than the grand, I believe, so if I had students who played on uprights it might be necessary for me to use a pedal extension.

If you will try using the pedal in Grade I and precede it by the "foot exercises" as illustrated in Mathews' *Pedal School,* having the pupils count aloud and practise the foot alone, depressing the pedal lever at different points in the measure and releasing it just at count "one," you will be surprised at the intelligent work they will do before the second grade.

Throw aside prejudice and give it a good trial. It will never fail.

———*———

BOOK NOTES

The Musicians' Guide. Edited by Arthur Elson and Louis C. Elson. Two volumes. The University Society, Inc., New York.

These two volumes have been compiled by the Messrs. Elson and published by the University Society as companion works to that fine series, *The World's Best Music.* The total number of pages in the two volumes is nearly 500, the size of the type measure being 7x9, giving contents equal to about five ordinary sized books. It is manifestly impossible to note the full material of the two books. The Editors announce as the purpose of the work the making of one that shall have value to teacher and to pupil and of general interest to the non-musical public. The articles are, of course, somewhat condensed in character, but on that very account will doubtless save the reader much time and research. They cover the field of music study and practice.

In looking over the table of contents, we note an exposition of the "Leschetizky Method," with articles on piano playing by Paderewski, Szumowska,

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Kroeger, etc.; general theory, by Elson, Mason, etc.; violin playing, by Hartmann, Dunn, Judson, etc.; on singing by Caruso, Sembrich, Schumann-Heink, De Guichard, Shakespeare, etc.; on the organ by Lemare, Carl, and others; with papers on orchestras, choral training, program music, MacDowell (by H. T. Fink), and "How to build up a class" by successful teachers. The work closes with a concise dictionary of musical terms and biographical sketches of musicians.

Irish Minstrels and Musicians. With numerous dissertations on related subjects. By Capt. Francis O'Neill. For sale by Lyon & Healy, Chicago. Price, $2.50.

This book should take its place as a standard work on the subject. The author, who was formerly chief of police of Chicago, has written other books on the subject, but in the work under consideration he has treated it in a most comprehensive and thorough manner. He has included a chronological account of Irish musicians of the past centuries, beginning with the bards and coming down to modern times, and covering the two Irish instruments, the harp and the bagpipe. Especially interesting to the general public will be the chapters on Irish folk music, and those on the famous fiddlers of Ireland and the national dances.

Altogether here is a book that deserves a high place in the musical library, as covering a subject not often taken up by the average music lover.

Choral Technique and Interpretation. By Henry Coward. Novello and Co., Ltd.

Musicians who are working with choirs and choruses will welcome this treatise by an eminent English choral conductor, the one who made the Sheffield choir distinguished for choral excellence in all respects. As Dr. Coward says in his preface, "There is no padding or mere theorizing in the book. Everything written is the outcome of living experience and has stood the test of many years' experience." In another place he says that his purpose was "to give such hints, advice, and instruction that no single problem connected with choral singing shall, if possible, remain unsolved." As the reviewer reads the book he is struck most strongly with the value of all the directions in the book in preparing both conductors and singers toward a realization of the new choral technic such as is demanded by modern audiences as well as the composers of the present day. We consider this the most valuable book of its kind in the market.

The Teacher's Manual. A work designed to supplement and explain the use of the musical examples found in *The first ten weeks at the piano.* By Romaine Callender. Carl Fischer. Price, 60 cents.

A well-planned and effective little book of instructions for use with young pupils.

First Year Counterpoint (two and three voices). By Thomas Tapper. Arthur P. Schmidt. Price, $1.00.

A handy, concise work, continuing the series of theoretical works begun in *First Year Harmony. First Year Melody Writing,* etc. It is worth while for teachers to impress upon their pupils that harmony study is not sufficient in itself. The student who rests content with his work in harmony never comes into close, intimate touch with a great part of our musical heritage, that which is in the contrapuntal style. Even modern music, which has a harmonic basis, can be much better grasped by the student of counterpoint than one who passes the latter by as out of date. We recommend this as a work worth while examination.

My Vocal Method. By Franz X. Arens. Published by the author, 308 W. 56th Street, New York. Price, 10 cents.

A concise statement of the principles of vocalization.

The Mandolin Orchestra. A book for Directors, Teachers, Managers, and Players. By Herbert Forrest Odell. H. F. Odell & Co., Boston, Mass. Price, 50 cents.

An authoritative manual on the subject of organizing and conducting mandolin orchestras, the instruments, the effects obtainable from them, arranging and playing the music, etc. A valuable book for those interested in these instruments.

The Lost Vocal Art and Its Restoration. By W. Warren Shaw. Introduction by David Bispham. J. B. Lippincott Co. Price, $1.50 net.

This work states clearly the various vocal difficulties usually encountered by singers and, which is better, it shows how these difficulties may be overcome. It also offers much practical aid to teachers and clear light to singers who are uncertain as to the best methods of using the voice. A particularly interesting section of the book is that in which the author presents his own method of teaching by the use of twenty vocal exercises and how to sing them. We recommend this work to those of our readers who are interested in the voice and its use in singing.

How to Sing (Meine Gesangskunst.) By Lilli Lehmann. Translated from the German by Richard Aldrich. New and revised edition. Macmillan Co. Price, $1.75.

The first edition of this admirable work made a place for itself in the musical world worthy of the distinguished author, whose art as a singer was known and valued in Europe and the United States. By her own example as a singer and her work as a teacher since her retirement, she has had a strong influence upon the vocal art. In this new edition Mme. Lehmann has aimed to correct misinterpretations of the contents of the first edition and to express better and more clearly her ideas on the subject of singing. It is a book for teachers and singers.

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Dexterity and Style. By Moritz Moszkowski. Twenty modern studies for the piano, Op. 91, Book I, Book II. Arthur P. Schmidt. Price, 75 cents each.

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Greeting of the Gypsy Queen. By Thomas Facer. Arthur P. Schmidt. Price, 25 cents.

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Part Songs for Female Voices. By S. S. Myers. American Book Co. Price, 20 cents.

For colleges, normal schools, and high school glee clubs.

Piano Technique Simplified, Condensed, and Systematized. By A. Agnes Shepard. Book I. Shepard School of Music, Orange, N. J. Price, 75 cents.

A plan of teaching that undoubtedly produces good results in a moderate expenditure of time; ca be used with any method.

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GENERAL NEWS ITEMS

HERE is a list of musicians, not complete, whos centenaries occur in 1914: C. W. Gluck, born Jul 2, 1714; C. P. E. Bach, born March 8, 1714; Nicol Jommelli, born Sept. 10, 1714; Adolf von Hensel born May 12, 1814; William Vincent Wallace, bor June 1, 1814 (Grove says 1813); Thomas Attwoo Walmisley, Jan. 21, 1814; Mme. Anna Bishop, 1814 Theodor Döhler, born April 20, 1814; Heinric Wilhelm Ernst, born May 6, 1814. Charles Dibdi the English singer and composer, Friedrich Himme composer and conductor, and Abbé Vogler, organ ist, are the prominent names among those who die in 1814.

THE famous Crystal Palace, at Sydenham, a sub urb of London, is not to be torn down, but is t become the property of the English nation, a fun of over $1,000,000 having been raised in order t save it. The building was opened in 1854.

PIERRE ÈDOUARD CHAVAGNAT, a French compose died Dec. 20, at Paris. He was born in Paris, Oc 17, 1845. Blind from his birth, he was educated a the Institution for the Young Blind and later en tered the Conservatoire, studying composition wit Victor Massé, and won several prizes in the fugu classes. He devoted himself mainly to compositio and published more than 200 pieces, for piano, th voice, chorus, etc., distinguished by pleasing qualitie

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of melody and form. He founded and directed a music school in Paris.

THE Clef Club Chorus, Buffalo, N. Y., Mr. Alfred Jury, Director, sang Mendelssohn's *Elijah*, Jan. 8. The soloists were: Mrs. Alfred Jury, soprano; Mrs. Margaret Adsit Barrell, contralto; Mr. Reed Miller, tenor; Mr. Horatio Connell, baritone.

THE Chicago Madrigal Club, D. A. Clippinger, director, gave a concert of choral music at the People's Institute, Chicago, Jan. 23.

VICTOR HERBERT'S new one-act opera, *Madeleine*, had its first performance at the Metropolitan Opera House, New York, Jan. 24.

MR. JAMES H. PARK, of Pittsburgh, writing to Mr. T. Carl Whitmer, who contributed to THE MUSICIAN for Dec., 1913, a most interesting article on Stephen Foster, claims that the latest evidence shows that Foster was not born in the house shown in a picture accompanying the article, but in another one farther out Penn Avenue, at the head of 36th Street. This property Mr. Park has offered to present to the city on condition that it be maintained as a museum and park.

JOSEF STRANSKY'S contract as conductor of the New York Philharmonic Orchestra has been extended three years from the expiration of the present one.

AT a sale of old violins in London, last December, a Stradivarius violin purchased by Piatti in 1862 for $800 was sold for $2,750; a Guadagnini realized $2,000, a Presenda $500, a 'cello by Ruggeri $625, and another by Tonini $725.

ERAIM MIRIAM DELABORDE, a French musician of eminence, and a leading teacher at the Conservatoire, died in December last. He was born at Paris, Feb. 7, 1839, and became a pupil of Alkan. After some time spent in travel, he returned to France. In 1873 he was named professor at the Conservatoire, where he enjoyed high esteem as a teacher.

RUDOLPH ARONSON, a well-known American impresario, has taken the direction of the Riviera Italian Grand Opera Company, Porto Maurizio (near San Remo).

THE annual convention of the Sinfonia Fraternity, of America, met at Chicago, Dec. 29-31, with twelve chapters represented. The Fraternity offered a prize of $100 in gold for a chorus for male voices, with organ and piano accompaniment. Another feature of the work of the convention was the organization of a Musicians' Pilgrimage, to be conducted by Thos. Cook and Sons. The next meeting will be at Baltimore, Nov. 30-Dec. 2, 1914.

EUGEN D'ALBERT'S new opera, *The Dead Eyes*, is slated for performance at the Dresden Court Theatre.

THE Brockton Philharmonic Orchestra, Mr. George S. Dunham, conductor, gave a successful concert Jan. 11, assisted by Miss Nora F. Burns, contralto, of Boston, and T. Francis Burke, organist, of Brockton.

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NEW YORK NOTES

MR. JAIME OVERTON, violinist, gave his first New York recital at Aeolian Hall, Jan. 14.

THE Kneisel Quartet is playing its twenty-second season in New York. Its concerts, six in number, given in Aeolian Hall, commenced on Nov. 11 and continue to April 7.

SIX "Explanatory Recitals" at the piano, on Wagner's *Nibelungen Trilogy* have been given by Walter Damrosch. The dates ran from Jan. 20 to Feb. 11. The operas covered were *Rheingold, Walküre, Siegfried*, Act I, *Siegfried*, Acts II and III, *Götterdämmerung*, Act I, *Götterdämmerung*, Acts II and III.

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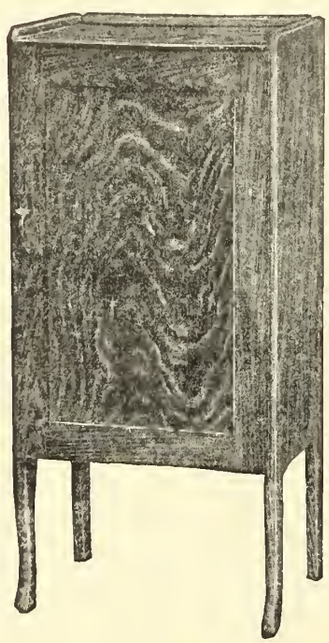

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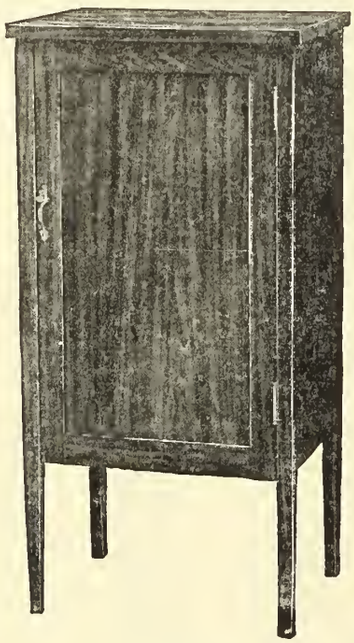

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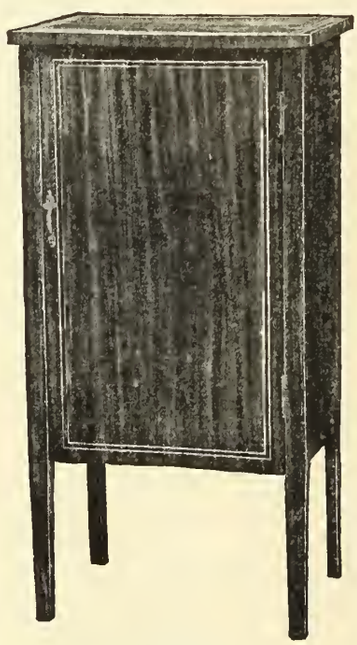

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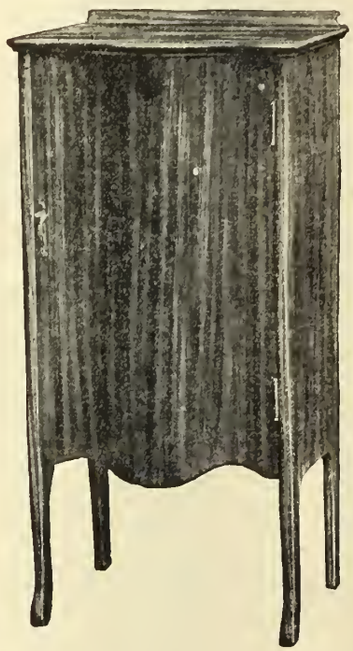

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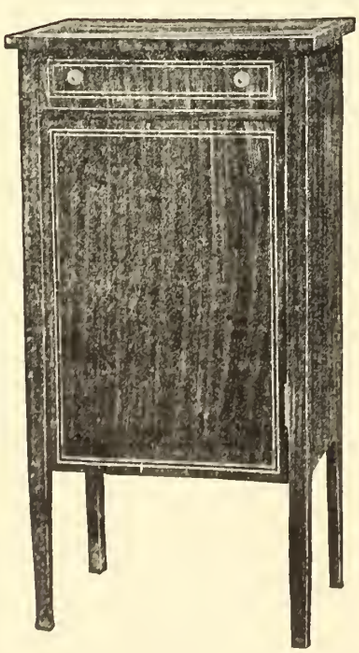

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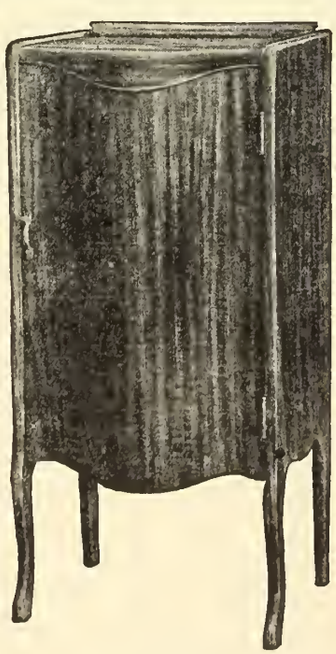

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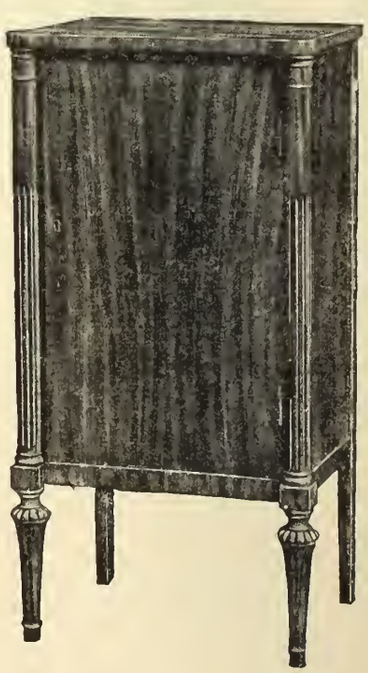

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AT the Little Theatre, Jan. 19, Mr. Karel Havlicek, a talented young violinist, gave a recital. Miss Mabel Bennett proved a good accompanist.

A COMMEMORATION concert for Stephen Collins Foster was given by the Modern Music Society, Benjamin Lambord, conductor. Miss Maggie Teyte was soloist in an American program.

THE Clef Club, one of the oldest organizations, composed of men musicians, gave its annual Ladies' Night banquet at the Hotel Gerard, Jan. 20. Mr. Hubert G. Main is president. The speakers were Mr. Griffith, of Brooklyn, Mrs. Marx, who spoke of woman's work with children in a musical way, Maj. Richardson, organist of Calvary Baptist Church, and Marie Cross-Newhaus.

THE Iowa New Yorkers held their "Social Program" Jan. 23, at the Hotel Astor. Miss Mary E. Latey and Miss Helen Van Winkle, Mrs. Richard E. Bishop, and Miss Marie Kaiser sang.

THE Philadelphia-Chicago Opera Company gave four extra performances at the Metropolitan last month. The operas were Massenet's *Don Quichotte*, Gior-

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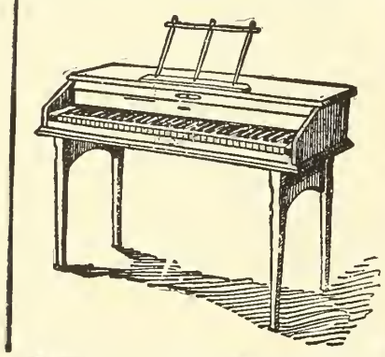

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An Afternoon Cycle of Wagner's music drama *Der Ring Des Nibelungen* was given in January and February, on four successive Thursdays.

After a tour which began in October and took the young American violinist west as far as Omaha, Vera Barstow gave her first New York recital Jan.

(*Continued on page* 216)

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Edward Strong, tenor, toured with leading orchestras, now head vocal department, Carleton College, Minn.; tenor soloist for 11 years at 5th Avenue Presbyterian Church, New York.

Emma Kramlich, Marion Hebbard, Lillian Waldron, supervisors of music New York public schools.

VICTOR TALKING MACHINE RECORDS FOR MARCH

SEVERAL new features are shown in the records for March, notably the duet by Caruso and Ruffo, and the records by Martinelli, an Italian tenor, who made a great success at the Metropolitan Opera House.

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Giovanni Martinelli, tenor: *E lucevan le stelle* (The stars were shining) from Puccini's opera *La Tosca. Racconto di Rodolfo* (Rudolph's narrative) from *La Bohême.*

Alma Gluck: *The swallows,* by Cowen, and the *Berceuse* (Lullaby) from *Jocelyn,* by Godard.

Titta Ruffo, baritone: *Aime fanciulla ancora* (Whilst yet a simple youth) from Massenet's *Thaïs,* and *Sei vendicata assai* (Thou art avenged, dear love) from *Dinorah,* opera by Meyerbeer.

John McCormack, tenor: *Nearer, my God, to Thee.*

Emilio de Gogorza, baritone: *La paloma* (The dove), a celebrated Spanish song by Yradier, sung in Spanish.

Vladimir de Pachmann, pianist: *Nocturne* in G major, Op. 37, No. 2, by Chopin.

Florence Hinkle, soprano: *Dreaming of you* (vocal waltz), by Lehar, and *Good-bye,* by Tosti; a fine double number.

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NEW YORK NOTES

(*Continued from page 212*)

17. Miss Barstow had the assistance of Harold Osborn-Smith at the piano.

As a result of Mr. Carl Flesch's enormous success in New York and Chicago, so many offers of engagements have come to his managers, Messrs. Haensel and Jones, that Mr. Flesch has found it necessary to postpone his sailing until after April 15.

WITH THE SCHOOLS AND TEACHERS

Mr. Walter L. Bogert, musical director of the People's Institute, New York City, reports audiences of more than 2,000 at these concerts, which are free. The following artists have assisted in the concerts to date: Eva Emmet Wycoff, Donna Easley, Estelle Bloomfield Adler, sopranos; Grace Whistler, Dorothy Bolton Call, altos; Albert Quesnel, tenor; Heinrich Meyn, Chas. M. Granville, baritones; Frederic Martin, bass; Egon Pütz, piano; Salvatore de Stefano, harp; Graham Harris, violin; Jas. Liebling, 'cello; Max Liebling, accompanist.

Miss Edith Martin, harpist, gave three concerts during February: the 6th at Jordan Hall, Boston; the 12th, at Worcester; and the 18th at Springfield.

The choir of the Church of the Holy Communion, St. Louis, gave selections from *The Messiah*, Jan. 4, under the direction of Mr. Ernest Prang Stamm, organist.

Mr. T. Carl Whitmer, director of music in the Pennsylvania College for Women, Pittsburgh, gave a lecture recital, *The Story of Opera*, Jan. 16, assisted by Mr. Charles E. Mayhew, baritone, and Miss Vanda E. Kerst, reader.

Mr. Abram Ray Tyler, organist of Temple Beth El, Detroit, is continuing his series of recitals on Sunday afternoons, under the designation *A Quiet Hour of Music.*

The Chaminade Club, of Dayton, Ohio, has not suspended activities although most of the sixty members lost their pianos and music in the flood. The year book for 1913-14 shows fifteen programs for the season.

Pupils of Mr. Hiram R. Goldman gave a program of violin music at Mr. Goldman's studio, Boston, Feb. 4.

Mr. Walter H. Keller, director of the Sherwood Music School, Chicago, gave a concert at the Ravenswood, Ill., Methodist Church, Jan. 22. Mr. Keller was organist of the church for seven years.

The Faelten Pianoforte School, Boston, gave a series of weekly recitals during January of unusual interest and educational value.

A "Midwinter Recital" was given at the Kroeger School of Music, St. Louis, Mo., Jan. 23. Twenty pupils took part in the program.

Figure III. Position of the Left Hand

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I once loved the rose and the sunbeam dancing
All grief and sorrow buried lies
My soul in a lily sleeping
The Rhine is peacefully flowing
I'll not complain, though torn my heart with pain
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NEW YORK NOTES

THE Metropolitan Opera House had two notable productions in February, the première of Henri Février's *Monna Vanna*, Feb. 17th, with Mary Garden and Lucien Muratore in the title rôles, and Charpentier's much discussed *Julien*, with Caruso and Farrar. The chief interest in the Chicago-Philadelphia Opera Company's production of *Monna Vanna* seemed to be centered in the splendid art of Muratore, the French tenor both musically and histrionically; while Caruso's superb mastery of the difficult Charpentier score seemed far afield from his customary Italian rôles.

MR. AND MRS. HERWEGH VON ENDE gave a reception Feb. 23d, in honor of Mr. and Mrs. Godowsky, which brought together a large gathering of prominent musicians. An enjoyable musical program was presented by artists from the Von Ende School, and the affair was pronounced one of the most delightful of the season.

CARRIE BRIDEWELL, contralto, gave a song recital at Aeolian Hall, Feb. 16th, after a period of retirement from concert work. Her program included songs in French, German, English and Italian, three of the French songs being accompanied by the organ. The audience was large and a highly enthusiastic one.

MISCHA ELMAN gave his second recital in Carnegie Hall, Feb. 14th, playing two sonatas, Mozart's, No. 10, and the Handel sonata in E major; also the B minor concerto of Saint-Saëns. Other numbers were the Beethoven *Romance* in G major, Paganini-Vogrich *Etude*, Brahms' *Hungarian Dance* and Wieniawski's familiar *Souvenir de Moscow*.

MADAM PEROUX-WILLIAMS, mezzo soprano, gave a recital in Aeolian Hall, Feb. 18th, before a large and critical audience. Madam Williams is a singer of distinct talent and displayed much versatility in her work.

THE Philharmonic Trio consisting of Morris Kaufman, violinist, Alexander Rihm, pianist, and Jacques Renard, 'cellist, gave the fifth of the chamber music series at the Brooklyn Academy of Music, Feb. 29th. The Trio played with excellent ensemble and was heartily applauded.

WALTER L. BOGERT, director of the Sunday night concerts at Cooper Union, under the auspices of the People's Institute, had as soloists during February, Ada Sassoli, harpist; Helen Reusch, soprano; Rebecca Davidson, pianist; Johanna Kristoffy, soprano; Franz Kaltenborn, violinist, and John Finnegan, tenor.

MADAM OTTILLIE METZGER, the famous contralto, gave her first American recital at Aeolian Hall, Feb. 28th. Her voice possesses great dramatic qualities, and her recital was particularly interesting for its Schubert and Brahms' lieder. A capacity house attested its appreciation of her fine artistry.

THE New York Symphony Orchestra, Walter Damrosch conductor, gave its third concert of the Beethoven series at Aeolian Hall, Feb. 25th, with the assistance of Oscar Seagle, baritone, as soloist. The *Fourth* and *Fifth* symphonies were given brilliant readings, the audience being particularly appreciative of the *Fifth* symphony. Mr. Seagle sang effectively a German group, with Coenrad V. Bos accompanying.

MR. ALAN MACWHIRTER gave a recital on *Traditional Folksongs of Great Britain and Ireland* at the MacDowell Club in February. He rendered a program of interesting songs.

CARL FLESCH gave his first violin recital, Feb. 5th, in Carnegie Hall. Mr. Flesch's success was instantaneous.

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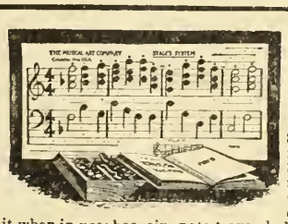
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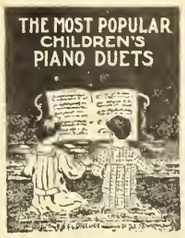
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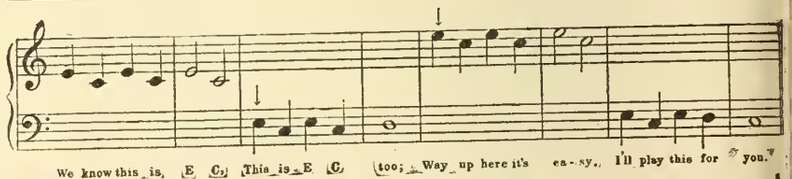

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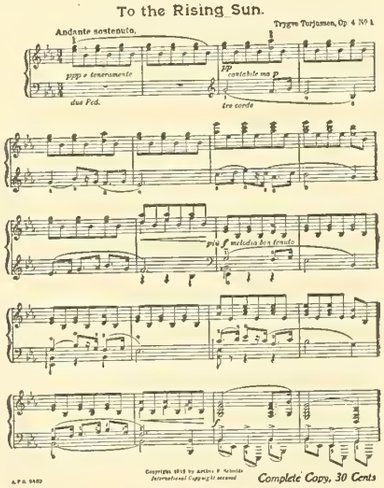

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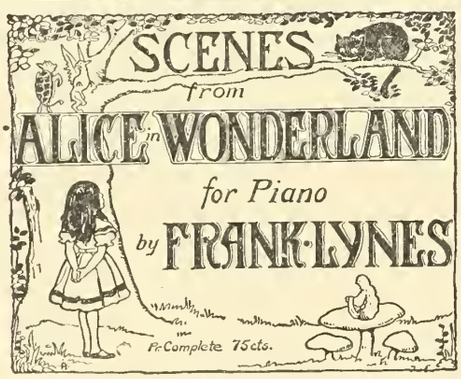
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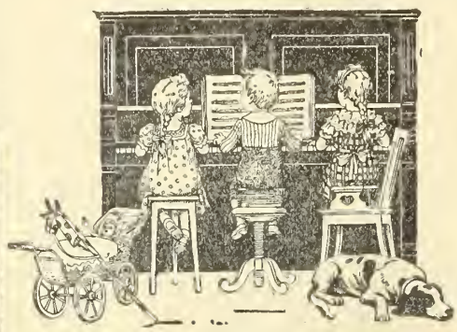

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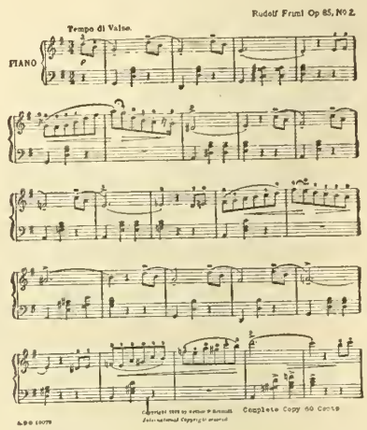

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VITAL POINTS IN TRAINING FOR ARTISTRY

As Told by Putnam Griswold to William Armstrong

[The article that follows had already gone to the printer when the news came of Mr. Griswold's death, following an operation for appendicitis, Feb. 26, in New York City.

Mr. Griswold was born in Minneapolis. His boyhood was spent in Boston, but he went to California as a young man and entered business life. Through the generosity of Mrs. Hearst he was able to begin study to develop his fine natural voice, with San Francisco teachers, then in New York, later in Europe where he was under Randegger, Bouhy, and Emerich. During his stay in Germany he sang in several opera companies, gaining much valuable routine. When *Parsifal* was given by the Savage Company, Mr. Griswold was engaged to take the part of Amfortas. At the end of that season he returned to Berlin, to the Royal Opera, where he was very successful in the basso rôles.

Three seasons ago he was engaged for the Metropolitan Opera, New York. His *Wotan* and *Hans Sachs* were among his best rôles. He also sang in the American operas, *Mona* and *Cyrano*.

During his stay in Berlin he was much in demand as a teacher.—Editor.]

PUTNAM GRISWOLD

THERE is that in the result of Putnam Griswold's experiences which makes them peculiarly of practical interest to Americans; having gained an international reputation as an opera singer, he met with and conquered exactly the conditions and obstacles that other Americans who succeed in the profession will be called upon to vanquish. Furthermore, he remained in outlook and point of view purely an American, undisturbed by the effect of foreign sojournings.

Born in Minneapolis, and starting out at the age of thirteen to make his way alone, he wandered, with a boy's thirst for adventure, to California, which he regarded as his home. There he engaged in his beginnings in about as wide a range of occupations as can well fall to the lot of any. Fresh air and outdoor life had developed his physique, when, finally, he turned as amateur choir singer into the long road in which he was to go so far.

London and the Royal College of Music made the scene of his first studies in vocal training. At the end of one year he set a record by making his début in opera at Covent Garden. Following that came a brief period under the guidance of Bouhy, in Paris, where he learned the vital fact that upon the student alone, through concentration and acquiring of the habit of study, depends his progress, the teacher being able only to suggest. This practical appliance and working out of suggestion, the forming of the habit of study, that independent dependence upon oneself, he regarded as his best foundation and asset. Before discovering this very important truth, like many another, he had regarded the teacher as assuming all responsibility, whereas the real situation places ninety per cent of it upon the student, the teacher being able only to indicate the course which the young singer must practically work out himself.

For a short time subsequent to his London début, Mr. Griswold sang at the opera in Frankfort-on-the-Main; after that came his engagement at the Royal Opera in Berlin where, in the course of five years' engagement, he mastered one hundred and fifteen rôles, studying meanwhile German, French, and Italian. The value of that German training, demanding as it did wide versatility in the rôles assumed, and complete exactness of detail in acting, meant a ripening process and the command of an authority which combined to make convincing art. Then, being fully fitted to assume it, came his engagement at the Metropolitan in heroic parts, and instant recognition; this spring he was to have entered upon a series of performances at Covent Garden as chief basso in French and Italian répertoire. This brief outline will serve to demonstrate the extent of his achievements, more complete than those of any American male singer yet entering upon the career.

As to Mr. Griswold's formative period in Germany, where four performances a week are regarded as natural consequence, routine was nothing if not thorough, once requiring him to make seven appearances in as many days. To recapitulate them will be of interest, as showing what crises can be met in such training, as well as the schooling in versatility which is so great a part of the régime: Monday, the King in *Lohengrin;* Tuesday, Escamillo, *Carmen;* Wednesday, and entailing a twelve hour railway journey to another city, the basso part in Bach's B minor *Mass;* Thursday, Hagen, *Götterdämmerung;* Friday, King Mark, *Tristan;* Saturday Mephisto, *Faust;* Sunday morning, a rehearsal for the *Salome* of Strauss, followed by a public presentation of the opera that night. To meet such a situation on the physical side would suggest as first requirements an extraordinary physique, yet Mr. Griswold's opinion, one oversetting popular acceptance, was that normal health only is requisite. But the method of life which a singer leads in order to sustain normal health, in meeting such conditions, is self-understood.

Every artist has an individual plan in pursuing study, it is a first necessity of equipment; that of Mr. Griswold, and springing from hard won personal experience, bears the stamp of logical practicality. He regarded it as of tremendous importance at the outset, and throughout the career, to plan for two years ahead how to get the greatest results. One set of achievements mastered, another in process, and a third in view was his fixed rule. The detail of costuming a part, for instance, was under consideration from sketches for a year before choice was finally determined. Everything was reached by a process gradually digested, but always foreseen in outline.

To go back to the student stage, Mr. Griswold's words relating to a fixed plan were: "In my own career I consider that through misguided energies and lack of formulated effort, two out of the four years I studied were wasted. The reason was absence of common sense and executive ability on the part of my teachers. There are some who fail to look ahead, losing themselves completely in a single point occupying the moment, and they pursue that single point to the exclusion of all else. The moment a pupil has developed a system and régime himself he avoids twenty per cent of such and kin-

dred dangers, because planned, systematic study means the development of concentration, and concentrated study will very shortly enable him to detect the flaws in any system of education.

"Failing to look into things intellectually means merely lack of concentration and of methodical plan, and, as all know, in the moment of interpreting rôle or song, nothing can be left to chance. When I sit down to study a new part my process is first to get the notes, then the drudgery is done, for memorizing the notes becomes an aid to memorizing the text. Following that, for special study, I take up the opera act by act; this done, as the next step in study, I subdivide it into scenes, and, finally, I subdivide again, for the same purpose, into moods, for each succeeding section presents a different mood to be expressed.

"When I feel comfortably secure in things, I imagine, in seclusion, what the special scene under study should be like, taking into consideration other rôles related to mine in the ensemble, and their effect upon it. Through that course comes the gradual building up of the creation as a whole, leaving no vagueness of mind, nothing to chance, because when one is on the stage in the middle of a performance musical and dramatic technicalities must be mechanical in their response in order that one may live in the rôle which one is singing. Through such realistic interpretation one sometimes achieves that rare moment of inspiration which makes one feel all the struggles of a career to have been worth while. Curious it is, too, how long we idealists will work until we reach exaltation above human elements, and realize that it is a gift from the divine Creator.

"Songs require identically the same plan of study as a rôle, only ten times more, for in the song, brief in itself, one stands with the voice alone as medium to paint a picture against the slender accompaniment of a piano. In studying a song I first get the verses as a picture; then work it out section by section, then phrase by phrase, afterward combining the whole. In an opera presentation while singing one mood, the artist must subconsciously realize the next to be conveyed. The same idea must be applied in songs, which are more difficult in this sense, as a change of mood may come with every single line. Again, to apply full resource in moods in a song become more difficult than in opera, for the reason that in the latter we have the tone mass of the orchestra to spur us on.

"Without imagination no singer can give expression that will create impression, excepting only when the natural quality of tone is of a rare sensuous beauty, and such voices are seldom met with, only twice in my experience have I heard them. Too often vocalists are so lost in the matter of securing beautiful tones, that they forget entirely the spiritual interpretation which those tones should be made to convey. They look only upon the outer shell, the notes and their dynamic shading, the heart which is enclosed in it, the poetic contents of the words, they do not realize. And yet *these are* the song. Those words have inspired the composer to write his music, and just as truly they must inspire the singer who would sing it.

"Imagination and sympathetic literary sense, which search out the hidden, maybe at times almost obscured meaning, come to the singer's aid in a study of the poem line by line, after the outline of the whole as a picture is fixed clearly in mind. Every word in many a classic, a page, perhaps, or two pages long, must be regarded as a jewel receiving coloring from the singer's breath. The mood is indicated unescapably, but not this detail, requiring both heart and brain to evolve. Yet without just this heroic painstaking, this spiritual insight, no good or great song reaches interpretation on the high plane of which it is capable. And the singer's aim should be not to sing it as well as does any other, but to sing it better.

"Some there are, devoid of the vital quality of imagination, and while hard work and intelligence on their part may demand recognition, they do not awaken interest. Few, however, fail entirely to possess imagination, even though its degree may be the minimum. But that minimum is capable of cultivation and development. Imagination can be cultivated, but, first of all, only through a spirit of generosity. To do that means to place ourselves in other's circumstances; in other words, to cultivate another's point of view. Then we are able to see things in more ways and more lights than our own narrowed ones, just as we may eventually see the vision of a poet instead of an artistic arrangement of words. Beyond all this, the man remaining eternally locked up in self-centeredness remains lacking in sympathy as well as in imagination. And without these two qualities as full resource to be fully drawn upon, what does the best of songs become? An array of notes.

"Cultivation of the powers of observation is a most valuable factor in aiding imagination. This means also a retention in memory of the things observed. For example, let us go down the street alone, stop at a shop window, look into it intently, pass on, look at other things, then try to recall the contents of the window and return there and see how nearly we have it. Pictures observed in the same manner, powerful passages in plays closely watched, and acted through in fancy afterwards are other strong helps in stimulating observation.

"Eternal singing in the studio, instead of getting out and practically using our wits in doing things, is dangerous, first of all, because only one teacher out of fifty demands concentration of the pupil. And absolute concentration means turning to our own individual use and development everything within us and about us. Complete study properly directed by an authority inspiring perfect confidence, should bring in two years such a foundation for experience and experiment, with occasional correction by the same authority, that all which is necessary for a career of unlimited possibilities will be established.

"There are thousands of methods, thousands of systems claimed to impart vocalism, meaning correct voice placement for development. If everything concerning a method of study is simmered down it will mean this: Establishing a vocal basis from which mathematically to build up a technic that shall automatically be the vehicle of expression for the singer's interpretation. There is one common-sense plan of avoiding the awful running about and indecision relating to selection of a teacher—and to which many feel themselves necessarily subjected—and the discs of a gramaphone give the cue to it. When you find records of good singers, search out their masters, and also what other pupils of those same masters have accomplished. By that plan you can come very near to forming a correct opinion as to whom you shall entrust yourself.

"A very simple and direct hint for those who are unable to choose for themselves correct idea of a placed tone, or how to place one, is to listen to the discs in which several of the great singers have been recorded. Then select a tone on a certain vowel, in the speaking or middle range of the voice, and practise it until the imitation is perfect. Afterward take the next tone below it in the scale and practise that in conjunction with the other until the two, technically speaking, become a whole. The development of those two tones can be extended throughout the whole range of the human voice, with the necessity of other guidance minimized."

COMPOSERS' DAY

BY RAY G. EDWARDS

MUSICAL art in America has reached a point where some special recognition should be given to our native and resident composers. Most graciously would our music-loving public bestow its approval and acknowledge its gratitude if there was some special manner in which all could express themselves.

I would like to see the first Saturday in some one month set aside annually as "Composers' Day," making it an occasion for concerts in all the large cities of the country, the programs to be made up entirely from the works of native and resident composers. The music, I would suggest, should be played from manuscript or from music published during the year. Manuscript societies, like the one in Philadelphia, would spring up in all the music centers and the art of competition would receive a great impetus.

There are towns of twenty thousand population that even today could muster up a group of composers whose works would be a revelation to their townsmen. These men and women need the inspiration of public recognition, such as "Composers' Day" would afford, an inspiration to better work than they have yet timidly offered to the public. The certainty of public recognition, and the great helpfulness of a special occasion of this nature, would also benefit music publishers, helping them in their quest for meritorious compositions.

Cities would vie with each other annually in an effort to discover and do honor to their local musical talent, although they would, of course, have the entire country to draw on for their programs. It would seem appropriate that on this special day native performers be given the preference in making out the programs.

The foremost need of the musical world, and especially of music in America, is a strong impetus to the creative instinct, to be brought about by a more serious and widespread study of composition. The setting aside of one special day for American composers would do much to bring this about in a natural way, and the public would be brought to a realization of the fact that during the past twenty-five years there has been a rapid and substantial advance along all art lines in America. It would seem in keeping with this advance to have one special day for music, as we now have Labor Day, Arbor Day, Children's Day, and special days for work horses, flowers, birds, and even dead men's days when we do honor to our artists and other great men. Let living artists have a day.

I suggest Saturday as the best day of the week, as it would then be practical to have the regular symphony concerts for the week without any change of dates and to present symphonics and large orchestral works by our more ambitious composers.

Composers' Day would reveal to a larger public each year the state of development of music in America, and leave the memory and inspiration of a pleasant occasion.

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WANTED HER MONEY'S WORTH

A FEW years ago Madame Schumann-Heink was to appear for the first time in an Ohio city. During that week Mrs. A. called on Mrs B. In the course of the conversation Mrs. B. asked Mrs. A.

"Are you going to hear Schumann-Heink on Wednesday evening?"

Now, Mrs. A. had evidently never heard of the great prima donna, for she replied:

"No, indeed, when I pay such a price I want to read the book first."—Horace Zimmerman.

MAKING THE MUSIC ROOM ATTRACTIVE

BY FREDERICK H. MARTENS

STUDIO OF MR. FRANK HEMSTREET, TEACHER OF SINGING, NEW YORK CITY.

IN this present age of endeavor and uplift when concentration means success, the studio of the busy musician and teacher is no longer the home of that "artistic disorder" which was formerly associated with all forms of musical activity. The day when disorder was considered "artistic" has passed, and it is now regarded as a direct incentive to waste, the waste of the most valuable of all modern valuables—time. It is safe to say that order, in the broad sense of the word, does more than anything else to make the studio attractive. And making the studio attractive is of first importance where the work of the music teacher is concerned.

The teacher who can give atmosphere to his studio, and have it a place of quiet refinement, harmonious in furnishing and decoration, a room which the pupil likes instinctively, that teacher begins each lesson under ideal conditions. His pupils are with him, their receptive interest and sympathy are developed from the start and, of course, the results are in proportion.

Naturally, one is inclined to ask, what is the ideal recipe for "Making the Music Room Attractive"? The answer is: Each studio presents an individual problem which must be solved with due regard to a thousand and one varying factors: size, light, shape, accessories, etc. In each case individual good taste must be relied upon to attain the best result which circumstances permit. There are any number of attractive studios which differ in almost every detail, one from another. As a general thing, it may be said that a good plan is to take the piano and music cabinet, which in the studio of both pianist and singer are the dominating pieces of furniture, in that they establish the character of the room, and build up around them.

If your piano has a mahogany finish, the music cabinet should have the same. Should it be built on plain mission or craftsman lines, have your music cabinet conform to them as well. If these two articles of furniture, which give the music studio its special character, harmonize, greater latitude may be allowed as regards the rest of the studio fittings, though of course, consistency in matters of detail is always desirable Some teachers who read this will remember, perhaps, unsuccessful attempts made in department stores and furniture shops to secure music cabinets which would harmonize, in color and design, with their pianos.

It might be remarked here that it is now possible to get music cabinets which harmonize perfectly in every respect with the piano and other furniture of the studio. Such cabinets may be had to accommodate any quantity of music, from 400 to 1,500 pieces of sheet music, and with a simple filing system that is a direct incentive to order. When the piano and other furniture is of special design or of a certain period, the cabinet should be made to conform.

Music certainly should not be kept in disorderly piles on top of the piano, and the practice of storing it in large quantities on shelves is small improvement. This causes much waste of time, energy, and music too. One's music does not grow torn and tattered if arranged in shallow drawers that prevent unnecessary handling.

In connection with the cabinet might be mentioned the unit bookcases which can now be obtained with a few of the choicer collections of bound music, notably with the MUSICIANS LIBRARY. We are careful to preserve your well-bound books, and it is another sign of the times to find that we have reached the point where books of *bound music* seem quite as much entitled to consideration. Reference books on music and other books of musical character are not alone decorative, but add a note of refinement and comfort. Where the music library (in bound volumes) is small, it is often possible to house it in one of the superimposed bookcases with which many of the new style music cabinets are provided.

On a foundation of harmony in color and design as regards the furniture of the studio, it is not difficult to build up a decorative scheme which is attractive without being too studied. Of pictures it is better to have few and those good; though in one studio I have seen an entire side of the wall above the wainscot was covered with photographs of celebrated artists and composers, framed under glass in section panels, and the effect was admirable. There are photogravures and excellent reproductions of famous paintings of a musical character which aid in giving individuality to the music room.

Dirk Hals' *Lady at the Clavier,* Kriehuber's *An Afternoon with Liszt, Beethoven, Mozart, The Young Handel, Bach,* and Aubrey Beardsley's clever *Tristan and Isolde* drawings are only a few which occur to one in this connection.

Then again we have the statuettes, busts, and bas-relief medallions of the great tonal heroes, varying in size and price, and for the most part well done in composites which neither gather nor retain the dust like plaster. A group of medallions of great musicians may be used to form an attractive frieze along the wall. Nor is the European art poster to be disdained as a decorative item, especially in large studio rooms. The Italian and French operatic posters are particularly artistic and full of rich, glowing color. I remember in particular various ones designed for operas by Puccini and Zandonai, which are not only admirable in drawing, but have remarkable color values as well. They are usually mounted on linen and can be effectively framed.

The possibilities of cut flowers or flowering plants in making the music studio attractive are endless; but here as in everything else the effect of harmony and contrast should be studied—there should be no jarring notes. It is well to avoid cloth-covered or burlaped walls because of their tendency to deaden sound; for the same reason bare floors should be the rule, and a few good rugs should take the place of a carpet.

"Making the Music Studio Attractive" will not make a dull pupil bright, nor will it, necessarily, directly influence better scale work or sight reading; but indirectly it counts for much. Children in particular are sensitive to external impressions. Anything we undertake to do with them is accomplished with less effort and is productive of better results if only we begin when they are in the right mood.

And nothing serves so well in the case of the average pupil to establish that mood as having him enter a room where all is in harmony. Such a room appeals at once to the imagination through the medium of color, light, and warmth, that seems to say: "Lessons are pleasure" — not a cold, lifeless torture chamber whose motto to the sensitive child appears to be "abandon hope all ye who enter here."

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PERSISTENT EFFORT

BY CHARLES BANCROFT

HE was taking a course through the "Conservatory of Hard Knocks," a conservatory which graduates more successful teachers than any other conservatory in the world.

He knew that although he held a teacher's diploma, he would have to pass that way before he could sign the letter "S" after his name, which stands for the "Degree of Success."

Every morning when he went to his studio he always tried to make it one day nearer attaining that Degree.

There were days of failure; days of disappointment; days of missed lessons; days when everything went wrong. How often, at these times he felt like handing his key to the janitor of the building, and giving up the music profession for some line of commercial activity.

Then his eyes would be caught by a success motto which hung on his studio wall, causing him to realize that he was only one of the many who had to overcome obstacles, if they wished to achieve the degree he was after.

He felt that to make a success of himself as a teacher would be much better than stamping himself as a "failure" before his friends; and, besides, such a result would weaken the confidence he had in his own ability to "make good" in any other business or profession.

Into every lesson he gave he put his whole energy. And the good work shown by the majority of pupils he turned out brought him other new ones. He realized that the music profession as an easy means of making a living has no foundation with the teacher who wishes to sign the letter "S" after his name.

Of course he had troubles, but he developed the habit of tracing them to their origin, and often was surprised to find that he had made a "mountain out of a mole hill."

In time he began to realize that he was holding his own with the leading teachers in his community, which made him feel that the "Degree of Success" was worth all the "Conservatory of Hard Knocks" demanded of him, in the way of persistent effort.

ELEMENTARY PEDALING

BY ERNST C. KROHN, JR.

To the young and perhaps inexperienced teacher, the subject of pedaling is one which, sooner or later, will pop up and cause no end of trouble. When to teach it, and how to teach it, are points of vital importance. Time was when pedaling was considered a subject of such great mystery, that only the very gifted ones could ever hope to divine its highest secrets. There are still enough teachers left who deem it a subject of so little importance that its systematic study is, to them, unnecessary.

To the wideawake instructor it presents a problem which must be solved. The pedals are there, ready for use. And as soon as our promising beginner's nether extremities get long enough to reach them they are promptly utilized. The favorite pedal, of course, is the "loud pedal," which is usually held down *ad infinitum*. The music thus produced is usually remarkable for its volume and its mixture of dissimilar harmonies. This perfectly natural desire for greater sonority, for loud and even noisy music, can be trained up to a more discriminating level and correct pedal habits formed.

With the average beginner it is not always an easy task to determine when to impart pedaling instruction. The size, age, and stage of progress of our scholar must all be taken into consideration. When a child has reached the third grade and can comfortably reach the pedals, symptoms of "pedalitis" will begin to show themselves, and the case will have to be dealt with promptly. Where it is not practicable to use one of the larger pedal methods available, the following brief directions may prove of value:

The first step should be to clear up the student's hazy ideas regarding the true function of the pedals. As the soft and sostenuto pedals are only used in exceptional cases, it will be best to confine our attention to the damper or "loud" pedal.

Its function is not to make the music merely sound louder. To prove this play a number of loud chords with and without pedal. Be careful to lift the pedal when the fingers leave the keys. The difference between the pedaled and unpedaled chords will be found to be very slight. The difference that we note is due to the sympathetic vibration of related strings. This "sympathetic vibration" must be explained to fit the comprehension of the pupil.

Every child has noticed the rattling or sounding of some glass or metallic object on or near the piano, when a certain tone is sounded. This is due to the fact that the outer object sounds at a rate of vibration similar or related to that which causes the string to sound. From the shaking and sounding of this object in tune with the piano string, it is but a short step to the shaking of the strings themselves in tune with each other.

This can be illustrated by silently depressing a low key and then vigorously sounding the octave above. Upon releasing the struck key, the silently depressed key will be heard humming in tune with the key just sounded. The child will readily understand that piano strings of related nature can sound in sympathy with each other, just as children of similar emotional natures can laugh and cry in sympathy with each other. It will also grasp the fact that the slight increase in volume, when pedaling, is due to this sounding of related strings.

The true function of the "loud pedal" is to sustain or connect tones or chords which cannot be retained by the fingers alone. By practising the following simple scale study the student will soon realize this important use of the pedal.

Play the C major scale with one finger, in three-quarter time, making each degree of the scale a half note with a quarter rest ("sounding rest") intervening. On the first beat depress the key and hold it. On the second beat depress the pedal and hold. On the third beat release the key; the tone will be retained by the pedal. On the next first beat depress the key and release the pedal simultaneously. Repeat this proccdure until every tone of the scale has been pedaled.

The fundamental idea to be brought out in this exercise is this: The pedal must be depressed after the tone has been sounded, it must be held down until the next tone is sounded, and must be released exactly when the next tone is sounded. This depression of the pedal after the tone has been struck is commonly called secondary or syncopated pedaling. It is the most used and is perhaps the most difficult to acquire and should be taught first. The upward movement of the foot combined with the downward movement of the fingers and hand which occurs on every first beat of this exercise, is often very confusing to a beginner, so that this apparently simple study may require quite a lot of practice before it is mastered.

The next step would be to repeat this study as a scale in double thirds, using the same fingering (1 3 or 2 4) throughout. After this play a scalewise series of chords of the sixth (E G C, F A D, G B E, etc.) in the same way. By this time the pupil will have absorbed the idea of changing the pedal with every change of harmony.

It will now be advisable to study some simple hymn tune or choral with pedal. Suitable material can be found in any good church hymnal. If necessary the teacher can write out a few simple chord progressions, which will do just as well. In elementary work of this sort the simpler the material and the more thoroughly it is practised, the quicker will results be obtained.

As it is not always possible to spend much time on pedaling strictly four-part music it may be necessary to take up an appropriate piece and study it according to the ideas on pedaling thus far absorbed. The best piece would be one with a left-hand part consisting of a fundamental bass note and two similar chords in each measure, as is found in most waltzes. This left-hand part should be studied alone as a pedal exercise. As a preliminary study play and pedal only the first bass note in each measure. By changing this bass note to a half note with a quarter rest following the pedaling will be the same as in the scale study.

The next step would be to play the entire left-hand part with first bass note changed to a half note. In pedaling this, raise pedal on first beat, depress on second, and hold down through third and fourth beats while the two similar chords are being played. As soon as this has been mastered the left-hand part can be played as written, it being only necessary to pedal twice as fast; the first bass note being a quarter note, the pedal would be raised on "one" and depressed on "and." A further step would be for the pupil to play the left-hand part with pedal while the teacher plays the right-hand part.

Finally the scholar would play the entire piece with two hands and pedal. It would be a good idea to have the pupil play the piece while the teacher does the pedaling. In this way the student can be led to listen to pedal effects and they can be better explained. It is of the greatest importance that the student form the habit of listening to all pedal work. It is only by doing this that the ear becomes trained to the high degree of discrimination necessary in all artistic piano playing.

In time it will be found necessary to pay some attention to pedaling according to the melodic and rhythmic elements involved in a composition, instead of only pedaling harmonically. Whenever such special pedaling is necessary, the teacher should always carefully mark same and give his reasons for doing so, to the end that the pupil may be led to think out his own pedaling.

Should the teacher desire guidance in studying the more complicated forms of pedaling it would be very advisable to refer to Mathew's very thorough *School of the Piano Pedal*. The finest survey of the entire field of pedaling is to be found in the chapter on "The Pedals" in Mary Venable's recent excellent work on *The Interpretation of Piano Music*. Chopin once said: "The correct employment of the pedal is a study for life." It would seem to be every teacher's duty to master this subject as thoroughly as possible and to teach it as thoroughly as possible.

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INTERPRETATION ACCORDING TO A PLAN

BY JOSEF HOFMANN

Some time ago, Mr. W. J. Henderson, music editor of the New York *Sun*, in discussing the subject of interpretation, made the statement that the true artist works out every detail of the plan of an interpretation at home; in public work his aim is to reproduce that plan. He continued, but without special emphasis, that the plan may be modified in some of the details even in the process of public presentation, provided the plan itself remains the same in all its fundamentals.

Some time later Mr. Henderson received a letter from Josef Hofmann commenting on the remarks of the former. We quote from this letter as printed in the *Sun*. They have great value to all players who aspire to artistic work in public or private, and with special force to singers, who frequently base their interpretation of songs on the spur of the moment, according to their feeling of the text at the time. The result is unevenness and a generally unsatisfactory presentation of a song. A song worth singing has more in it than the average singer can bring out offhand. There is room for thought in the study of a song, and a need for a fundamental plan which the singer may safely follow absolutely or depart from in minor details under pressure of circumstances. Mr. Hofmann's remarks follow:

"With one point only, if I understand you rightly, I cannot quite agree. It is the thought that the reproduction of a piece should be the same at *every* performance and in *every* detail. I know that there are some artists who plan every detail at home and perform the work, as well as they can, in the same way before an audience. Yet I cannot believe that this is the only way. I, for instance, never do it, and neither did Rubinstein. Far from inviting comparison with my great teacher, I can nevertheless freely state that he never played a piece precisely as he played it before, and that I cannot do it either.

"It was no doubt on this account that he never allowed me to play a piece before him more than once; for when I asked him the reason he said: 'I might possibly show you many things in it in a different light and thereby confuse your conception of the piece.'

"I think that the model made at home can and ought to establish the general lines and that the performance in public may differ in so far as it admits certain improvisatory elements. This results in a much higher function of artistry, because it is, within certain limits, free, in *statu nascendi*, spontaneous, and, if you will, personal.

"That this freedom presupposes the artist's mind and taste to be so well trained as to warrant him in relying upon his inspiration is a matter of course, and also that however quickly, with flashlight speed, the plan may be made, a plan there must be."

THE JOLLY DIALOGUES IN THE VERNACULAR

BY C. W. FULLWOOD

"Professor, how long will it take to learn music?"

"My boy, after thirty-five years' experience as teacher and student of music, I have come to this conclusion: A life of one hundred years would be too short to learn all I want to know and to do all I desire to accomplish."

"Gee whiz!"

"Now, don't get scared, my son. You can become a musician if you will work for it."

"Work? I want to play."

"Well, make your work play and your play will be work; play the work is play and—"

"Whoa! Professor, you're getting me all twisted."

"In other words, you must be interested in your work."

"But what do you mean by wanting to learn more? I came to you because I thought you knew all about music."

"Why, youngster, no man knows it all. Does Edison know all about electricity? Does Marconi know all about wireless? Did Morse know all about the telegraph? Does Wright know all about aviation?"

"That's so, Professor. You score one. How shall I begin to study music?"

"How did they build that brick house across the street?"

"Why, they first built the foundation."

"Exactly. What then?"

"Then laid one brick at a time."

"You've got it, my boy; you are on the right track. Now, how must you commence?"

"Say, Professor, I see it; get a good foundation and learn one thing at a time."

"Right, my son."

"Then I must first learn fingering?"

"No, you don't learn technic first."

"What!"

"Use your brains."

"You're deep, Professor."

"How can you do a thing before you know *how* to do it?"

"You've got me."

"How do you play ball?"

"Why, I practise with ball and bat."

"But before your practise?"

"Sure, I study how to pitch, catch, hit the ball, and learn the rules of the game."

"Well, in that respect, music is somewhat like baseball. You must know the rules of the game before you practise them."

"What is the first rule?"

"What is music?"

"Give up, Professor, that is too deep for me."

"Open that dictionary. What does it say?"

"'Music, science of harmonical sounds; melody or harmony.'"

"Now, what is science?"

"'Knowledge; collection of general principles; philosophical knowledge.'"

"Turn to harmony."

"'Concord of musical strains that differ in pitch and quality.'"

"What is concord?"

"'Union; agreement; consonance; harmony.'"

"What is consonance?"

"'Agreement of sounds; concord; accord; consistency.'"

"There you are. See how one word leads back to another? Now, what is music study?"

"Why, I suppose it is knowledge of musical sounds that differ in pitch and quality, yet agree, that is, are in harmony."

"You are coming on. How can we know that they are in harmony?"

"By the ear."

"Yes, but how can the ear recognize that they are right or in concord?"

"Oh, I see, Professor, the ear must be trained."

"Eureka! We are getting on. Now, we are ready."

"Well, Professor, what is the first step in ear training?"

"Time is up. We will take that up at the next lesson."

BACHAUS ADVISES BACH

SUCCESSFUL YOUNG ARTIST ON SCALE AND ARPEGGIO PRACTICE

EDITED BY W. F. G.

In a talk Wilhelm Bachaus recently said a good deal that is of interest to piano students, particularly, concerning scale practice. In the days when pianolas are taking the place of practice, graphophones the place of grit, and victrolas the place of vigorous work on the part of students, his dictum as to scale practice sounds a bit old fashioned—but it is sense.

Said Bachaus: "Scale practice is my great technical mainstay. Such ability as I have depends on scale practice. It is the secret of the pianist's success. It keeps every muscle used in piano playing in proper condition. I find it necessary, even now, to practise scale playing half an hour every day."

Adding to the scale practice, Bachaus defines the necessary technical work of an artist as "Bach and arpeggios." He says the only secret of keeping a piano technic is "brains and hard work." Which is not so much of a wise aphorism as it sounds, for brains and hard work will carry a man anywhere, in any profession or employment.

It is admitted that to play Bach means "brains"; and it must be admitted that a practice of arpeggios is almost as necessary as a practice of scales; as all the literature of modern piano music requires a facility for arpeggio playing as marked as that for scale work.

Says Bachaus: "If you want to see an example of Bach, scales, and arpeggios, look at DePachmann. He has been a virtuoso for many years, yet he practises his scales and arpeggios daily; nor does he forget his Bach. After all, what can be put into piano pieces but scale passages, arpeggios, and chords?

"Busoni and Godowsky have gone to the extreme in creating technical difficulties; but what are they but these three things? I cannot see how technical difficulty can go beyond the Godowsky arrangements of the Chopin studies. Two hands and ten fingers can do no more!"

And Bachaus brought out the idea that the mechanical players sold in the stores are killing off the former popular demand for elaborate displays of virtuosity on the part of the concert pianists. Said he: "The public can buy its astonishment at the stores; it wants something more elusive, more purely musical, more truly artistic. It asks brains and sentiment from the artist.

"So the pianists are playing simpler things nowadays than formerly, and playing them better. They are thinking of getting the soul of the composition to the soul of the audience. They are not worrying about how much they can surprise the audience with bursts of speed and tumults of tone. They know the audience has these at home, in the records of its machines. And they know their auditors come to their concerts not to see how fast or how loud they can play, but to be brought into touch with the heart of the masters.

"Nor is this easier on the artists. To play a Mozart concerto or a Haydn sonata perfectly is a work of years. A pianist can in half an hour work up a dazzling piano effect that is frivolous and senseless, but it would have brought cheers in former years. The pianist must now get more to the heart of things and depend less on superficial effects. This is good, both for the player and for the public.

"Why bother so much about how difficult a thing is? Why not ask, how beautiful is it? As I have said, why 'try to make a bouquet of oak trees when the ground is covered with flowers?' The piano is not an orchestra. Why try to make an orchestra of it? Let the orchestra have its own music, and play on the piano the music which comes within the scope of that instrument.

"That is where the school of modern French composers seems to me to excel. They think in terms of the piano, they write piano music for the piano. That is the reason Debussy appeals so strongly to me—he puts color into his pieces without suggesting or needing the orchestra."

VICTOR TALKING MACHINE RECORDS FOR APRIL

Familiarity with good music is essential to learning to love it. There was a time when musicians felt anxiety lest the mechanical appliances for making music should prove a drawback to their means of a livelihood.

Today, however, one hears but little of such sentiments. Professors of music in universities and colleges use the talking machine and mechanical player to furnish illustrations to their lectures, teachers of singing reproduce the records of the great artists when their classes are studying opera rôles; and in our high schools we find both machines in frequent use for the classes in appreciation.

The experience of the present writer with two children is interesting on this point: They hear only leading opera arias and well-known compositions for the orchestra or string instruments. They have no difficulty in becoming familiar with this music, and also with the composers. By this means they learn good music and their taste is being formed at the same time. For the month of April the offerings of the Victor Talking Machine Company are interesting to the lover of good music. One must acknowledge that in some cases it is the "artist" who is the attractive feature; yet that is a part of our present day environment which must recognize the "star" system. Here are a few which we specially note:

Caruso, Enrico: *Amor mio* (My love), a vocal waltz by Ricciardi, sung in Italian.

Culp, Julia, soprano, who made so great a success last year as *lieder* singer: *Drink to me only with thine eyes*, an old English song, given in English; and *Wiegenlied* (Cradle Song), by Brahms, in German.

Melba, Mme.: *Magdalen at Michael's gate*, by Lehmann, sung in English.

Hempel, Frieda, soprano, a famous singer of coloratura arias: *Deh vieni non tardar* (Oh, come, my heart's delight) from *Marriage of Figaro*, by Mozart, and, *Parla* (Oh, speak), vocal waltz song of very brilliant style, by Arditi.

Gluck, Alma, soprano: *Carmena*, a vocal waltz in the Spanish style, by Lane-Wilson.

Ruffo, Titta, baritone, sings the famous drinking song from *Don Giovanni*: *Fin ch'han dal vino* (Wine, flow a fountain.)

Williams, Evan, the popular American concert tenor, sings the favorite *Holy City*, by Adams.

For those who are interested in a lighter style we note two new Harry Lauder records: *The Portobello lass*, by Wells, and *It's nice to get up in the mornin'* (But it's nicer to lie in bed), by Lauder.

In the line of instrumental numbers are *Siegfried's funeral march* and the *Ride of the Valkyries* by Wagner, played by Vessella's Italian Band.

IS SUMMER MUSIC STUDY WORTH WHILE?

CONTRIBUTIONS BY

GUSTAV L. BECKER, D. A. CLIPPINGER, H. W. GREENE, A. D. JEWETT, WALTER SPRY, RALFE LEECH STERNER, GEORGE CHADWICK STOCK, F. W. WODELL

THE VALUE OF SUMMER WORK FOR MUSIC TEACHERS

BY GUSTAV L. BECKER

More music teachers, at the present time, find the summer a "golden time" for brushing away mental "cobwebs." They do this either by giving a considerable part of their time and attention to diversified or special reading and to a thorough overhauling of their technic, while also increasing their repertoire; or, better yet, they do all this more rapidly and effectively with the guidance and assistance of someone who is still more advanced and experienced. Four ears and four eyes are better than only two!

The ambitious and conscientious young teacher feels the need of storing his mind as much as possible with new and helpful ideas, knowing that this will give him greater power for thinking clearly and for deciding or acting with judicious discrimination when problems arise.

Of course it is to be regretted that so many of our young music students begin to teach while they have, as yet, by no means completed their own musical education! Yet often it is the need of earning a livelihood which leads them too soon into a career wherein they must forever try to "catch up" to that which, by rights, they should already know.

To reach the craved-for greater ability then, there is usually found insufficient time or occasion during the regular teaching season.

During a number of summers now, upon request, I have adopted a period of about six weeks to giving a condensed course for music teachers. The plan is for private lessons, three or four each week, all work mapped out according to the student's greatest needs. Copious memoranda are taken of all valuable points explained, demonstrated, or applied, these then to serve for guidance during further self-development.

Among a large number of students, with a great variety of deficiencies, there were particularly many who had been brought up on, and had always played and taught according to the old method of straight up and down, high-raising, and hard-hitting finger motions, with a fixed hand and arm position, but who, after only one short summer's course, had sufficiently grasped and learned to apply the superior principles of motion and touch of the modern "Natural Technic."

Many letters, received later on, from such converts to the new and better ideas in music teaching, show how the summer students were able to develop much further, through their own effort and research, and apply, in their routine work, most of the new points and suggestions for teaching and studying which they had gained.

What helped in this, as much as anything else, was the rekindling of their ambition and enthusiasm through contact with their teacher and the fellow teacher-students — these all gaining valuable points from each other by comparing notes regarding each other's shortcomings or advantages.

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ON SUMMER STUDY

BY D. A. CLIPPINGER

There is no way of telling, without a table of statistics, just how many persons are engaged in music teaching throughout this great country, but we know that the number is large, very large. We also know that a majority of these are comparatively young musicians who have not yet reached their full stature, who are full of ambition and who have no idea of settling down permanently where they are. They have gone far enough with music to see the vista opening before them. They have learned that a college commencement is not the end, but the beginning. They fully intend to give themselves the advantage of further study.

What does a summer term in the city offer to these who, perhaps, are engaged in teaching throughout the school year?

If done in the right way it offers much. It takes one out of the groove in which he has been running. It furnishes the stimulus of another's point of view. It furnishes new teaching material which both he and his pupils will attack with keener relish the coming season. It means new and better recital programs next year. It means new ideas which he will use and develop throughout the year, and this means a larger usefulness.

What does it mean to his own voice if he be a singer? If he studies in the right way it will mean a great deal. In taking a summer term one should arrange to be with the teacher as much as possible. In vocal practice it is not so much a matter of time as of correct guidance. Therefore, be with the teacher at short intervals. Have daily lessons if possible. In a term of six weeks with daily lessons one will accomplish as much as in a term of six months with one or two lessons per week. Following this plan of study most of the work is done under the ear of the teacher; hence it is done correctly. Further, with daily lessons one is kept in the spirit of study which is easily half the battle.

One who had taken such a course reported later that she did her work the following year much easier and better, and was happier about it. Another accomplished such a marked improvement in her singing that her recitals and those of her pupils the following year excited so much favorable comment that it resulted in a much better position for her at the end of the year.

In many instances it is better for the teacher to give up his summers to study than to give up a permanent position in order to spend a winter in some music center, desirable as that may be.

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OPPORTUNITY THROUGH SUMMER STUDY

BY H. W. GREENE

The advantages of summer study lie primarily in the conditions under which summer schools are conducted.

A bracing climate in the country or mountains, with no distractions save those afforded by Nature; a group of earnest young people who work together in a way sufficiently intimate to make each student's work of benefit to every other student; and, greatest of all advantages, that of comparing oneself in daily work with one's professional or semi-professional fellow-students. The weak places in one's equipment are thus discovered and energy is concentrated on those points.

To take a typical example: Three summers ago a boy of twenty entered the Brookfield Summer School of Singing. He had always lived in a small unmusical city, having very limited opportunities for culture. His voice was a tenor of not exceptional quality, and he was a fair example of the average or ordinary singer. A faculty for close analysis was discovered in him, he was encouraged in criticising other voices in the Normal Class, while perfecting his own. After three seasons at the summer school, at the age of twenty-three, he secured, through the influence of the director of the school, a position as voice teacher in a large Western school, where, according to reports from his dean, he is "making good."

He now has an opportunity to broaden and apply what at first were to him only theories. He is developing initiative, the most important asset for success, and, best of all, he realizes that he is one of the world's real workers in a field that is not only pleasant, but useful in the extreme.

We could cite many such cases of young people directed on the path of opportunity through their summer school work, and we are confident that the summer school idea is of real import, since it opens the doors of opportunity to those who might otherwise feel that they were given talents which they could not make available.

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TO WHAT CLASS OF STUDENTS IS SUMMER SCHOOL WORK ESPECIALLY VALUABLE?

BY A. D. JEWETT

First of all, the busy teacher whose work prohibits either study or practice during the regular season.

Every intelligent teacher recognizes this fact, that without some definite study one's work gets "rusty," "rutty," and "relegated." Rusty for want of contact with people of new ideas, rutty from the natural inclination to take the easiest way, and relegated because even the dull pupil is not too dull to sense poor work.

Usually the teacher who has once taken a summer teacher's course goes again, which is proof of its value. Secondly, students along general lines can find much value in taking a special course in summer, concentrating attention upon some one phase of work, and success is attendant upon concentration.

And last, but not least, the establishment of a summer session by an earnest teacher, in a section where opportunities for study are somewhat limited, furnishes stimulus to students and teachers in that vicinty. Interest and activity are contagious.

Summer schools are a good thing for all concerned and are an antidote to laziness.

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THE SUMMER NORMAL SCHOOL

BY WALTER SPRY

The summer normal school may be made of great use to ambitious teachers who are so busy during the winter season with their teaching that they do not get as much time for reflection and practice as their ability to progress warrants. In the great musical centers, we are able to hear such men as Hofmann, Busoni, Bauer, or Godowsky, and many of us are fortunate enough to come into personal contact with these men and receive the secrets of their arts, at least to some extent.

But what of the music teacher in the remote districts who seldom has the inspiration to go beyond his own present knowledge? Are they not apt to sour and retrograde in their art? They may have had even excellent training, and still if they are not ambitious to add to their knowledge, they are apt to get behind their rivals.

Chicago is one of the greatest musical centers

of the world and one of the pleasant places to study in summer. I have mapped out a summer course of study which not only includes private lessons in the principal studies such as Piano, Voice, Violin, or Organ, but includes classes in Harmony, Teaching Material, Interpretation, and for pianists a special Technic Class.

Schools and private teachers should work more along these lines, so that their pupils may become more musical and better equipped as teachers. The late Emil Liebling was one of the few private teachers who pursued this line of instruction. That this is the best course to pursue is proven by the fact that I have received many messages from teachers who have taken our summer courses and found the work they have done invaluable in their teaching.

It is therefore a pleasure to know that this helps towards raising the standard of instruction.

THE VALUE OF SUMMER STUDY

BY RALFE LEECH STERNER

THE amount of teaching done by schools and private teachers in the summer has greatly increased the past few years. During my personal observation along these lines I have been amazed at the great increase in the number of pupils coming to New York City each year from the South and West for the six and ten weeks' summer courses given at the New York School of Music and Arts. So successful have we been in this work that this summer we are going to hold "The Congress of American Musicians and Students" at this School. The advantage of this course is not only to let those who desire to take private instruction during the summer do so, but to hold a sort of continual musical festival, daily concerts and lectures by artists, teachers, and students, besides innumerable other classes.

The tired music teacher comes to New York in the summertime on a sort of knowledge hunting trip, besides wishing to have a little recreation. Certain days are set aside for sight-seeing trips and other amusements, and this helps to make the stay in New York City more pleasant as well as profitable. Although the courses given are only six or ten weeks long, yet the teacher or student can derive the greatest kind of good, as there are a large number of lectures on which they can take notes, as we do not expect them to do the actual work while at the school.

I believe that teachers in small towns and cities would not be able to keep up their work if it were not for the added knowledge they get by taking these summer courses; so many new ideas and valuable studies are given in these courses that the teacher's mind is constantly stimulated to new and better things, and there is that constant ambition to get higher in their profession.

ADVANTAGES OF SUMMER MUSIC STUDY

BY GEORGE CHADWICK STOCK

SUMMER pupils are invariably in earnest and enthusiastic; also experienced. It is a help to all concerned to come into contact with such a class of students, for they have something to *give out* as well as to *get in*. Interchange of ideas helps. They are loaded with questions and enthusiasm. This keeps the teacher alert and active, and fits him the better for the coming fall teaching. Whereas a comparatively idle summer brings on a species of decay or dry rot.

The pupils that come in the summer often become permanent followers and so influence others to study. The prestige of having been under instruction with a well-known teacher is an asset of value to young teachers. Prospective students of song are always on the alert to study with the teacher who has devoted a part of his summer time to study with some prominent teacher who, in all probability, is beyond their means as to price or too far distant.

SUMMER STUDY FOR MUSICIANS

BY F. W. WODELL

EARNEST, ambitious music teachers have proven the practicability and value of summer study for a number of years past by undertaking it and showing good results from it. Here follows a true story; the reader can draw his own conclusions.

This singer had studied voice production and singing with three teachers of moderate attainment, the best she could find under the circumstances. She had sung successfully, so far as pleasing church congregations and concert audiences testifies to success. But she had an active mind and an ambition to excel, and she realized that there were some things about how to sing that she did not understand. She turned to the books on singing, but they confused her thinking, so contradictory were the theories set forth. Her living must be earned by public singing and by teaching. How to get the needed instruction from competent teachers?

In those days summer schools were not much heard of, and metropolitan teachers had not begun to advertise to keep their studios, in any considerable number, open in the summer for at least part of her vacation time. She attended summertime conventions of music teachers; talked with every vocal teacher there who would talk with her, and took a few lessons when she could find someone of good standing who would consent to teach while the convention was in session. One such teacher advised her: "Teach a while; then study a while; and again teach a while. You will thus put your instruction to the proof and learn your own weak points—exactly what it is you most need."

Just then she heard of a real summer school, with sessions in midsummer, when her own pupils had stopped lessons. She attended it, had daily private lessons from a fine teacher in charge of the school, and in the afternoons attended class lessons on vocal study and teaching. Her musical, mental, and vocal ability was such that this summer work acted on her like rain on a parched field; she fairly drank in, absorbed everything of good that she heard.

Returning home for the fall work, to her delight, she found she had strengthened her knowledge of the principles underlying good tone production to such an extent that now she had something definite to work upon. She knew a few essential things thoroughly, and could work intelligently with pupils of different gifts and needs. Formerly this had been possible to but a limited extent, and there were cases in which she was "not just sure" of her teaching. She had exercises, to be sure, but she did not understand the principles underlying them clearly enough to be certain why they were used, and therefore when they were indicated.

Now that uncertainty was, to a large extent, overcome. Result—stronger, more efficient teaching, and in two years a largely increased class at better prices. She has since more than once "Studied a while" in summer, then "Taught a while," and her progress in efficiency as singer and teacher has been steady and marked.

BOOK NOTES

Music Notation and Terminology. By Karl W. Gehrkens, A. M. A. S. Barnes Co., New York. Price, $1.50.

We recommend this work as a suitable and valuable text-book in music notation and terminology for classes in conservatories and in music departments of colleges and normal schools. Musicians are generally aware that there is much loose use of terms connected with music; as a result there is much loose and inaccurate thinking and explanation. A teacher or a writer will make a statement using one or more musical terms which pupils or readers will only partially understand. The result has been anything but advantageous to the cause of music education.

The author of the book, who is Associate Professor of School Music at Oberlin Conservatory has used the material upon which the work is based, in his own classes with success, and we believe that other teachers will secure equally good results with it.

Of special value to musicians are the suggestions for reform in terminology, which are worthy of careful consideration, and acceptance.

The Story of the Flute. By H. Macaulay Fitzgibbon. Charles Scribner's Sons. Price, $1.25, net.

A new volume of the valuable *Music Story Series*. While the flute, in name, is one of the oldest of musical instruments, in its form as known to us and as now played, it is of comparatively modern origin. The book explains the old instruments termed flutes, which properly belonged to the pipe family. Of special interest are the chapters explaining the improvements which have gradually perfected the flute, its use in the orchestra, sketches of famous players, styles of playing, etc.

Scales—Keys. By G. M. Mason. J. S. Coogan, 21 Leslie St., Paterson, N. J. In pamphlet form. No price given.

An explanation of the various scales with rules for fingering.

BOOKS OF MUSIC

Latin Songs, Classical, Medieval, and Modern, with Music. Edited by Calvin S. Brown. G. P. Putnam's Sons, New York. Price, $2.00.

A collection of songs with Latin text for various occasions. Among them we find ancient lyrics from Catullus and Horace, medieval church hymns, such as *Dies Irae, Stabat Mater*, etc., old Christmas carols, convivial songs (*Gaudeamus, Lauriger Horatius*, etc.), folksongs, lullabies, songs of the famous English schools, and Latin renderings of popular English and German songs. The book should appeal to scholars who have a knowledge of music and to clubs and societies of an intellectual character.

Elizabethan Love Songs: Second Set. Arranged by Frederick Keel. Boosey & Co., New York, Price, $1.00.

A second volume of comparatively unknown songs of the Elizabethan period, transcribed from the lute tablature, and furnished with piano accompaniments. The airs are charming and melodious, with the simplicity of style characteristic of the period. Recital singers will find it worth their while to place a group of these airs on their programs.

Songs of Great Britain. A collection of 100 English, Welsh, Scottish, and Irish national songs. Selected and edited by Frank Kidson and Martin Shaw, the tunes newly arranged with accompaniments for pianoforte by Martin Shaw. Boosey & Co., New York. Price, $1.00

The character of the book is amply explained in the title. The editors have wisely omitted a number of well-known songs in favor of others equally deserving but which for various reasons have remained in obscurity. It is a valuable collection for recitalists.

A CARD FROM LESCHETIZKY TO MR. HUGHES

A VISIT FROM LESCHETIZKY

BY EDWIN HUGHES

THE balmy airs of the Austrian Riviera, its warm, bright sunshine, and the deep blue of the Adriatic have made the charming little guest-town of Abbazia Leschetizky's favorite resort during the summer months for a number of years past. Thither he flees for refuge from his troops of pupils, although some of the more persistent ones, unwilling to grant him the unalloyed pleasure of a completely lessonless vacation, find means to follow him to his summer lair on the Southern coast, so that even the Austrian Riviera has been initiated into the secrets of the "Leschetizky Method."

Through the end of the summer, far in fact into the fall, lasts Leschetizky's vacation. It is hard to get back into harness again after the easy-going life in Abbazia, where every day is a holiday and where everyone's business is just laziness. At the thought of the pupils waiting in Vienna a *Wanderlust* seizes him; the gay cities of Western Europe beckon gladly to him, and he is not the man to resist their call.

And so it really happened that last fall, after many promises in the past, Munich received a visit from the grand old man of the piano *in propria persona*. Abbazia ménus must be both tempting and comprehensive, for he took on several kilograms during the summer months; his face has the old-time ruddy glow, and is as round and wrinkleless as of yore. The journey from Abbazia is a long one; to a man halfway through his eighty-fourth year it is an undertaking not to be made light of, and yet, after the tiresome night sitting up in the sleeper and the five o'clock breakfast in the dark at Salzburg, Leschetizky was quite fresh and wideawake upon his arrival at the hotel in Munich.

If Leschetizky were to pay a visit of a week to any one of the German music centers during the season, he would be quite sure to find one or the other of his numerous pupils concertizing at the time. So in Munich this season some twenty concerts by former Leschetizky pupils were announced before the Christmas holidays, and the master arrived during a week when two of his most illustrious disciples, Ignaz Friedman and Arthur Schnabel, were appearing in concert. With Ossip Gabrilowitsch a permanent resident of Munich, and Mark Hambourg a fleeting visitor during the time of Leschetizky's stay, there was opportunity enough to renew bonds of artistic sympathy and for pianistic gossip galore.

After having been a guest of the master so often in Vienna, it was a privilege to have him at last at my own table. Leschetizky's hospitality is proverbial, and there is no host who is more capable of spreading an atmosphere of good cheer among his table guests. As guest himself he is equally charming, a *raconteur* and wit without a peer, possessing a fund of anecdotes and reminiscences that is seemingly without end.

Around a table at which Ignaz Friedman also sat, the talk grew naturally pianistic after jokes had been bandied to and fro and the latest "loop-the-loops" of Pegoud had come up for discussion. The aerial antics of the French flyer had just been drawing thousands of ready lookers-on in Berlin and Munich.

"Yes," said Leschetizky, "this matter of performances in the air is quite a serious one for us pianists. It keeps the people away from the concerts. And there are two other great enemies of the pianist nowadays who are equally as bad, the orchestra director and the moving-picture show. I wrote an article last year for a Berlin paper which began thus: 'In fifteen years from now if one throws anything out of the window it will be sure to land on the head of a famous conductor.'"

From the old days in Vienna I had been used to Leschetizky's antipathy to orchestral conductors, and well remember one particular instance after supper at his villa when he got so completely wrought up over the matter that he wished for two of the most notorious examples of the type then holding forth in Vienna, in order that he might knock their heads together until they dropped to the floor! So I asked him when this not all too brotherly feeling had originated and how.

"That dates back to the years when I was Court Music Director at St. Petersburg. Among my other duties, such as engaging artists and arranging concerts, I often had to conduct the orchestra which took part in these events. On one particular occasion I had placed the *Tannhäuser Overture* on the program as a novelty. We went through the rest of the program at the rehearsal and finally began with the overture, which was quite new to the members of the orchestra. Things went fairly well until we came to the *Venusberg* music, which simply wouldn't go, although there were excellent musicians in the band, among them Davidoff, the 'cellist, and others. After several attempts I quite lost my patience. The long rehearsal had tired both the men and myself, and rapping sharply with my bâton I called out, 'Gentlemen, the rehearsal is over!'

"Imagine my feelings when, coming to the concert in the evening, I discovered that the overture had been placed at the very opening of the program. The house was packed, royalty was present, and there was no backing out. With fear and trembling I mounted the conductor's stand and rapped for attention. The opening theme went very well, and also, much to my surprise, the figuration in the violins which comes later and with which we had had difficulty at the rehearsal in the morning. But the *Venusberg* music was yet to come. To my utter astonishment this went straight through without a flaw, and, warming up to my work, I led the orchestra on to such a brilliant climax at the end that the piece fairly brought down the house.

"Since that evening I have had a feeling very much akin to utter scorn for orchestral conductors. I realized that directing an orchestra is the cheapest way to success in music; that anyone who has that much musical talent" (indicating an extremely small amount with thumb and forefinger) "can become a successful conductor if he wishes."

Very similar to Leschetizky's views on orchestral conductors are his feelings in regard to most of the modern composers, particularly the men who compose the really "new" music. Although he himself is the most modern of moderns in his treatment of the instrument, his tastes are firmly rooted in the classics, to which, however, he is always seeking to give some newer interpretation.

He has a perfect antipathy toward that form of musical snobbishness which finds its outlet in such matters as the playing of the composer's cadenzas to the Beethoven concertos, or the pedantic observation of every repetition in such long drawn out works for piano as the Handel-Brahms *Variations* or the Schumann *Symphonic Etudes*.

Having studied himself as a lad with Beethoven's most illustrious piano pupil, Czerny, he is in fact a pianistic grandson of Beethoven, and there is therefore no living piano master who is in possession of the true Beethoven piano traditions to such a degree as Leschetizky.

"Czerny told me," said Leschetizky, "that Beethoven himself did not think much of his own cadenzas to his concertos. He even admitted to Czerny his inability to write a suitable cadenza that would be just as acceptable to the concert public a hundred years after the composition of the concerto, saying that if his concertos lasted as long as that it would be the province of each musical generation to compose cadenzas suitable to the taste of the period and the improvements made in the instrument."

In spite of his advanced age, Leschetizky is still busy with compositions of his own, and every gets up in the night to jot down a musical idea that may have occurred to him. His latest compositions are two preludes for piano, the first of a prospective series of twenty-four.

About his own piano-concerto, which he says lies securely sealed up in the bower of his Vienna villa, doomed by a clause in his will to be burned after his death, there was a little news forthcoming. The cadenza, he says, has the origina

feature of being a sort of dialogue between the piano and the various instruments of the orchestra, instead of the usual bit of bravura playing for the solo instrument alone. All efforts to persuade Leschetizky to make this work public have so far been in vain; but as yet I have been unable to discover why it is that Leschetizky insists upon its being destroyed *after* his death. The secret of why he does not want it published I have.

"I found," said he, "that I was becoming too much influenced by Brahms in the work." And knowing Leschetizky's attitude towards Brahms, the piano composer, this was enough.

If Leschetizky's plea for short programs, uttered in the presence of two of the most successful virtuosi in Europe, were only heeded, what joy there would be in the ranks of the patient and long-suffering concert-goers. This is a matter upon which everyone seems to be in perfect agreement except the givers of the concerts themselves, who often play their audience into a complete state of apathy with their two-hour-long programs. There is a limit to the possibility of enjoyment of all music, and particularly is this true of piano playing, no matter how beautiful the performance may be. An audience which leaves a concert hall feeling that it has not had enough will come again; not so if it has been made to sit in an ill-ventilated room until the tone of the instrument, in spite of the best efforts of the performer, has begun to pall upon its sense of hearing.

Leschetizky sets one hour's actual playing as the ideal length of a piano recital, making, with the pauses between groups, a program of an hour and a quarter to an hour and a half. If the people in the house want more they will be slow in their demand for encores, so that the program can be lengthened at the end to suit the audience without the risk of wearing out their nerves with an ill-chosen and never-ending series of heavy works.

During his stay in Munich Leschetizky heard for the first time some of the records which he had made a number of years ago for the Welte-Mignon piano. After listening to the performance by himself of his own *Barcarolle, Mazurka* in Eb, *Les deux, alouettes* and other numbers, he turned and said, "One thing is too bad—that this invention came too late for records of Anton Rubinstein's playing to have been made upon it. What a lesson it would have been for pianists of today to be able to hear him! Then they would know something about tone production at the piano."

Leschetizky also asked to hear Alfred Grünfeld play a Viennese waltz on the apparatus and for the record of Liszt's *Mazeppa* played by Emil Sauer, of whom he is a great admirer. He told of going back into the green room after one of Sauer's concerts last season in Vienna, an evening of wonderful playing. "You are a pianist!" said Leschetizky, and Sauer was so touched by this tribute from the oldest of his colleagues that he wanted to kiss Leschetizky's hand.

"Sauer has a certain sensuous quality in his playing, and this, aside from all his other traits, is what makes it so beautiful for me." Thus did Leschetizky express himself in a conversation which had turned to the subject of present-day pianists. "And," he added, "without the sensuous there can be no great art."

Leschetizky's admiration for Anton Rubinstein, dating from the time when they were colleagues at the St. Petersburg Conservatory, is absolutely unbounded, and he never misses an opportunity to enlarge upon the great Russian pianist's art. At the lessons in Vienna there were always frequent references as to how Rubinstein did this or that. In fact, Leschetizky seems to treasure in his mind's ear the recollection of Rubinstein's performance of nearly everything of importance in the whole of pianoforte literature. His reading of Rubinstein's D minor concerto, based on the remembrance of Rubinstein's own performance of the piece, differs very radically in a great many points from the editions now before the public, and Leschetizky was induced by his publishers a few years ago to issue an entirely new edition of the concerto based on his recollections of the author's own playing of it.

A visit to one of the Munich theatres led up to a discussion of present-day playwrights, for whom Leschetizky has even less sympathy than for most of the modern composers. He has always been in more or less close connection with the stage through his warm friendships with some of the leading lights of the past generation at the Court Theatre in Vienna, and his tastes incline very decidedly to the classic drama. Rather surprised I was at his excellent knowledge of Shakespeare, his very warm defence of the historical plays and the expression of his views on the Lord Bacon controversy.

I had again many an opportunity to marvel at Leschetizky's enormous vitality, and can well believe the story of his pulling the piano towards the chair instead of moving the latter up closer at an orchestral concert once when he found himself sitting too far away from the instrument. This superabundant vitality finds its most superb expression in his teaching, and has spread itself abroad to such an extent over the whole of the musical world that in every nook and corner where the art of piano playing is looked up to, the name Leschetizky is a password of deep significance.

The simple motto of which he is fond contains a world of meaning for those who have been privileged to come in contact with an artist whose life has been such a full one:

"Keine Leben ohne Kunst,
Keine Kunst ohne Leben."

"No life without art,
No art without life."

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THE CHOICE OF MUSIC FOR PIANOFORTE PUPILS

BY EGERTON LOWE

[At a meeting of the Music Teachers' Association of England, during the past year, the program included a discussion of the above subject. We quote from Mr. Lowe's paper.—The Editor.]

THESE are the three principles which I would suggest for governing the choice of music for pianoforte pupils:

1. Let us only select music we entirely approve of and appreciate ourselves.
2. Let there be a definite motive behind each selection.
3. Let us take the pupils' leanings and environment into consideration.

1. THE TEACHER'S OWN TASTE

If we select only music we thoroughly approve of, it stands to reason we shall never give a piece we do not already know. First learn your piece, then teach it. One of the first and important duties is to make a list of pieces suitable for teaching.

Again, if we select only music we thoroughly appreciate we shall not do a composer the injustice of giving our pupils a half-hearted, insincere, and probably unsatisfactory interpretation of works about which we care nothing or next to nothing. A teacher is not of much value unless his own enthusiasm and his own ideals are reflected in his pupils.

A teacher must be broad-minded and cosmopolitan in his views; therefore it behooves us to overcome, as far as possible, any prejudice we may have against this or that composer. Schumann's advice, "Highly esteem the old; but take also a warm interest in the new. Be not prejudiced against names unknown to you," is even more vitally important today (when the art is undergoing such a remarkable and bewildering transformation from the classic ages) than it was when first uttered some 70 years ago.

2. THE NEED OF A MOTIVE

Let us think of the motive always to be behind our selection. Primarily, it must be to improve the pupil, either from a technical or intellectual point of view; secondarily, it may be for recreative purposes—a piece, let us say, to play rather than to study.

But successfully to grade our pieces we must also grade our pupils (put them into classes, as it were, in the same way as is done in schools with all other subjects), and this is the surest plan for avoiding haphazard, happy-go-lucky selections.

The younger the pupil the shorter should be the piece. Youth cannot digest long, stodgy sonatas. A mother came to me recently for advice—her little boy of seven had been kept for two terms at one horribly dry sonata. "He hates it," she said, "but his teacher says he will not change it until he can play it perfectly." How many of us, I might ask, can play a piece perfectly? We must change a piece if we find it unsuitable and doing no good, as unconcernedly as a doctor changes the food or physic for his patient. It is unwise always to wait for perfection, or even something near perfection, before we make a change; for often we are justified in giving a piece considerably in advance of the actual attainments of the pupil, so as to stimulate his energy, perseverance, and ambition.

I might put it that a piece for technical improvement may well be ten per cent in advance of present attainment; but one for playing or concert purposes should rather be ten per cent to twenty per cent below.

3. THE TASTES OF THE PUPILS

Only one more subject will I touch on, that is, the individual tastes of our pupils. Although we should endeavor to elevate them to the highest possible standard, we must not try to coerce them; if so, when they leave us they will possibly go backwards from sheer reaction.

I often have in mind a story told by Grieg. When a boy of fifteen he had lessons at the Leipzig Conservatorium under Louis Plaidy—remembered to this day as the compiler of a book of *Technical Studies* as desiccated as any ever written by a dry-as-dust old pedagogue to knock out all the musical soul of the unfortunate student set to practise them. "I was bungling one day," said Grieg, "over a repulsive sonata by Clementi which Plaidy had forced on me, when he suddenly snatched the book from the instrument and pitched it with a great curve through the air into the farthest corner of the room. As he could not very well try the same experiment with me he thundered at me, 'Go home and practise!' The punishment was a terrible disgrace," added Grieg, "as there were so many scholars in the room. I went away blood-red with shame." We can learn a moral from this story. Don't let us imagine that the same pieces are suitable for all pupils, as Louis Plaidy probably did.

THE AMERICAN PIANIST AND HIS FUTURE NEEDS

BY WALTER SPRY

(Paper read at the convention of the Music Teachers' National Association, Dec. 1913)

THE question may arise: What is an American pianist? My answer is: One who was born or resides in America and has the best interests of the country for musical development at heart. Certainly there are various types of Americans, but those who are in sympathy with conditions as they find them and are able and willing to aid in the growth of music in our national life are the best Americans, and of these there are, of course, many grades of pianists, according to their ability.

It is unnecessary, at this time, to classify American pianists; but I feel that all could try to follow the example of Mme. Carreño, who, we know, has done much for MacDowell's music. Mme. Carreño told me herself of an experience in Europe when she had announced the D minor MacDowell concerto. After the rehearsal the conductor sent word for her to change the concerto. Her reply was, "If no MacDowell, there will be no Carreño!" When I speak of following this noble woman's example, I do not wish to intimate that we should all be a propaganda for one special composer; I have reference to doing something that will stimulate musical art in this country.

There are scores of musical educators in various cities of our land who are doing a noble work. I believe they should be called American educators. No doubt, the most notable example of patriotism was the late William H. Sherwood, who was perhaps the best known pianist of his time amongst the American people. He had the most remarkable repertoire of any pianist I have known, for he knew the entire classical literature; and I have heard him play most wonderfully the works of MacDowell, Templeton Strong, Arthur Foote, Arthur Whiting, Henry Holden Huss, Mrs. Beach, Preyer, Sternberg, and many other American composers. Mr. Sherwood's influence was powerful and I am glad I came under it. It was a satisfaction to me recently to have played the *Balkan Variations*, Op. 60, of Mrs. Beach, and to have had Mr. Emil Liebling state that it is a work which compares with the *Symphonic études* of Schumann.

I do not believe in favoring a musician merely because he was born in this country. Neither do I believe in saying that it is impossible for him to be as marked in his ability as the pianist from Berlin, Paris, or St. Petersburg. It is, of course, possible to generalize and compare the talents and musical advancement in the various countries; but I believe that American talent is of as high an order as related to instrumental and vocal ability as any of the European nations. Whether American musicians are distinctive is not a matter under discussion at this time, although I should like to relate an experience I recently had in listening to a new invention on the order of the Victrola. I heard singers of four different nationalities, including an American. I distinguished each nationality correctly without ever having heard these particular voices before. This would prove that in our singers, at least, there is reason to believe we may look for a distinctive vocal quality.

And then there is such an abundance of talent developed and undeveloped in our own country. A large part of the undeveloped American talent comes from European study. Their stay abroad is generally a short one, and they are frequently unsuccessful in their choice of teachers. True, there are splendid schools abroad and excellent teachers; but often they do not understand the Americans, and the Americans often do not understand them. The individuality is certainly weakened by such experiences. Here is, therefore, a point to be considered in the future of the American pianist. If a distinctive national character is to be developed, the student should at least in his foundation be a product of American teaching.

American pianists at present may be divided into two divisions: Virtuosi, and teacher-pianists, or those who play for pleasure and teach for a living. This latter class far exceeds in number the former class. American virtuosi are comparatively rare, because they receive little encouragement. Last Fall, for the first time in the history of the Thomas Orchestra (now known as the Chicago Symphony Orchestra), there appeared as soloist one who received her entire training in this country. I am glad to state that Miss Edith Thompson, who played the MacDowell D minor piano concerto, sustained the high reputation that these concerts have always held.

The future of American pianists would be solved if the various orchestras and clubs throughout our land would follow the example of the Chicago Symphony Orchestra and give our own native or resident artists an equal chance with those from abroad. Then the small class of virtuosi now existing would become large, the large class of teacher-pianists would be reduced, and some of those who dislike teaching become concert artists. We should thus be doing only that which other musical nations are glad to do, namely, encourage national art. In Europe music is put on the same level with the other fine arts and given the opportunity to develop. Is not France proud of Saint-Saëns, Belgium of Ysaye, Germany of Von Bülow and Strauss, Russia of Tchaïkovsky, and Norway of Grieg? I think even now there is a decided affection in our country among the classes for the music of Nevin and MacDowell, and in time we shall learn to appreciate the many fine artists residing amongst us.

There is, however, a great future for teacher-pianists who may be educators if they use their powers as interpreters to benefit and inspire their pupils. After reaching the age of fifty, many artists find that public performance is a dangerous affair. If by playing programs for classes of piano students they would find appreciation for their labors, it seems to me a far better work than trying to compete with those who devote their entire time to their concert repertory. A notable example of this we find in Mr. Carl Faelten of Boston, who plays a program of standard piano music every week for the pupils of his school.

The future of the American virtuoso depends, to a large extent, upon his own efforts toward attaining that standard which the best artists in Europe have attained. It means often much sacrifice of that which would offer a pleasant social life. We Americans are often afraid of hardships and wish to rival our neighbors in good clothes, rich food, and pleasant quarters in which to live. We know how De Pachmann absented himself for years from the world so as to devote himself to special study. And many other artists have done the same, and in this way only attained perfection in their art. If the time comes that the American public is ready to receive its own artists and we are not ready to supply the demand, it will retard the development of our national art.

So it would seem that the present needs are that the teachers turn out more young players who rank with such pianists as Yolande Mero, Myrtle Elwyn, and Tina Lerner, and from this stage of progress will come some who will rank with such giants as Hofmann, Sherwood, Bauer, or Busoni. In order to do this, teachers should have more consideration from parents. In the case of the foreigners, music is their principal study from the age of ten years to twenty years, at the end of which time they are fully equipped artists. In America, music students are so engaged with school studies that they often do not practise more than one hour a day. This lasts until they are eighteen or twenty years of age, at which time it is difficult to build a virtuoso technic.

I strive to show parents how much more important it is for their talented children to perfect themselves in their natural calling than to have a smattering of studies that will be of no practical use to them later, and all of which they only grow to dislike. I suppose many will accuse me of discouraging higher education and culture; to which I answer, "Yes, *if it is of no use.*" But if home influences are right, there will be the proper incentive toward that true culture which makes forceful character. Young people should know their Longfellow, Whittier, and Emerson rather than write stupid essays on the old Greek and modern French writers. These latter are better digested by trained adult minds.

Every teacher of the piano should bring his pupils and the parents of his pupils together and adjust matters satisfactorily. We can give our very life blood in striving to train our pupils; but comparatively little is accomplished if we do not have the co-operation of the parents. Then we can be as severe as the teachers of Europe are, and get results just as good. I know of single instances where the teachers have had full sway, and the results show that the playing is as good as anything which I have heard abroad. I feel sure that American pianists have a future, and that if the country develops in the next twenty years as it has in the past twenty, we shall see my prophecy fulfilled; for there will be many true artists to perform and there will be the right-minded public to listen.

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JEAN DE RESZKE'S CHANGE FROM BARITONE TO TENOR ROLES

THE Paris correspondent of the *Musical Courier* gives the following account of the circumstances which led Jean de Reszke to change from baritone to tenor rôles.

While a student Jean's voice was developed as a tenor and he had studied tenor rôles. Just before the beginning of his professional career he heard Verdi's opera *Don Carlos*, which has a magnificent rôle for a baritone. His enthusiasm for the splendid vocal opportunities led him to study the rôle, and began his professional career as a baritone in consequence, adding other baritone part at various times.

It was in 1875 that he appeared in the Théatre des Italiens in Paris as Figaro in the *Barber of Seville*. His father had come on from Warsaw to attend the performance. After the first act he went to the dressing room and expressed himself in noncommittal statements in reply to his son's queries as to the merits of the performance.

"But you are disappointed, aren't you?" said Jean.

"Yes, I am," replied the father.

"But why?"

"You know as well as I do that you are a tenor, and that all this baritone singing is false," answered the father.

After the performance Jean said to his brother, Edouard, "If father thinks that way about it, I'm afraid he must be right."

And he never sang another baritone rôle, but went to work with Sbriglia and in a week had mastered the tenor part in *William Tell*.

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A LULLABY

Assistant (in music department)—What can I do for you, madam?"

Lady—Sing me to sleep, please.—Horace Zimmerman.

LETTERS TO THE BEGINNING TEACHER
VI
THE PANTOMIME, OR THE TRUE OFFICE OF MUSIC

Out of a talk with Edward B. Hill

BY HELENA MAGUIRE

"Periodicity exists throughout all art as well as nature." Most beginning teachers like discovering this all over again for themselves, when, the feverish years of student life over, they sit down to think over the knowledge acquired.

Think of the Pantomime, and the evolution of this one form will seem like a long preparation for what is happening in music today.

Think through this sequence:

The pantomimic-chant, a part of the religious ritual of antiquity.

The *pantomimus* of the Mystery plays.

The opera-ballet.

The drama-opera

The choreographic-music-drama—and the last is like the dream come true of Gluck, Dwight, Beethoven, and Wagner.

In 1779 Gluck said—"My purpose was to restrict music to its true office, that of ministering to the expression of poetry without interrupting the action."

In 1841 John Sullivan Dwight, addressing the Harvard Musical Association on "The True Office of Music," said—"Music is clipped at both ends; sacred and secular run away in opposite directions. each with its own half, and Art is left, a minus quantity, in the middle. The music of the church. in dread of the secular spirit, grows lifeless, dull and cold; the music of the world, in dread of solemn dulness grows altogether trivial; while true music, conceived in the exalted sense of art, is tolerated in neither place, since it falls under neither head." Then follows a plea for music that is both good and gay.

In 1879 Wagner said—"Beethoven, in his leap from instrumental to vocal music in a professedly symphonic composition, quickened the work of Art toward that form, in which, as for the drama, so also for music, every conventionality must be abolished."

In November, 1913, the *Harvard Music Review* said—"America is prepared and eager for the Pantomine-Ballet (the choreographic-music-drama) in which the dance interprets the drama, and music, scenery and costumes unite in a harmonic combination of esthetic appeal."

Another sequence in the preparation for a new combination of the arts into something the church need not condemn occurred to me after I had talked to Mr. Hill. . . .

It was William Shakespeare, poet, dramatist, and, yes, musician, who brought together the man and woman whose son, John Harvard, churchman, man of God, founded Harvard University, which university, recognizing ,in good time "the true office of music," established a Music Department; and it is one of the professors in this department, Mr. Edward Burlingame Hill, lecturer on the History of Music, who sees in this present development of the interpretative ballet a movement analogous to that in the opera in the time of Gluck, and the possibilities thereof.

Gluck made his revolt against the opera as "a congerie of musico-gymnastic forms, put together for the sole purpose of the display of the individual artists" at a time in the world's history in which were fermenting, with noisy fervor, new and strange ideas in art, literature, politics and society. Have we not today just such a "noisy fermentation"?

While the pessimists tell us that machine music and rag-rhythm are fast bringing about the ruin of the art of music, and the moving picture business is destroying the dramatic art; while good people are holding up their hands in honest horror at the dancing of today, and lovers of art are gasping at the daring of the cubists and the synchromists—optimists see in all this defiance of tradition and conventionality a movement which will result is as much *good* as did that of Gluck's time.

The talking machine has made it possible for the people to hear, understand, and love music as never before; moving pictures have trained actors to express themselves in gestures as clearly as in words. Opera in foreign languages and non-understandable English has taught us to enjoy vocal music without words; the orchestra has learned to "picture" emotions as vividly as can the most eloquent of words; rag-rhythm is but the first crude effort of a people to be free, to be *themselves,* and not a "copy of something brought over"; it is an appeal to the elemental, but it will develop into something of worth; the synchromists are proving that color can express emotion more truly than form; and, lastly the Russians, in breaking away from the conventional ballet, have established a new school of dancing which is the medium for the expression of their

EDWARD B. HILL

wonderful native imagination and temperament. "Their art is strong because it is a native art."

Mr. Hill gives all the credit for the interpretative-ballet to the Russians, yet years ago, when the Russians were only just working out their ideas, and before Mr. Hill had even heard about their new school of interpretative dancing, he himself wrote and produced a pantomime, *Jack Frost in the Summertime,* in which he experimented with the very ideas which the Russians have since so successfully developed.

The Russians went to Paris; the Parisians went wild over their art and immediately began to imitate. Debussy has written two remarkable pantomimes, *Jeux* and *A Box of Toys.* The Russians went to England and the English went wild over their art, and although not so quick perhaps to imitate, as the French, already the Englishman Johnson has published a book on the modern pantomime which is the best thing on the subject in English and modeled after V. Svétlow's on the same subject. We have had oddments of the Russian ballet and we are now having Pavlova; but why should we wait to *imitate?* Why?

Well, the opera people in our country say—"We cannot have pantomime because we have no *maître de ballet,*" no one who could do the choreographic part,—"If we had a Michel Fokine now"—they are intensely interested, oh, yes—but—One truth is that the opera for the majority of Americans, even of today, means the singer not the music, the artist, not the art. "The World is divided into two kinds of people," quoth Madam Oreska (Tante), "the few who care for the music, and the many who care for the musicians." And there is work for an American Gluck to do before artists will sink their individuality in their art, and be willing, each one, to put "the all together" before himself.

Our theatre people shake their heads when approached as to the pantomime—well, for one reason—because of the excellent and expensive orchestra which is necessary. So this unification of the arts brings its own difficulties, and, knowing the long "fight" Gluck went through for his "purpose," we know that something of the same thing must happen to bring this "noisy fermentation," this exciting upheaval, to its certain good result.

Mr. Hill has just finished another pantomime, *Pan and the Star.*

The scenario, written by Mr. Joseph Smith, tells the story of the fall of the great pagan god Pan on the appearance of the Star which appeared in the East to the shepherds whose god he had been.

Mr. Hill makes good every opportunity which this wonderfully conceived story gives him; there is an Egyptian theme, there is Oriental music to suggest the star, there is music for the Pandean pipes, dances for nymphs and fauns and shepherds, marches for pagan priests and vestal virgins, a chorus for women's voices without words; Gregorian music ushers in Christianity, and Dante, Raphael, Palestrina, and many others who have glorified Christian art are present at the closing scene of the reign of the pagan god. It is wonderful, beautiful music, and is waiting to be heard; it is the music that America is waiting to hear from her men. I myself heard it only on what Mr. Hill calls "the relatively brutal piano," for all the delicacy and color of it must have the orchestra, but the opportunity for the choreographist, and for an American "Bakst" to revel the one in gesture and motions, the other in color, scenery, costumes, that was evident!

I believe that you Beginning Teachers will live to see the announcement of any great new work, not that of *one* man, for the exploitation of *one* "star," but as the joint work of musician, dramatist, artist, and master of the dance, and of a group of splendid artists more interested in producing a great work of art than in being a poor, lonely, succession of "stars"; a work of art in which the energies and abilities of *all* concerned are subordinated to the *result,* as they must be in a pantomime.

A last word. A pantomime is neither an adaptation nor an interpretation of music written by the composer with no thought of this. When Beethoven replied to a request for the key to a sonata—"Read Shakespeare's *Tempest,*" he did not say that it was a translation of *The Tempest* nor did he say that *The Tempest* translated the sonata. Neither the music, nor the poem, nor the dance, nor the setting, can be an afterthought; all must be worked out together.

Choreography, or orchesography, is the art of committing the dance to writing in the particular manner in which the gestures and movements must be made for the expression of the scenario, and, as the English Johnson puts it, "the polyphony of the music must be parallel with the polykinses of the dance." Therefore is the pantomime the combined thought of at least three artists.

Next year being Mr. Hill's sabbatical year he is to spend it in Paris, in further work on composition, and in "getting a new outlook."

A TALK ON MUSICAL CONDITIONS

TRUE EDUCATION---FOREIGN STUDY---SUPERFICIALITY---SUMMER SCHOOLS

BY "THE PROFESSOR"

WELL, well! How *do* you do, my dear Editor, after all these months? Eh, what? You thought I was roaming about the world? On the other hemisphere, imbibing the delights of modern French music, or lost while trying to find a melody in an intricate maze constructed by the renowned Schönberg? No, my dear boy; nothing so delightful, or so—dreadful, has been my lot. Far from roaming about, I have been buried—yes, absolutely buried—in the depths of music, real practical music: music writing, music criticism, music instruction, 'teaching the young idea (also the old, likewise the middle-aged) how to'—music.

"In all those elements I have been buried alive. And a very lively buried life it has been: full of energetic strivings to get to the very heart of Art, full of earnest endeavors to educate all that is best in the yearnings of enthusiastic students of musical truths; crushing fallacies by the way; living the life of the zealous seeker after musical expression; rapt in the contemplation of the great masters of every epoch and swathed in their tone-poetry and atmosphere; above all, aiming ever at the highest *Perfection in Art*—the most elusive of all relative things, for it is never attained. We near it and thrust out our hand to grasp it, when, will-o'-the-wisp like, it flits from us, yet, by its fire, lures us ever on and on, ever higher and higher, until Renown comes to reward our constancy and the grimmest friend of all writes *'finis'* to our striving lives—while unseizable Perfection still shines and shimmers and scintillates to encourage other earnest seekers in their arduous pursuit.

"I would hesitate to talk like this to others. You understand me and are in sympathy with the thoughts expressed and the ultimate object: perfection in art. Whereas they would treat me as a dreamer, an idealist who is losing their main object: the 'long green.' It is curious, this constant desire to put a money value, therefore a money goal, to every act and aim in life! To a man who, like me, is a philosopher—and a cynical philosopher at that—this low-down grubbing for dollars and cents, nose down to the grindstone in the money-making mill, without ever a look upward at the patient figure of the Muse waiting to be wooed for her sake alone—all this would be very risible if it were not so painfully pitiful!

ART FOR THE SAKE OF ART

"How many of our great Masters toiled with money for their object? And how many of them went on their whole-souled, single-minded way, creating great masterpieces, ignoring alike the praise and the blame of the crowd and dying in comparative poverty? The names of Beethoven, Mozart, and Schubert are ever present in our minds as the chiefs of a noble band that placed all that was best in them of art at the feet of Art: art for the sake of Art.

"Quite so. I agree with you that we must live by our Art; but it must be by its use and not its abuse; we must not prostitute our Art, in its teaching and practice and aims, for the sake of dollars and always dollars. We must not receive everyone, who comes to us for lessons, just because he has the price. We must no longer have Conservatories of Music, Colleges of Music, Schools of Music—yes, and teachers of music—which (and who) keep pupils as long as they pay their bills, irrespective of the progress that they do *not* make.

"By all means, let us live by our Art; let us make all we can; let us pile up a good, fat bank account and a supply of automobiles, laces, furs, diamonds and a well-stocked cellar, if your taste runs that way. But let us do it legitimately; let it be a case of 'money for value received.' Let there be no obtaining of pupils by illusory advertising and deceptive promises. If we 'have the goods' let us give them, and let them be the best we have, in return for our price. And if we have them not, let us be humble and honest and go and learn them from some one, ere we pretend to teach that which we do not ourselves know. Then, if we cannot at first 'live by our Art,' let us *live for our Art* and go and do chores for our material life, even as an ambitious young man will work his way through college.

HECTIC HYSTERIA ABOUT FOREIGN STUDY

"That state of being buried alive, which I described to you just now, is one of bliss compared to what I find on my return to the surface of this very earthy Earth. Such a 'pother' about our music students abroad, with a whole lot of hectic hysteria, frantic fulminations and incoherent irreflection about some of our girls who, ill-advised, have braved the Gaul and the Teuton with an insufficient supply of living-money and a less amount of elementary musical talent and training. If true, the matter calls for our heartfelt sympathy and demands protective measures for the future. But whose fault is it? First the teacher's, for allowing the girl to go abroad insufficiently equipped; then the girl's for not having measured her powers in comparison with some of the visiting artists from those countries, to see what chance of success she might have; then, finally and chiefly, the parents, for allowing themselves to be hoodwinked both as to talent and money required and letting the girl go off alone, insufficiently provided with the latter.

"But why all this 'pother' about what will probably turn out to be a few isolated cases abroad, when we have only to look at home and see much more of it going on around us? It reminds me very forcibly of the frenzied and fanatical zealots who send, year by year, thousands and thousands of dollars (to say nothing of blankets, coats, nethergarments and stovepipe hats) to the interesting savages—some of whom, being cannibals, are more interested in the missionary—of Central Africa, or the South Sea Islands, or similar salubrious spots, when these same zealots have within striking distance of their own dwellings any number of benighted yet deserving poor of their own race and color! Truly 'Charity begins at home.'

MUSICAL INDEPENDENCE NON-EXISTENT

"So, in this matter, it would be well if more rigorous methods and searching surveillance were adopted for the protection of our girls and of our boys in the chief centers of musical education, before going any farther afield.

"As for the so-termed 'musical independence of the United States,' it is a grandiloquent name for that which cannot exist. Music is universal; it depends upon no one country, but is common to all; all countries are linked together by music. France, Germany, Italy, America, England, etc., all give and take to and from each other. So also, no country can be musically independent of other countries having the same scales and modes. Music is like the air, common to all. We can be absurd and try to shut the door to any but our own, by a protective and prohibitive tariff; but it will find its way in, in the minds of our traveling fellow-citizens. Students will still go to Europe to study at the word-famed centers of musical art, and then come back to propagate their foreign acquirements. Where will the independence be? The title is perhaps a misnomer. Instead of 'Musical independence of *the United States*.' which signifies nationalism, should it not be 'of *American citizens*'? Which is a very different matter.

'Such independence is a most laudable goal to strive for, but it can only be attained by three great qualities: thoroughness, perseverance and patience.

"The great fault of nearly all our learning is superficiality. The teacher is not to be blamed for it as much as the pupils. These simply *will not* consecrate enough time to the study they have undertaken, be it music or anything else. A singer who has studied for six months or, say, for a year, expects to go out and earn from thirty to sixty dollars a week with some show or other. Show him or her the folly of such a proceeding, explain that it takes from six to eight years to train a voice properly so that it may withstand the wear and tear of a professional life and, in many instances you will hear the reply: 'Well, there's Bill Smith (or Polly Jones, as the case may be), who has never taken a lesson in his life, earning thirty-five a week and giving me the laugh for wasting my time and money with lessons.' If the pupil is intelligent enough to ignore his friend's bad advice, there is hope for him. But how many drop away from study, even among those who possess the best qualifications!

SUPERFICIALTY THE GREAT EVIL

"Then there are the pupils who have not the patience and perseverance to apply themselves to *deep* study. Oh, yes; they want to know something about it all, but they do not wish to know *all* about it. The instrumentalist avoids technical studies as much as possible, the vocalist neglects solfeggi, both acquire as little harmony as possible; just a smattering of the various subjects is not only all they desire, but all they will consent to learn.

"The only way to put an end to so unsatisfactory a state of things is for the teacher to have a proper understanding with the pupil or his parents, or both, at the very first lesson. If the teacher be thorough, looking for progress in the Art, he will not pander to the pupil's attempts at superficiality, but will insist upon thoroughness every time. In this way alone can he produce successful pupils and thereby enhance his own reputation and standing.

"As for the student who exhibits a complete want of musical intelligence, so that he can never reach the goal he had in view, the teacher must have no hesitation whatever. In the kindest but firmest manner possible the pupil must be sent away to other studies from which he will derive more profit. But how many teachers are there who will do it? The attraction of the 'long green' is a wonderful hypnotizer and a powerful anaesthetic for weak consciences!

"Then again, it must not be forgotten that there are teachers and teachers. Just as there are student-pupils at different stages of development, so there are teachers similar. It is a trite saying, but one that can never be heard too often: 'Of learning there is no end.' If the teacher is to be a successful teacher and to keep his position (or better it) in the teaching ranks, he must never cease studying. His own technic must be practised regularly day by day; he must keep in touch with the progress of his art by careful investigation of new ideas, new inventions and new methods. How many of the older teachers who were brought up on Bertini, Plaidy, Czerny, Kuhlau, Scarlatti, Haydn, and so forth, are able to play and to teach Ravel, Reger,

Florent, Schmitt, Strauss, or Debussy? Why not? Because they have not kept in touch with the progress of the arts of composition and piano technic. I number many teachers among my pupils and, with them all, the foregoing is the great difficulty that I have to contend against.

"There is no doubt that the power of receptivity becomes duller and duller as we grow older, *unless we keep it constantly furbished.* Herein lies the whole secret. If you would keep a receptive mind, use it each day for the reception of new ideas. Study,. *study,* STUDY ALWAYS, and you will never be behind the times, or, like Samuel Johnson's veteran, 'lag superfluous on the stage.'

SUMMER SCHOOLS FOR TEACHERS

"There is no valid excuse for you, Miss, Mrs., or Mr. Teacher; none whatever. You may advance the seemingly legitimate excuse that your teaching occupies so much of your time that you have none left for study. Perhaps so. But 'where there's a will there's a way,' and you can surely find a way to curtail some household or social task so that you may have, say, half an hour for reading about your art.

"But there is another means of the greatest value to you, my dear Teacher (my very advanced age will excuse the liberty of the adjective!), and the name is Summer School.

"The immense amount of good that may be derived from Summer Schools is now well known. Pupils, who cannot spare the time to wait from June to September or October in order to resume their lessons, know that there are Summer Schools, which may be recommended to them by their regular teacher, where they may go and continue their studies with the positive knowledge that they will make appreciable progress in them.

"But if the Summer School is helpful to the pupil, it is highly beneficial to the teacher, especially to the one who 'has not had the time' to keep pace with the progress of the Art. To such a teacher the Summer School is a perfect godsend. There is to be found teaching for teachers, talks with and exchange of views and processes with other teachers, change of scene and repose combined with change of atmosphere and ideas, accompanied by the inevitable sharpening of the intellect, a new fund of knowledge and a new incentive for the brightness and freshness of the coming season's work.

"Every teacher who can must resolve to devote some time this year to work in a Summer School. Why, dear me, I have become so enthusiastic over the subject that I believe I will hold a Summer School myself! Good-bye, dear boy!"

NOTES ON THE MUSIC IN THIS ISSUE

HAVE you made your plans for the closing recitals for the present season? If they are not absolutely complete we want you to consider using as many of the pieces in the present issue as will suit the grade and character of pieces you need.

The music included in this issue is distinctly educational in character, and therefore well designed for use in instruction with a view to being placed on the program of a recital. It has always seemed to us an inexcusable waste of the time of a teacher and a pupil to learn a piece of music rather brilliant in character, it may be, but without value to the pupil's technical upbuilding. We have aimed to help teachers in selecting music for this purpose, and feel certain of the good results following the use of the music in this issue.

Mazurka, No. 1, in G minor, by Camille Saint-Saëns, Op. 21, is one of this famous composer's most attractive easier compositions. Mr. John Orth has prepared it for teaching and the editing can be followed with confidence. In the opening section keep the touch somewhat light and throw out the rhythmic effects quite sharply. When the theme returns after the middle of the composition, played in three different octaves, put body in the tone but without pounding. The bravura effect of this passage is very striking. This *Mazurka* is one of a collection of compositions which the publisher has issued (in sheet form, not in book) under the general title *Modern Piano Music.* Teachers should examine these pieces and make themselves familiar with the works of modern composers.

Daphne (valse caprice), by H. Engelmann, is a good sample of this popular composer's facile, melodious style; he is particularly happy in his musical effects in waltz rhythm, and *Daphne* is equal to the best of his previous efforts. The general effect is not loud or noisy; on the contrary the player must have in mind a rather delicate and dainty style, particularly in the second half of the opening section. The C major part, especially at the beginning where the theme is in the alto register, demands a broad, full, singing tone quality. Note the *stringendo* effects in the Coda; very effective in drawing to a close.

Impromptu, in B, by Anton Arensky, is a fine example of the Russian musical spirit, expressed in melody. It demands a full pressure touch so as to produce a singing quality of tone. The violin will be a good ideal to keep in mind. The section marked *Allegro,* in G major, is in strong contrast to the first in tempo as well as in melody and rhythm. Note, first, that a quarter note has the same time value as an eighth note in the first theme; also the shifting of the melody notes from the upper to the lower staff. The arpeggios in the right hand must not be too prominent, they are accompaniment notes, not melody. Teachers will find this a useful piece for pupils who have fine musical sensibilities.

A la valse (Petit impromptu), by Carl Bohm, Op. 301, is in this favorite composer's best vein, although not among his difficult compositions. It demands a light, facile touch, and can be played at a rather high speed once it has been learned. Light fingers, clear rhythm, and good tone will make this an attractive piece for the pupils' recital program.

Saltarello, in B♭, by James H. Rogers, Op. 81, No. 4, is the work of an American composer, who always writes well for the piano, making pieces which have grace and charm in style, as well as attractive melodies and interesting harmonies.

Saltarello is an Italian word from a root which means "to leap," and is a rapid dance movement somewhat approaching the more familiar *Tarantella;* although not so high in speed. Needless to say the touch is to be light and crisp, pressing the keys lightly with quick release, no hard strokes from the arm or wrist.

Romance in A♭, by Nikolas Rimsky-Korsakov, Op. 15, No. 2, also belongs to the Russian school of music, and is excellently adapted for use on a program of music by Russian composers. It is a most interesting example of a piece built on a single theme and, one may almost say, on a single motive. This theme is sometimes in the lower register, at other times in a higher one. Note also the counter theme which is generally present, the effect being that of two voices singing together, but in independent rhythms. We consider this a piece of unusually fine musical quality, calling for good taste and discrimination in tone values on the part of the player, who must have a splendid ideal in mind before he undertakes to play the piece.

Chattering (Plauderei), by Friedrich Baumfelder, Op. 391, No. 1, for four hands, will commend itself to teachers for use with the class in ensemble playing. It is easy and within the playing ability of young pupils. As usual in this kind of work players should learn both parts so as to be able to play one or the other at the teacher's request. In the middle section the *Secondo* player has the melody which is to be made prominent.

Orientale (Kalcidoscope No. 9), by César Cui, Op. 50, for violin, is an effective piece, quite out of the conventional style. The mingling of pizzicato and bowed execution is most striking, and arouses the interest of the young pupil, thereby stimulating technical work. Cui was a Russian composer who was also in the military service. He was a prominent leader in the nationalistic movement in Russian music. We hope that teachers of violin playing will add this to their repertoires and put it on their next programs. We are sure that it will please the average audience.

Before the mirror, by Wilmot Lemont, Op. 5, No. 5, is one of a set of melodious teaching pieces which are all worth the attention of those who have young pupils under their instruction. The tempo is that of the waltz, and the flow of the melody is so pleasing as to make the piece attractive to player and to audience. It is also worth while to caution players against giving an equally strong accent to the first beat in each measure. Usually the stronger accents come on the first beat of every other measure, as if the time signature were 6-4 instead of 3-4.

The night has a thousand eyes, by Wm. Arms Fisher, Op. 17, No. 1, is a new setting of a beautiful text that has made a strong appeal to a number of composers. We feel sure that singers will find this a strong competitor for their favor as against other settings they may know. It is short and can be used acceptably for encores. An edition for medium voice, in E, is also available.

Daddy's lullaby, by Charles Huerter, is an effective lyric that will certainly appeal to singers. The melody is singable, and marked by simplicity and sympathetic quality. It is hardly necessary to say that the singer must pay careful attention to diction, for in the perfect delivery of the text will be found a large proportion of the effect of the song. Also published for low voice, in B♭.

Love in Spring, by Victor Harris, is appropriate to the season, in some sections of the country at least. The spirit of spring is in the text and the composer has caught it most effectively and as cleverly transferred it to music. The song is easy and can be used for instruction with pupils in the first year of study. The low voice copy of this song is in E♭.

Such a li'l' fellow, by William Dichmont, is a most appealing setting of a poem that has won the hearts of the public. The composer has given us a song simple and effective in its melody and harmony, which has been used with success by several American concert singers. It is worth a trial, for it can be used as a teaching song or in artist recitals. The high voice key is G; the medium voice, F.

FROM AN OLD TITLE PAGE

The Musician

A MONTHLY PUBLICATION

W. J. BALTZELL, Editor

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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

EDITORIAL NOTES

ON SUMMER MUSIC STUDY

FOR some years past teachers have noted a tendency on the part of pupils to shorten the period of study. Ten, fifteen years ago pupils began lessons early in September and kept up their study well on to the close of June, thus giving to teachers an active season of nearly ten months.

But of late years the vacation season has begun earlier and ended later, and teachers find that their working season has been curtailed from six to eight weeks, with the result that the eight months when they meet pupils in the studio are strenuous ones, for they must earn a year's income in that short period. This entails a strain that is not easy to endure.

Besides it is not a good thing for a musician any more than a business man or a mechanic to be comparatively idle, so far as his special work is concerned, for so long a time. The teacher of music owes it to himself to devise a method whereby he may be occupied for a portion of the time when pupils ordinarily begin their summer vacations. What shall this method be?

Perhaps it is worth while to follow the example of the country school teacher of a generation or more ago and "keep a summer school." In those days the school season, the teacher being paid out of public funds, was rather short. To eke out the rather small income, teachers were accustomed to offer a summer course of six or eight weeks, especially for the children, the parents paying individually according to the number of pupils they sent.

There is a parallel here to the situation in which many music teachers find themselves. Their season has been shortened, and their income reduced. The moral is plain:

Offer instruction in the period of enforced idleness to those who are free to take up their studies at that time. Make the course of study such as will specially appeal to such persons.

European artist teachers have been accustomed to do this kind of work for a number of years. During the winter season concert tours interfered much with their work in teaching. But when summer came they retired to some quiet place in the country, permitting the most promising among their pupils to accompany them, devoting a portion of the day to instruction, class and private.

American teachers have learned the merits of this plan and have adopted it, in some cases with excellent results and satisfactory financial returns.

Many of the conservatories and schools of music in the larger cities, particularly those situated favorably as regards climate, are open for a time during the summer months, and offer fine opportunities to students.

Still another phase of summer instruction may be found at the various "Chautauquas," which are, in effect, simply aggregations of summer schools for various subjects, and for extension work. These Chautauquas do a fine work, reaching an earnest class of students.

Someone has raised the question as to who are particularly benefited by opportunities for study in the summer time. The question is an easy one to answer from the personal observations of the present writer.

1. In schools and conservatories connected with colleges and other educational institutions are teachers who are ambitious to improve themselves in their profession, not only as executants, but especially as teachers. In addition to this class of persons are the many private teachers in cities, towns, and the country districts who cannot leave their pupils during the regular teaching season, to go away for study.

Teachers belonging to the classes just mentioned are in position to profit greatly by the opportunity to study teaching methods and their application, a course of study which is a prominent feature in the work of summer schools.

The fact is that daily lessons, class meetings, semi-weekly (or more frequent) recitals, lectures, etc., covering a period of six or eight weeks, places before pupils a very considerable amount of work and study, equal to that done in the regular season in five to six months' semi-weekly lessons.

2. Teachers and students often wish to work under a certain teacher, representing some well-known "method," but find it impossible to go to him during the regular music season. A summer course makes possible the needs and desires of this class of teachers.

3. There are times when teachers and advanced students wish to specialize on certain lines of technic or interpretation, for concert, oratorio, opera, etc. For such persons the summer courses offered by experts in certain lines are a great boon. There is no reason why coaching need be confined to the winter season.

4. Another class of persons who profit by summer study are advanced pupils who wish to enter the teaching profession, and find that the atmosphere of a summer school is just what they need. Emphasis is laid on acquirement and personal development, on practical methods, those which have proven capable of securing results. Young teachers need to know plans of work and study which have stood the test.

5. Still another class of persons who are specially helped by summer study are pupils who have given up their work with local teachers for the time being and feel the need of advanced study under artists or teachers of high reputation. Contact with the wide experience and different ideals is no inconsiderable part of the opportunities offered in summer school work.

It is almost unnecessary to say that the summer months are far more conducive to good work than some think. Pupils are out of doors nearly all the time, a certain amount of time is devoted to exercise suitable to the season. The resulting physical efficiency reacts on the nervous and mental systems, making a high quality of work almost certain.

It is the hope of THE MUSICIAN that the coming summer may see at work double the number of last year's season.

—*—

MORE ABOUT MUSIC CREDITS IN THE HIGH SCHOOL FOR OUTSIDE WORK

THE question of credit in high school work for music study carried on outside the school has been referred to in these columns quite frequently. The movement has the influence of a number of prominent men and women behind it, and has been tried so successfully in a number of places that we consider that it has gone definitely beyond the experimental stage. Yet there are localities in which progress has not been possible along these lines, we much regret to say. Recently we received a letter from a piano teacher in a thriving Western city, the school authorities of which are not in sympathy with the efforts of our friend and reader of THE MUSICIAN. Part of the letter reads:

"Our town of 6,000 inhabitants has a large percentage of boys and girls who are studying music under difficulties. The Superintendent of Schools discourages everything musical, and does not even permit a chorus or glee club in the High School. The School Board are pioneer stock, out of sympathy with all Eastern ideas of progress and culture. So you can realize I have a battle to wage."

Our correspondent, and all other persons who are interested in this question, should write to the Department of Education at Washington, D. C., and ask for a copy of the Bulletin relating to music in the public schools prepared by Mr. Will Earhart, director of music in the schools of Pittsburg, Pa. It contains the fullest available information on the subject, and should be adequate to carry conviction to the minds of the most prejudiced. Keep at the work and you will win out.

MAZURKA, in G minor

Edited by John Orth

CAMILLE SAINT-SAËNS
Op. 21, No. 1

Poco vivace { Artist tempo about ♩. = 192 / ♩ = 63 ; Student tempo about ♩. = 144

PIANO

f *p* *mf* *f marcato* *p* *marcato e cresc.* *pp* *f* *p dolce*

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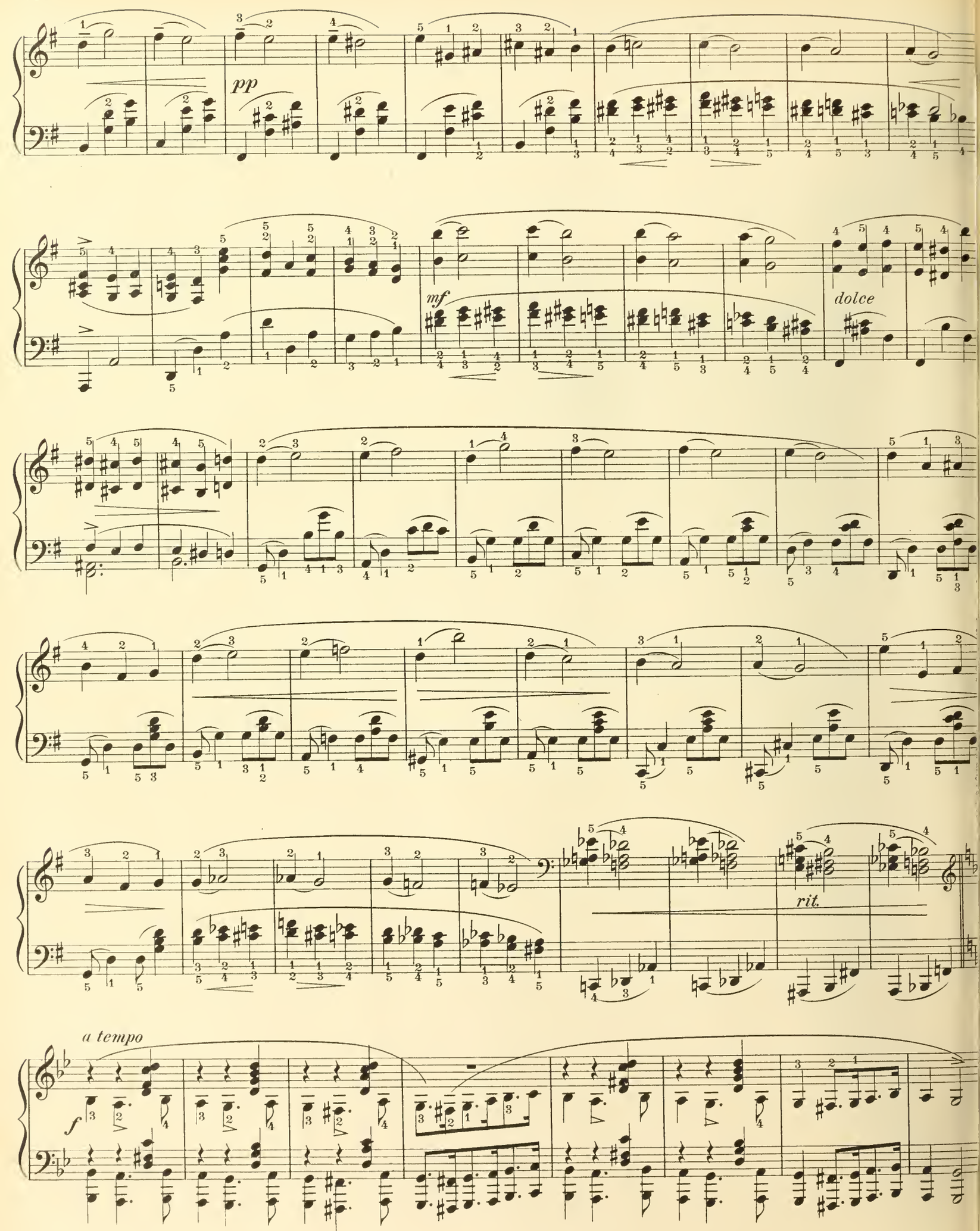
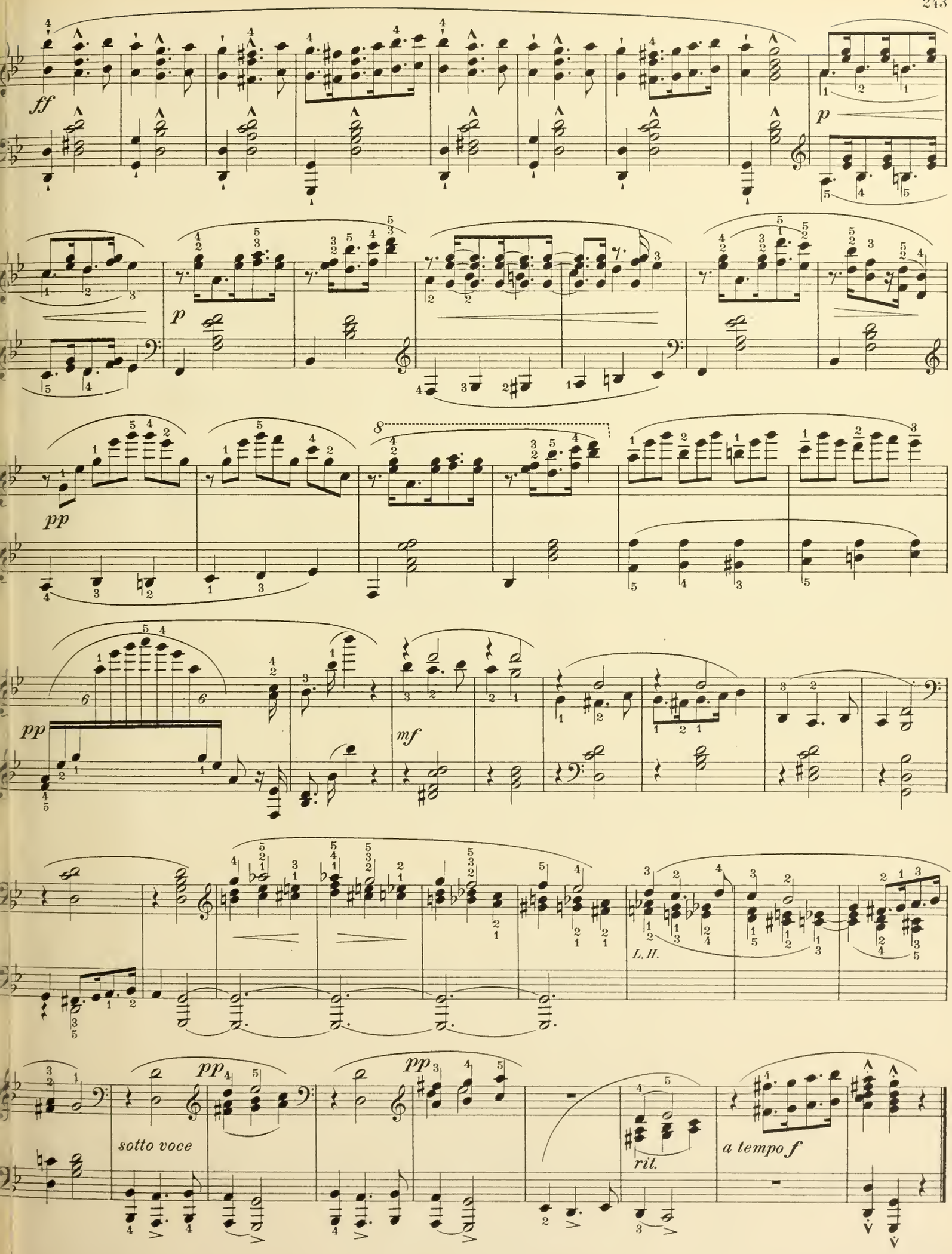

pp
mf
dolce
rit.
a tempo
f


ff
p
p
pp
8
pp
mf
L.H.
pp
pp
sotto voce
rit.
a tempo f

DAPHNE

VALSE CAPRICE

H. ENGELMAN

INTRODUCTION

Allegro con spirito

p *f* *brillante* *p* *pp*

Tempo di Valse

p *scherzando* *rit.* *p a tempo*

fz

p dolciss.

rit. *a tempo*

Grade III-IV

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In D.S. go to Coda

1. 2.

Cantabile *(dolce amoroso)*

pp

fz *mf*

Allegro

Cantando

poco *rit.*

D.S.

* CODA

ff poco stringendo

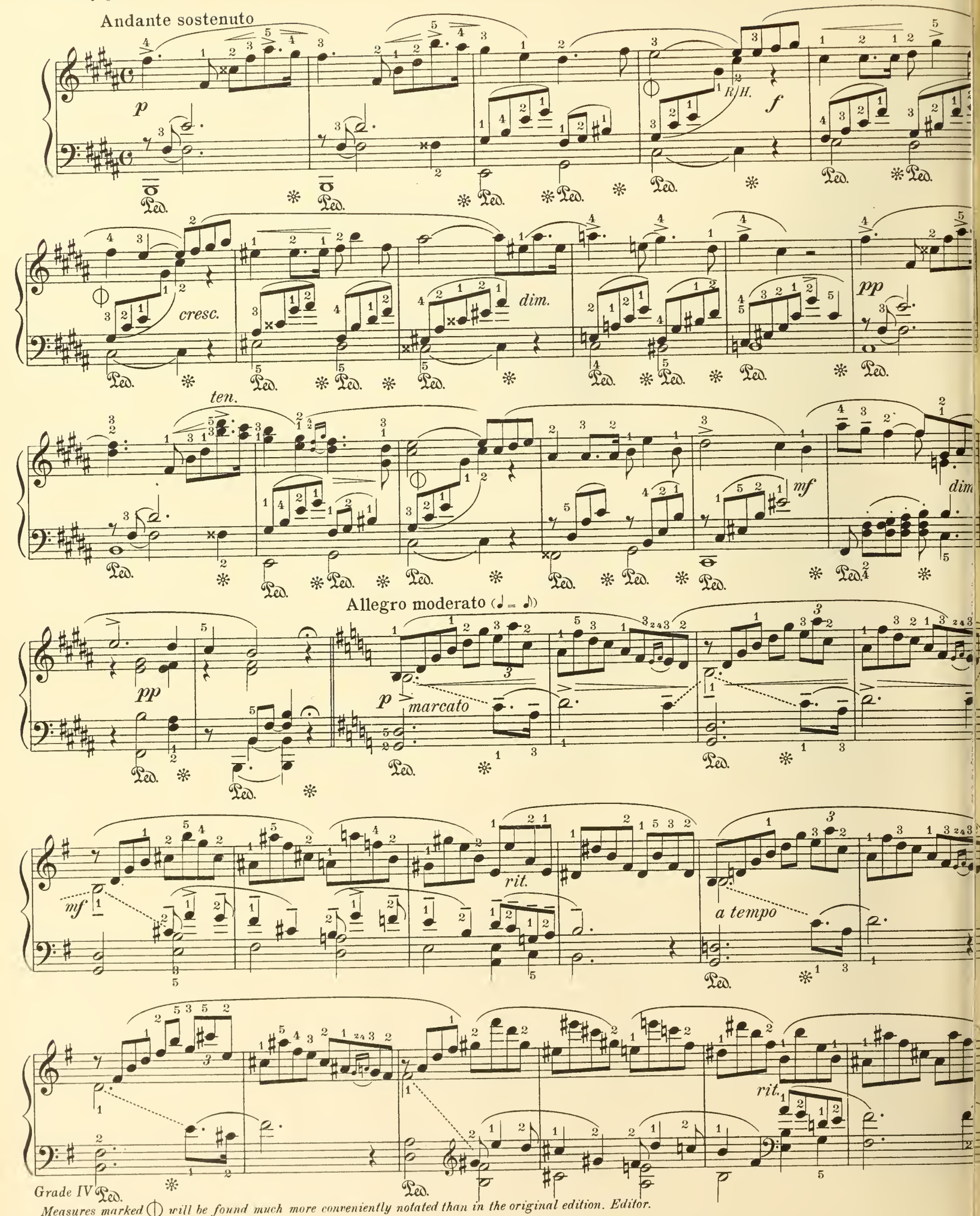
fz

ff

IMPROMPTU, in B

Edited by John Orth

ANTON S. ARENSKY
(1862–1906)



Grade IV

Measures marked ⊕ will be found much more conveniently notated than in the original edition. Editor.

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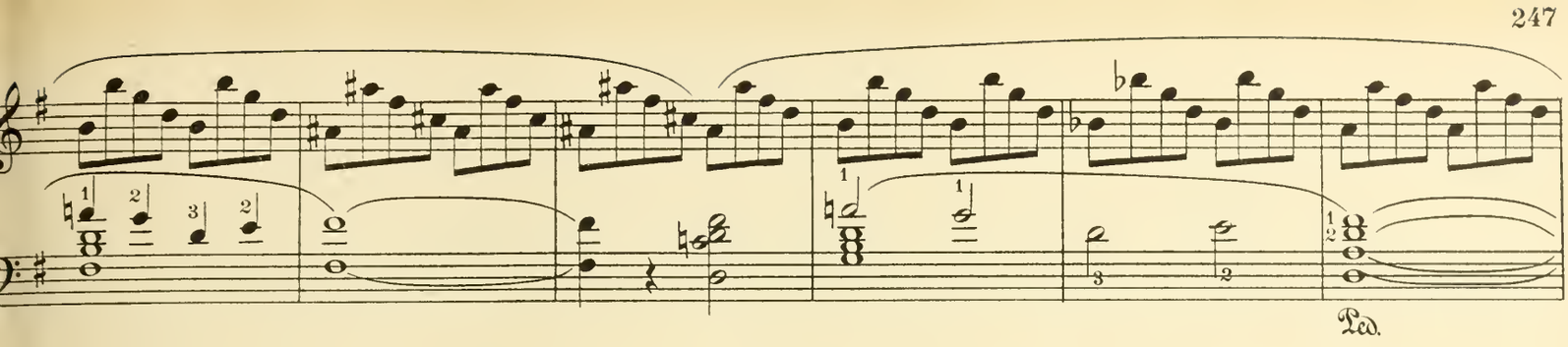
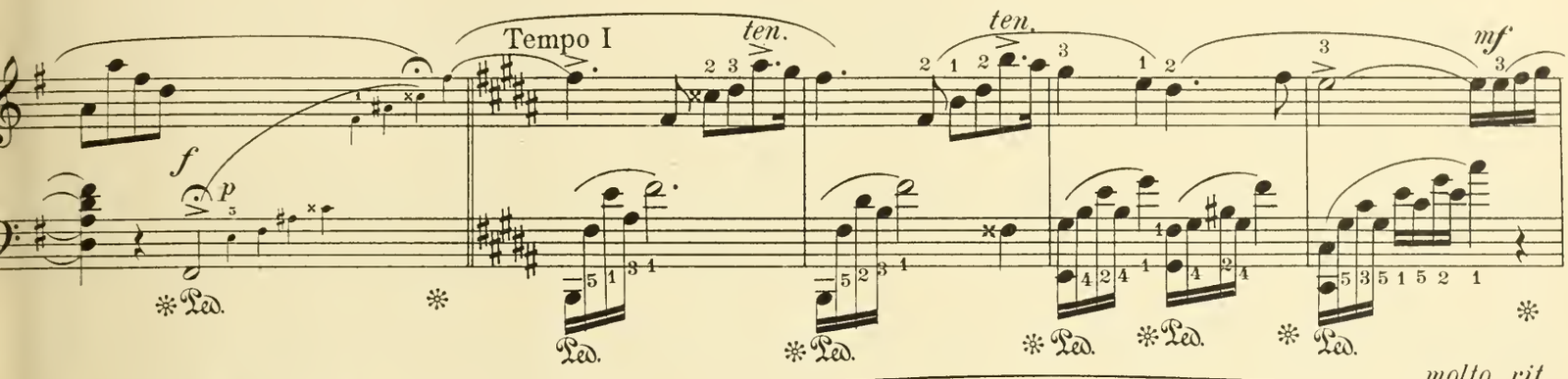
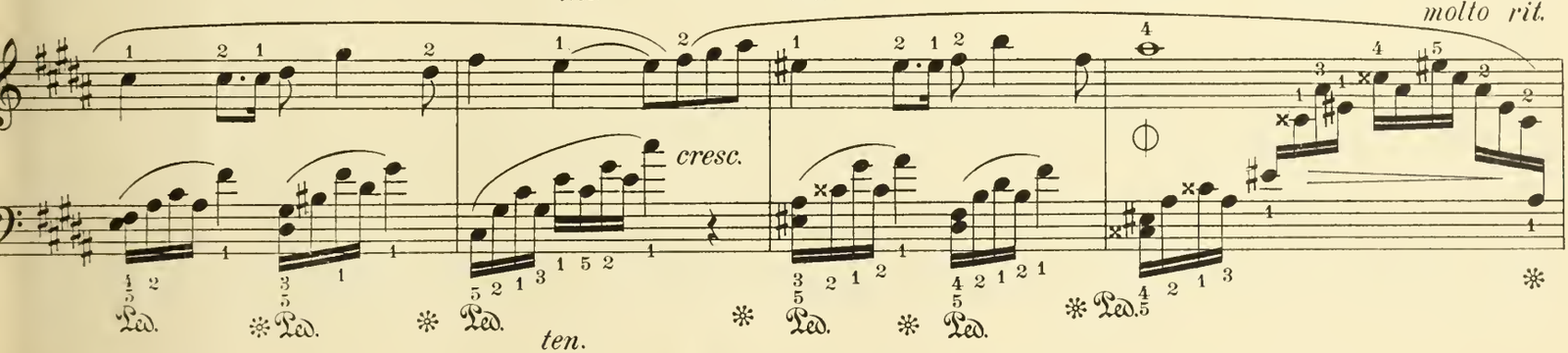
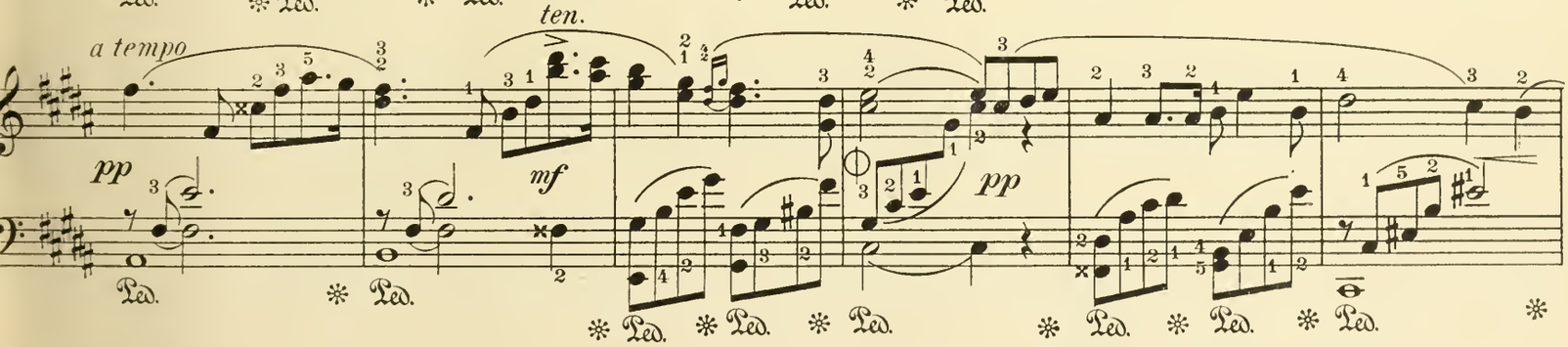
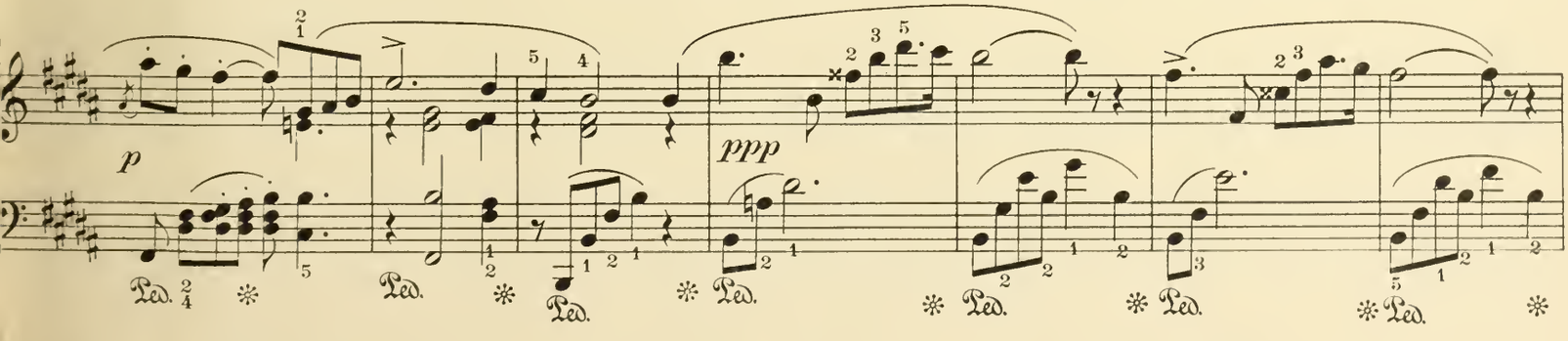
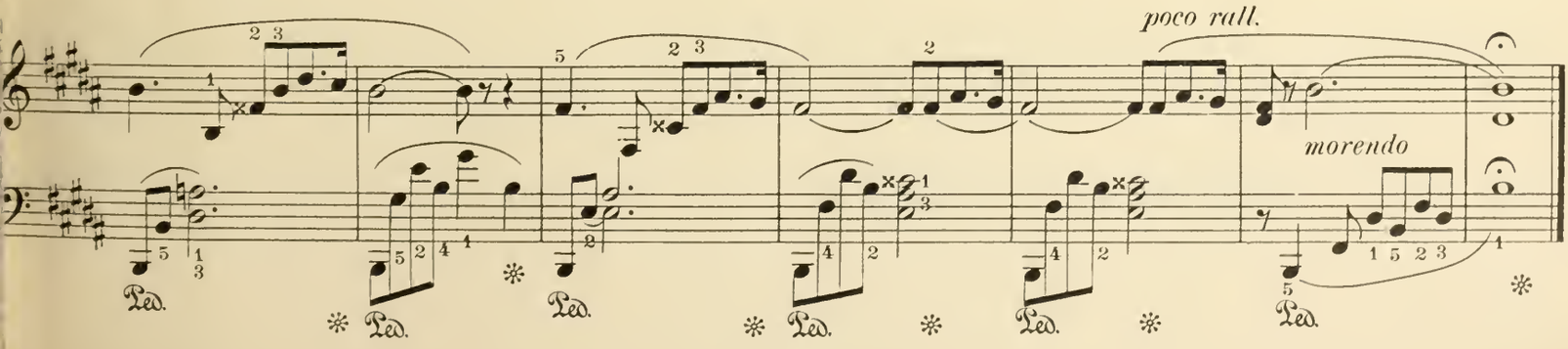

Tempo I
ten.
ten.
mf
f
p

molto rit.
cresc.

a tempo
ten.
pp
mf
pp

p
ppp

poco rall.
morendo

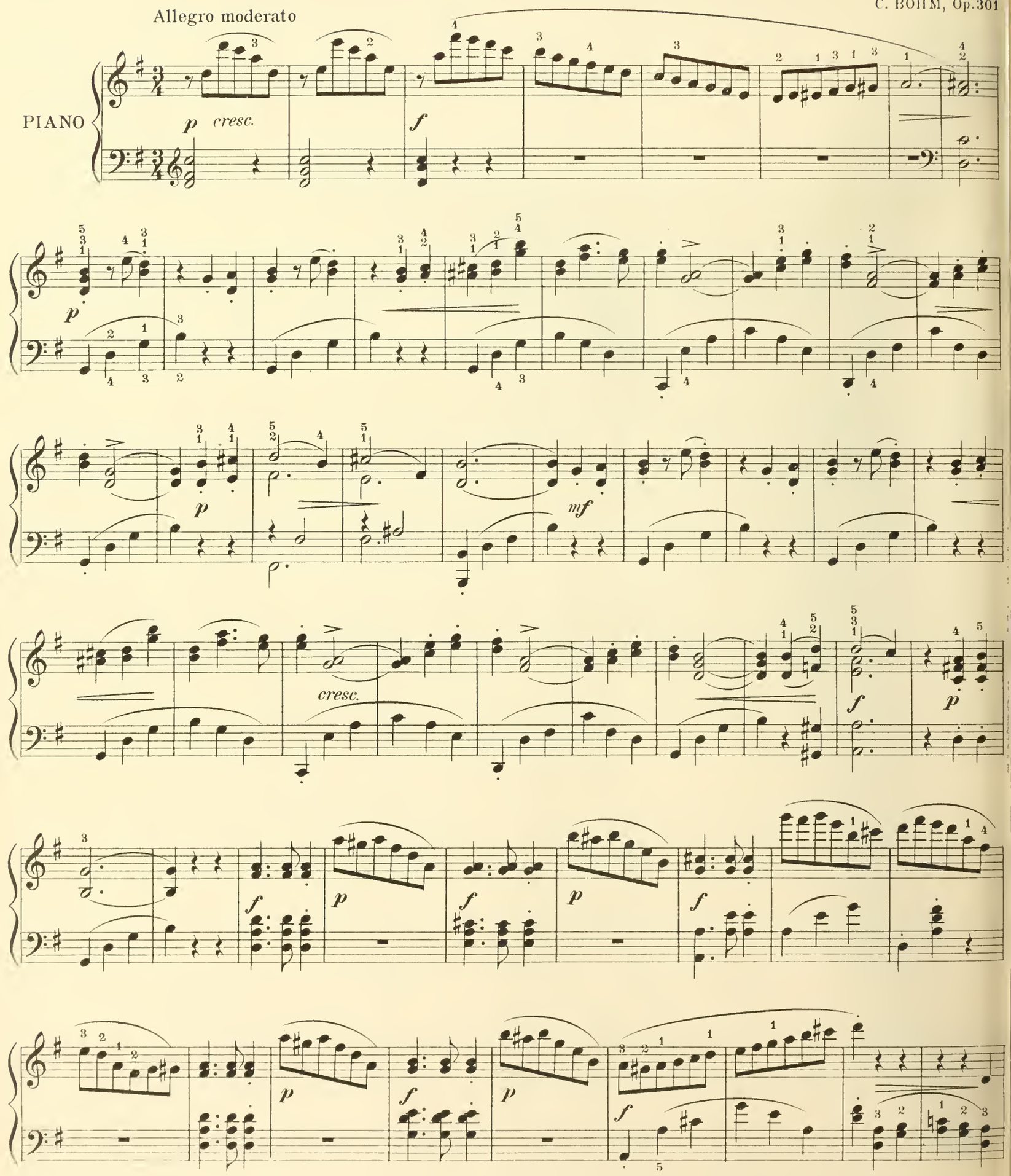
A LA VALSE

PETIT IMPROMPTU

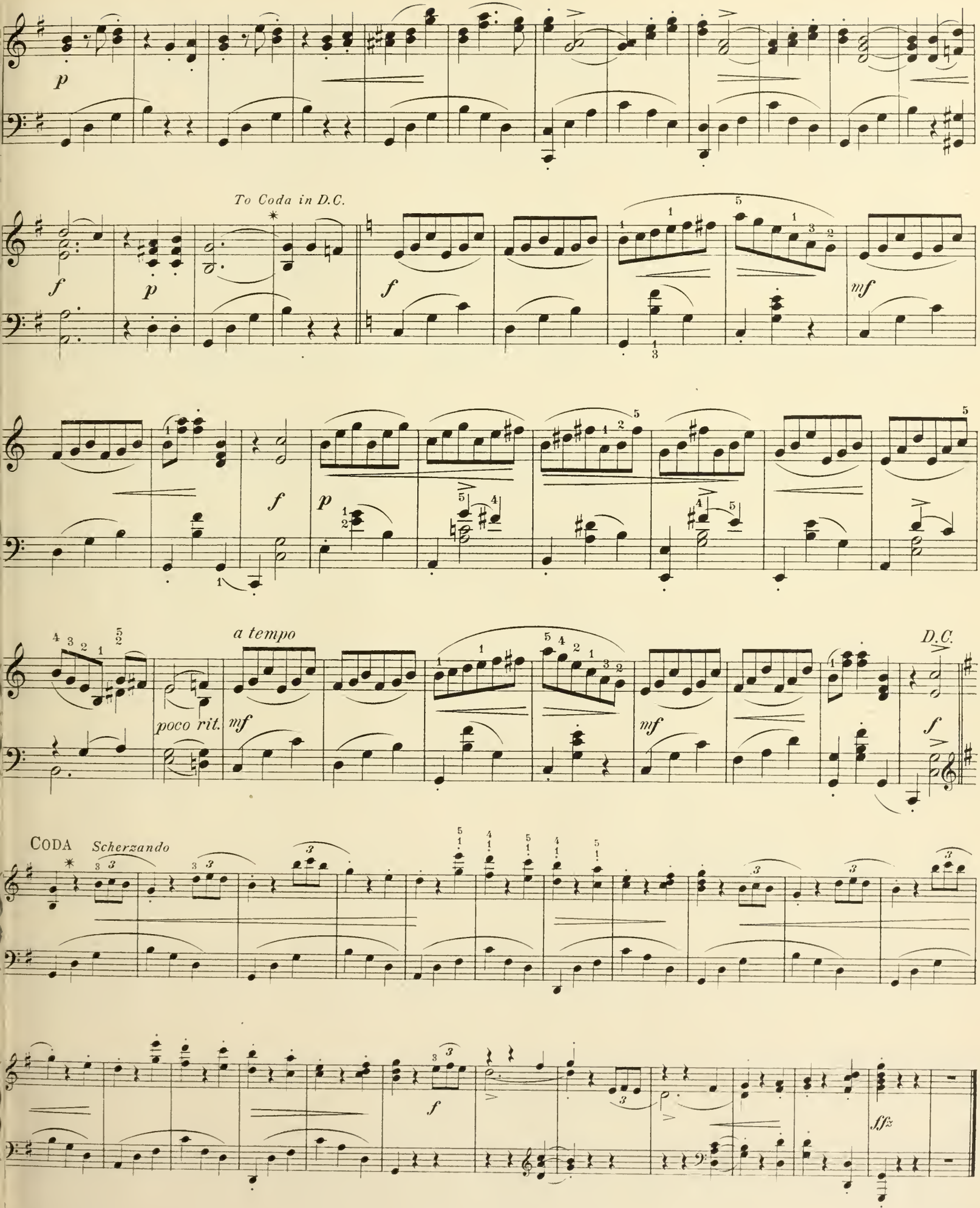
C. BOHM, Op. 301

Allegro moderato

PIANO

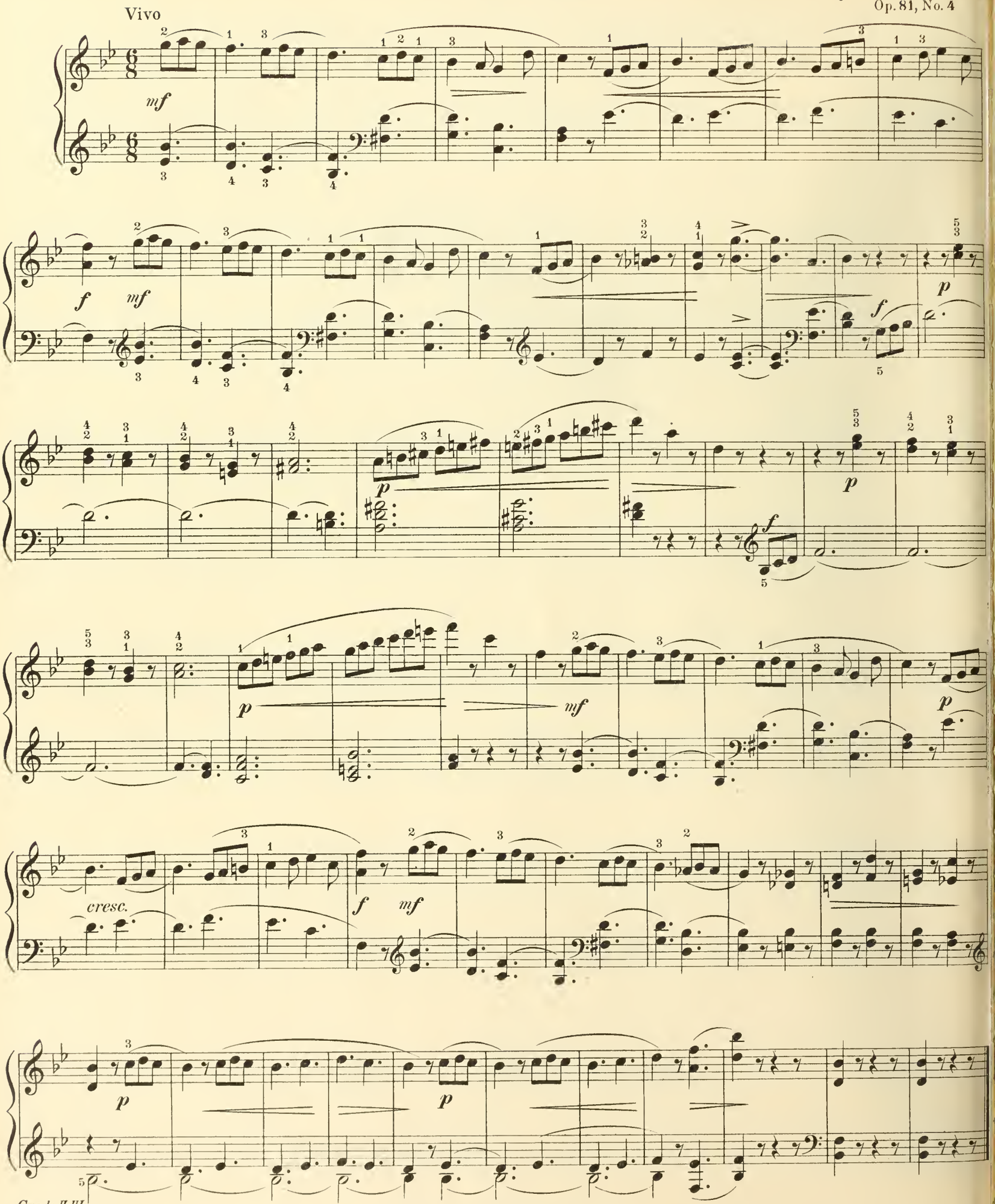


Grade III


p
To Coda in D.C.
f
p
f
mf
f
p
a tempo
poco rit.
mf
mf
D.C.
f
CODA
Scherzando
f
fffz

SALTARELLO

JAMES H. ROGERS
Op. 81, No. 4



Grade II-III

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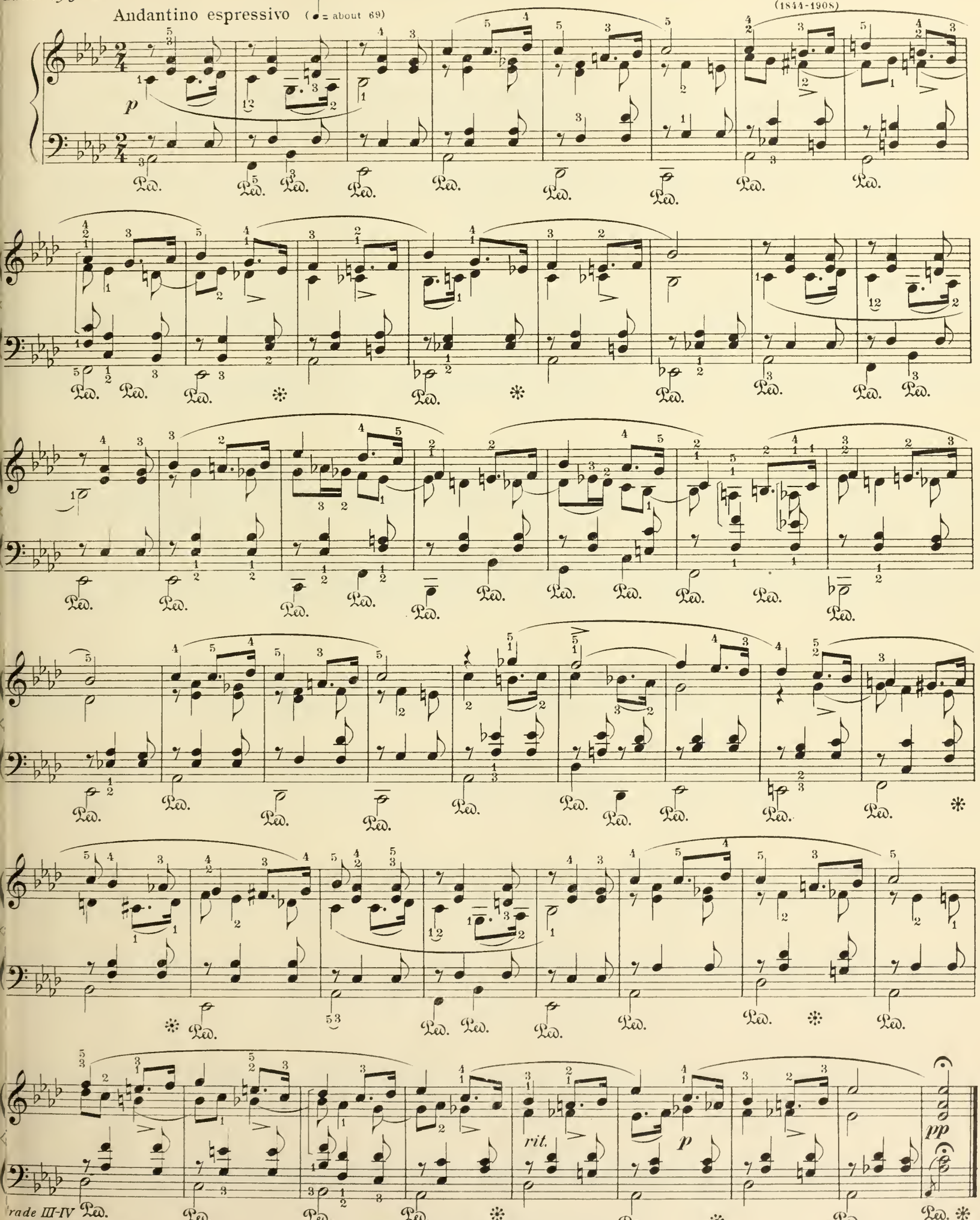
ROMANCE, in A♭

Edited by John Orth

NIKOLAS RIMSKY-KORSAKOFF, Op. 15, No. 2
(1844-1908)

Andantino espressivo (♩ = about 69)



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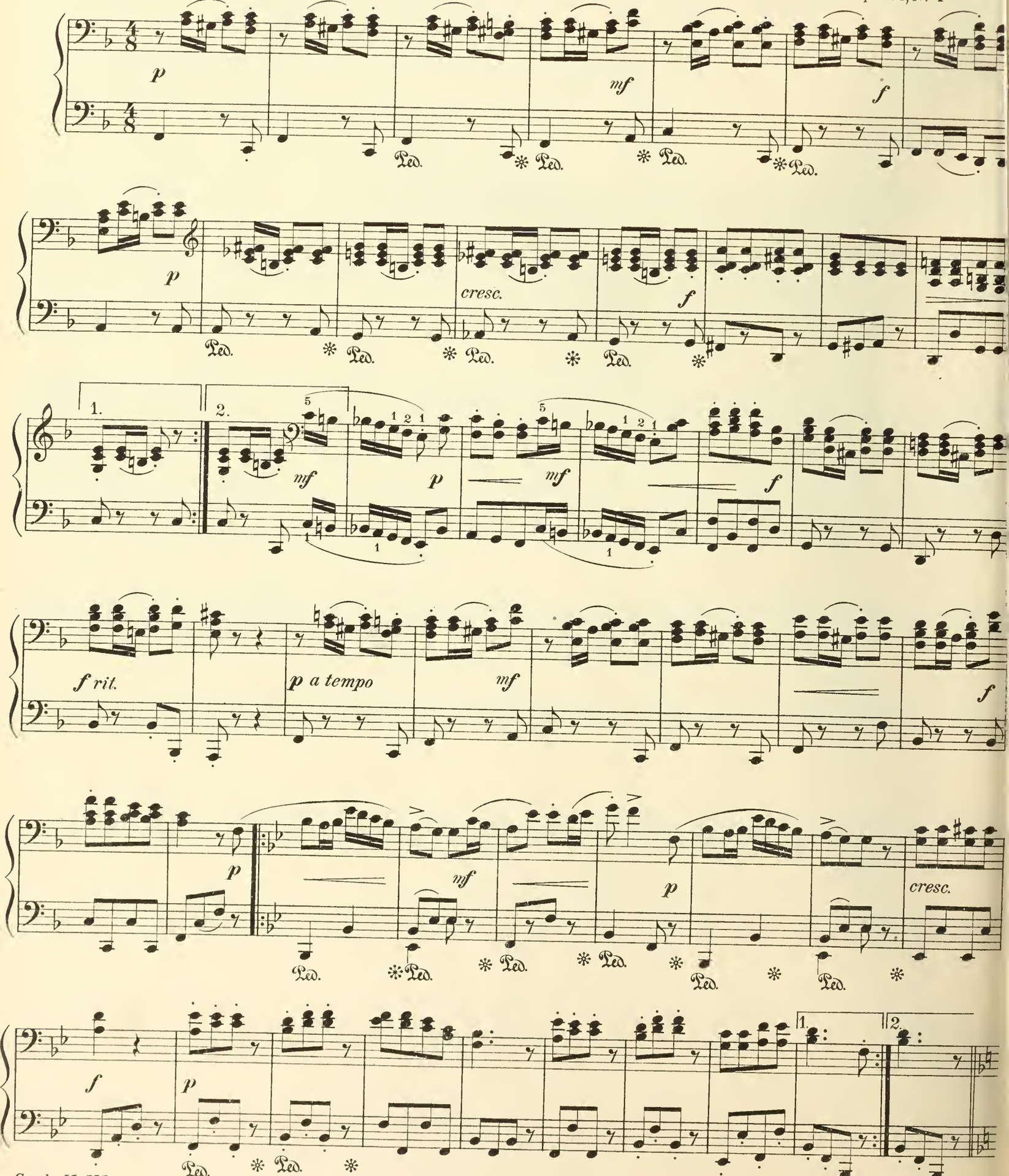
CHATTERING
(PLAUDEREI)

SECONDO

Allegretto

FRIEDRICH BAUMFELDER
Op. 391, № 1



Grade II-III
THE MUSICIAN

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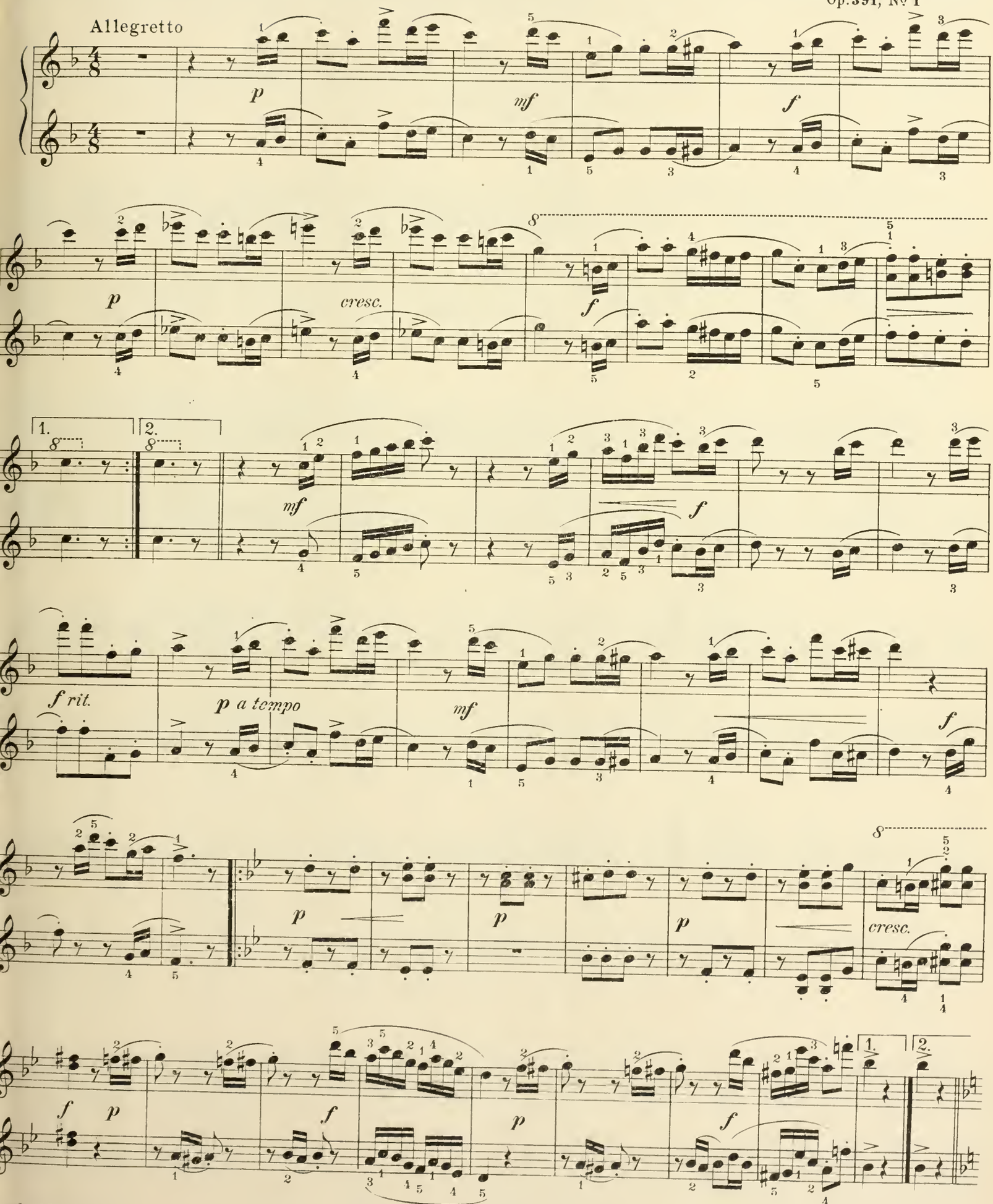
CHATTERING
(PLAUDEREI)

PRIMO

FRIEDRICH BAUMFELDER
Op. 391, № 1



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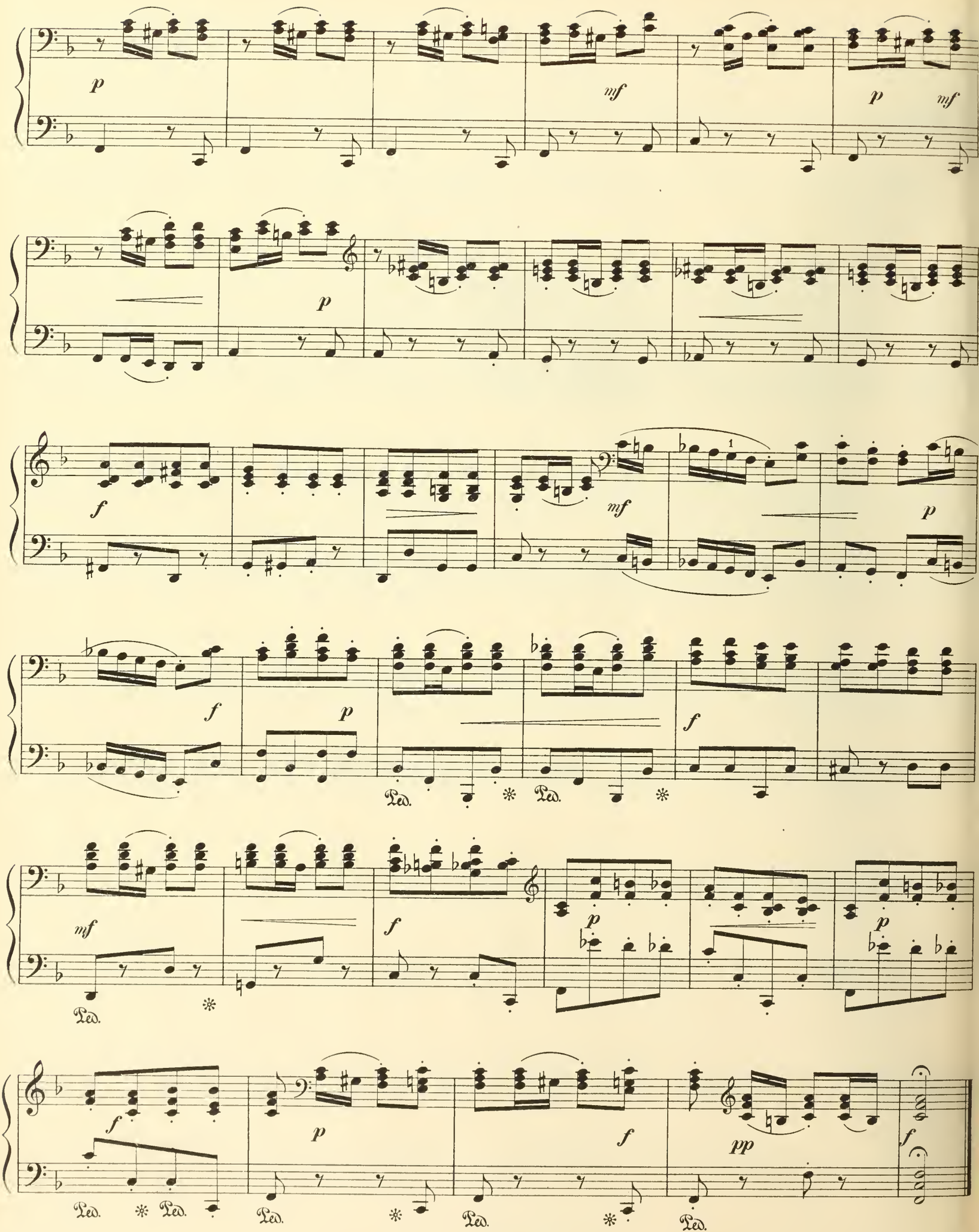
p
mf
p
mf
p
f
mf
1
p
f
p
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Ped.
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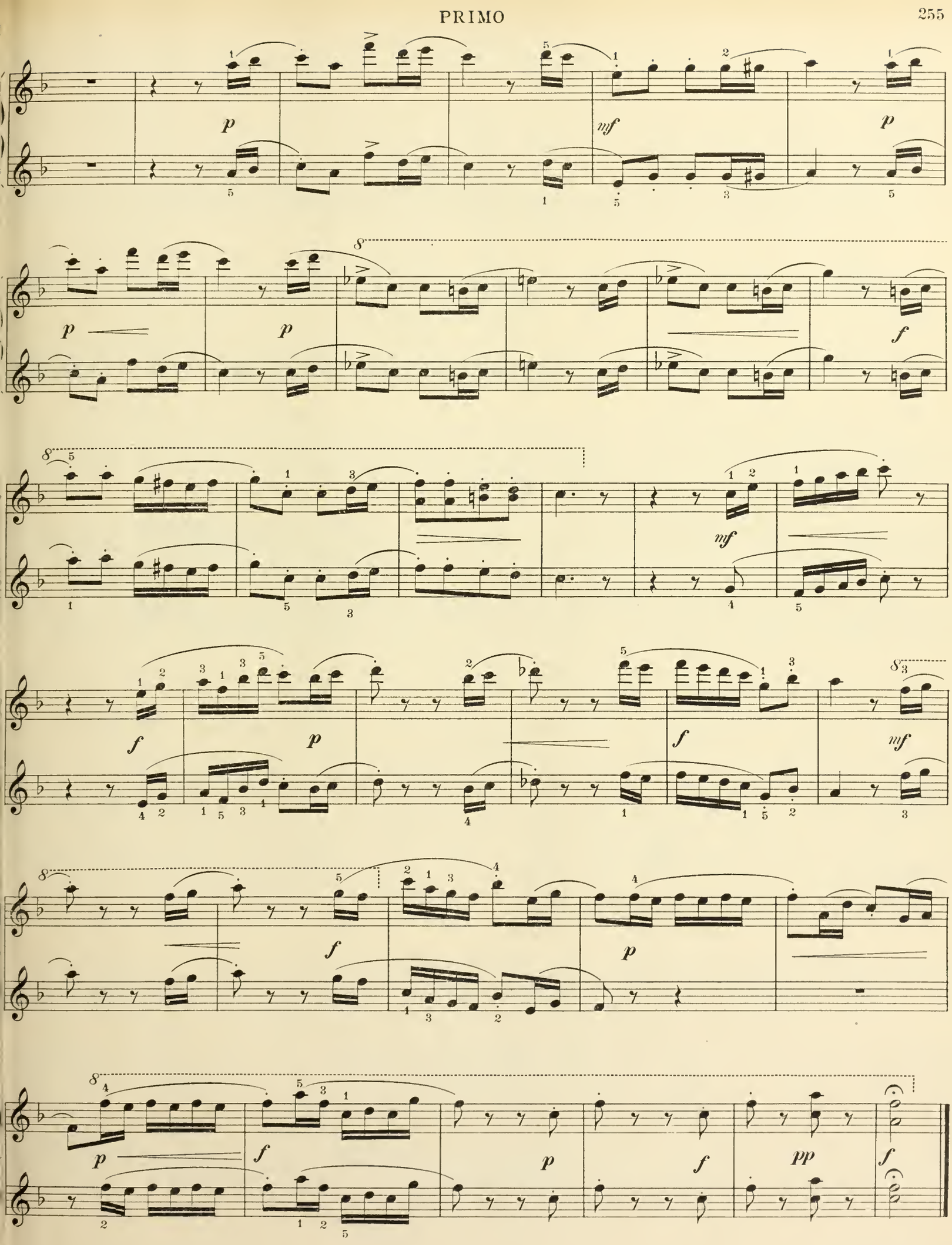
Ped.


p
mf
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ORIENTALE

Edited by Eugene Gruenberg

CÉSAR CUI
Kaléidoscope, Op. 50, No.

Allegretto (♩. = 69)

VIOLIN

PIANO

pizz. arco

mf

bouncing strokes

mf espressivo

cresc.

f

mp with softness

D

cresc.

f

p

R.H.

mf

p

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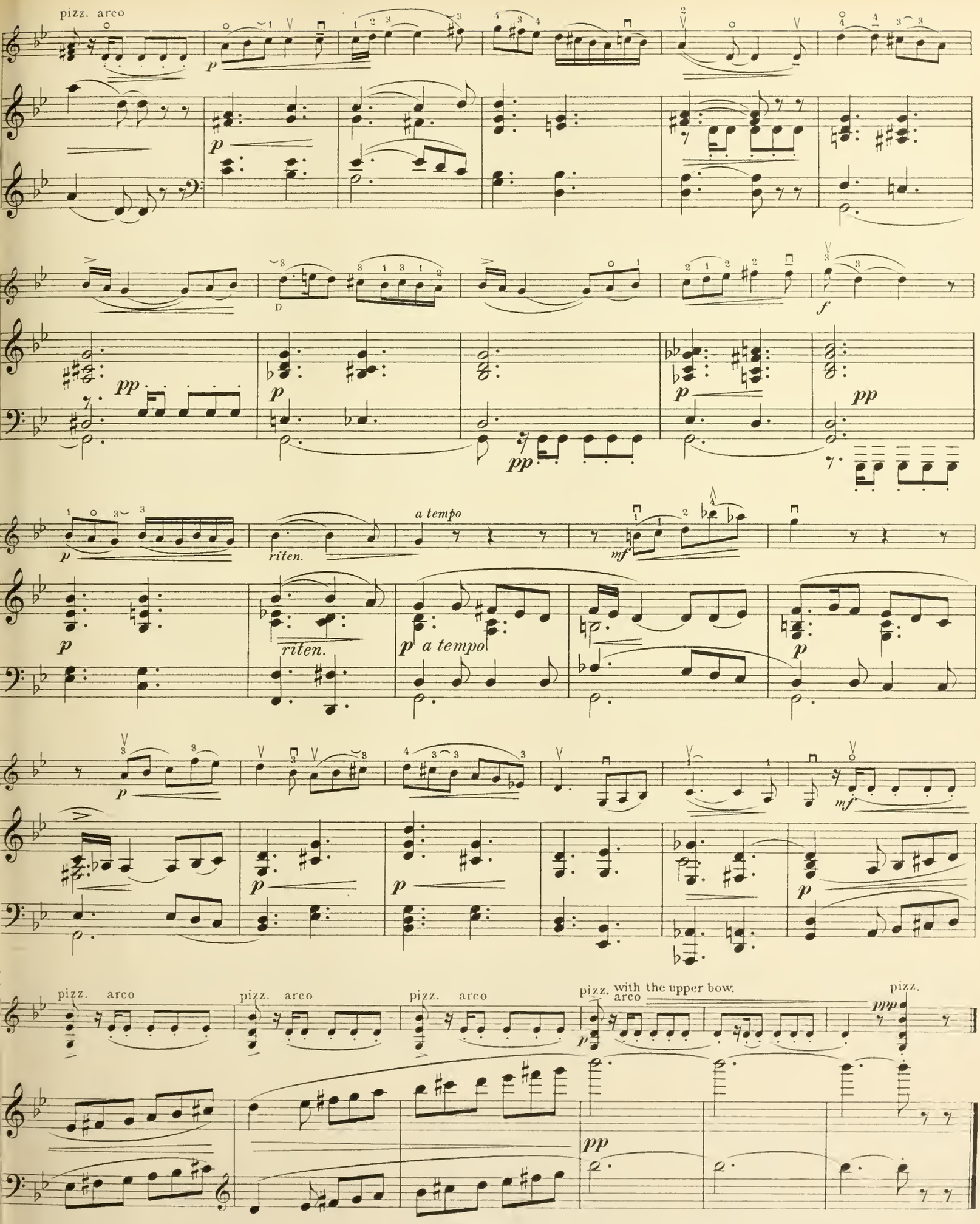
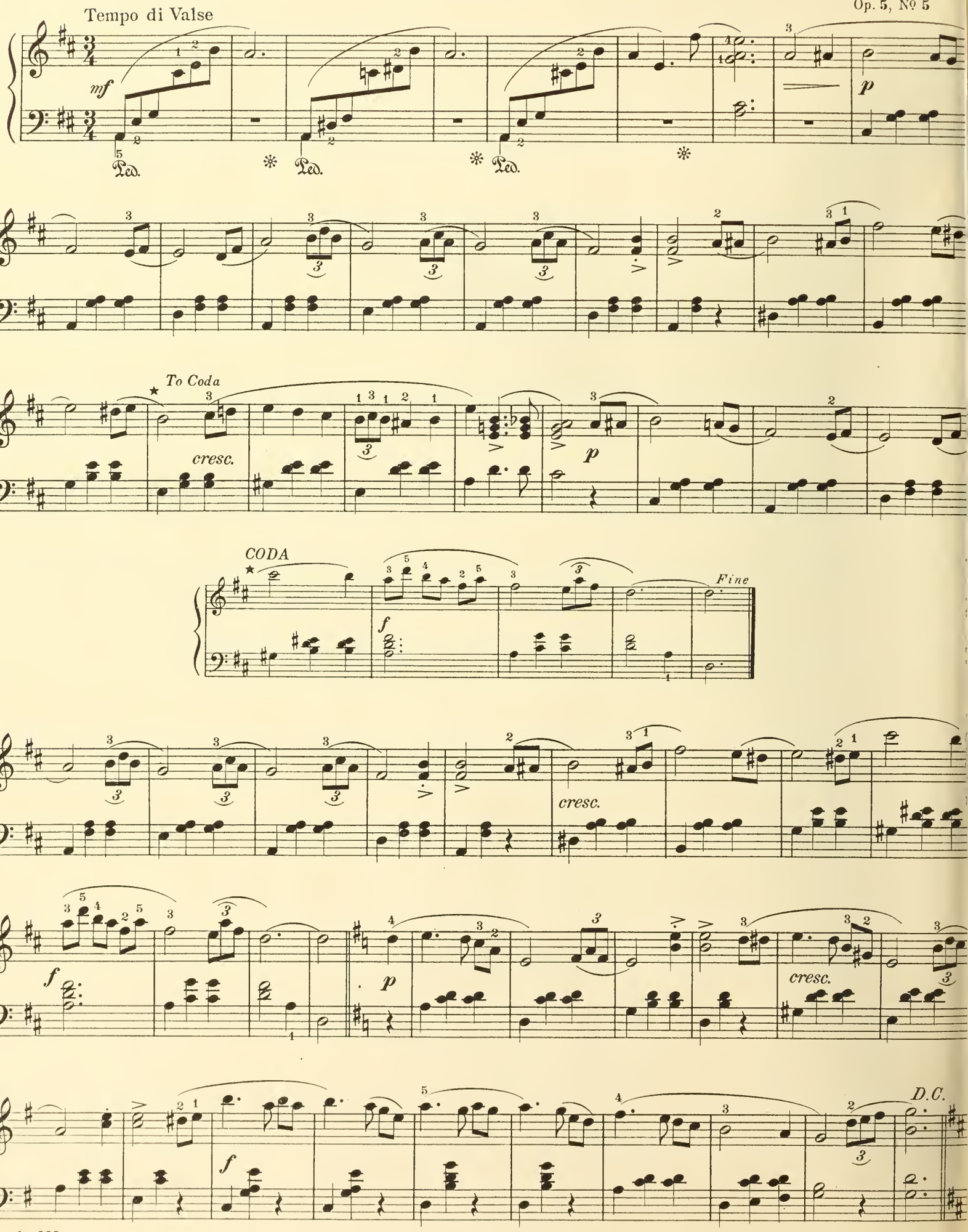

pizz. arco
p
p
D
pp
p
pp
f
p
riten.
a tempo
mf
p
riten.
p a tempo
p
p
p
mf
p
p
pizz. arco
pizz. arco
pizz. arco
pizz. with the upper bow.
arco
pizz.
p
pp
ppp

BEFORE THE MIRROR

WILMOT LEMONT
Op. 5, No 5



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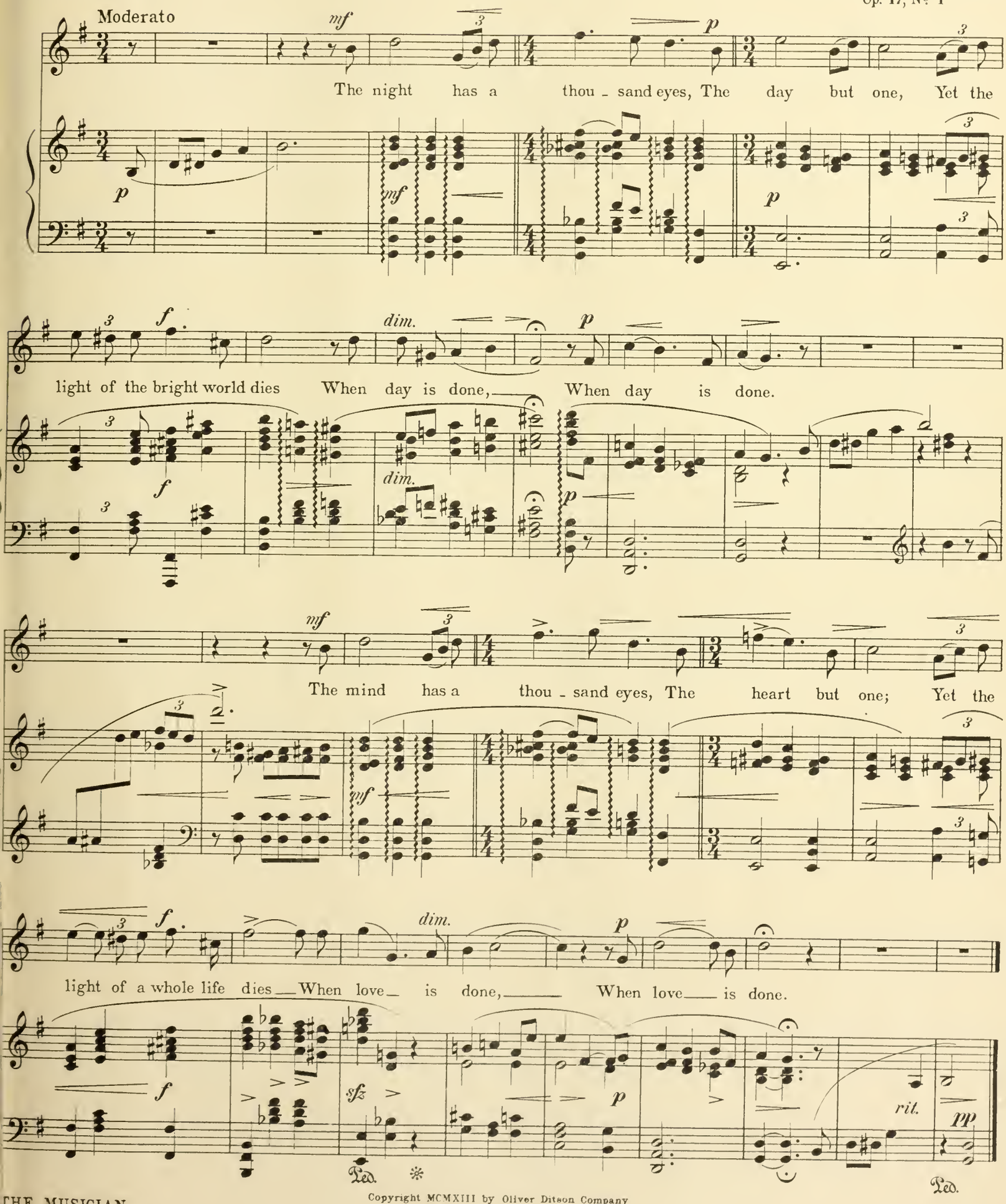
THE NIGHT HAS A THOUSAND EYES

F. W. BOURDILLON

WILLIAM ARMS FISHER
Op. 17, No. 1


Moderato
mf
p
The night has a thou - sand eyes, The day but one, Yet the
light of the bright world dies When day is done, When day is done.
dim.
The mind has a thou - sand eyes, The heart but one; Yet the
light of a whole life dies When love is done, When love is done.
sfz
rit.
pp
Ped.

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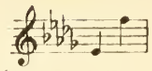
DADDY'S LULLABY



(*Original Key*)

FRANCIS J. SAUNDERS

CHARLES HUERTER

Andante

pp

Go, lit_tle ba_by, to sleep, Drear_y and long was your

p *pp*

espress.

day, Your heart is so lone_ly With Dad_dy's love on_ly, Since Heav'n call'd Moth_er a_

col voce

rit. *a tempo*

way. Close, lit_tle ten_der blue eyes, Dad_dy will dry all your tears, And

rit. *a tempo*

rit. *a tempo*

Moth_er will see That you come back to me, When light of to_mor_row ap_pears.

rit. *a tempo*

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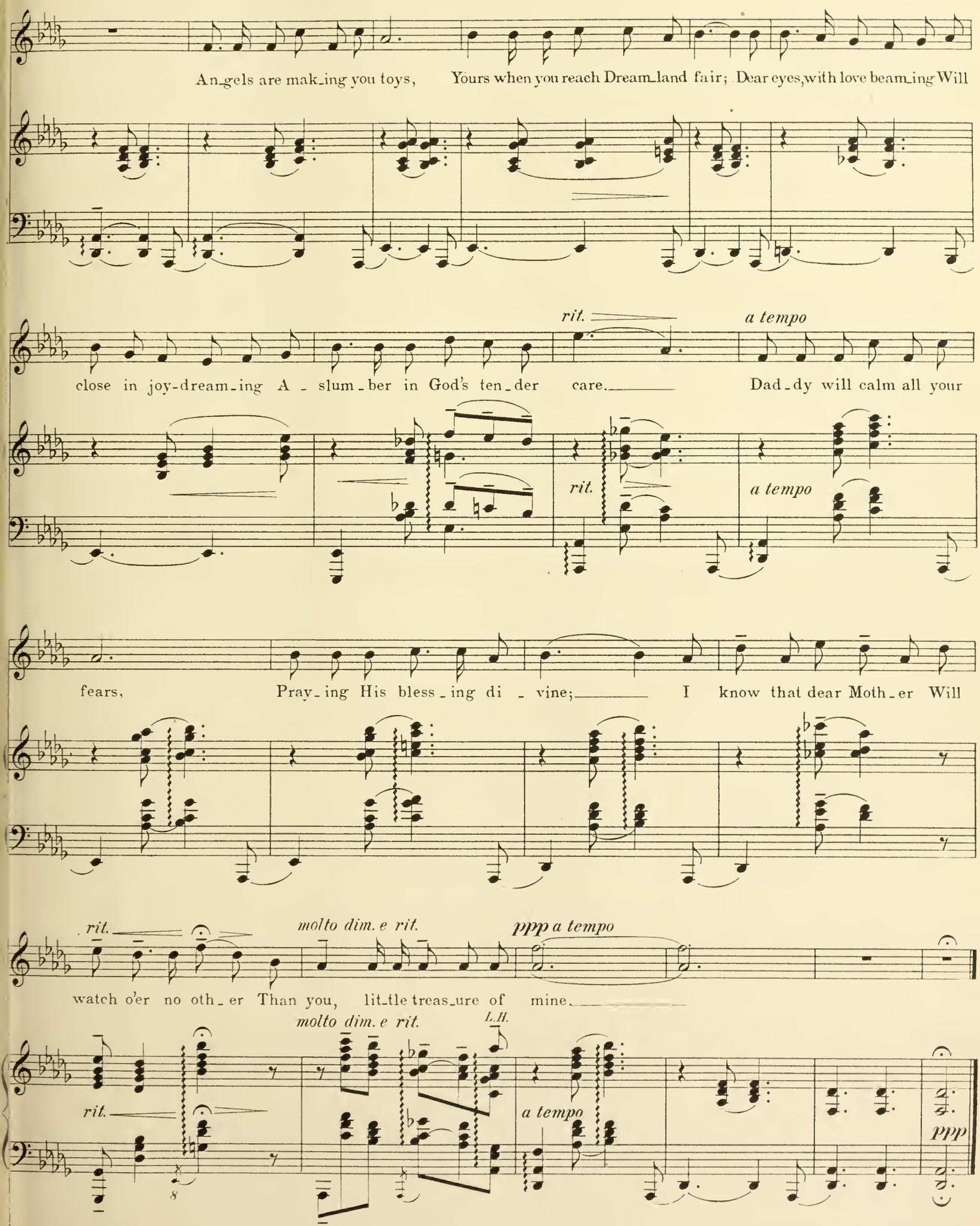
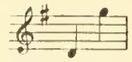

An-gels are mak-ing you toys, Yours when you reach Dream-land fair; Dear eyes, with love beam-ing Will
close in joy-dream-ing A - slum-ber in God's ten-der care. Dad-dy will calm all your
rit.
a tempo
rit.
a tempo
fears, Pray-ing His bless-ing di - vine; I know that dear Moth-er Will
rit.
molto dim. e rit.
ppp a tempo
watch o'er no oth-er Than you, lit-tle treas-ure of mine.
molto dim. e rit.
L.H.
rit.
a tempo
ppp

LOVE IN SPRING

(Original Key)

LOUIS UNTERMEYER(*

VICTOR HARRI

Andante con moto

mf

O wood-lands, hang your

mf pp p

ban-ners out And wave them all till death; O winds, ex-ult with me, and shout Till you are out of

cresc. f

breath, O Spir-it of the Spring, em-ploy Your ev-'ry sub-tle art, But you can nev-er

cresc. cresc. f

cresc. f

match the joy That leaps with-in my heart, the joy with-in my heart. Sing

cresc.

*) *From "First Love," published by Sherman, French & Co., Boston.*

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A little faster
and with much accent

loud-er, loud-er till you fail, I'm - pul-sive lit - tle throng; O won - der-strick-en night - in-gale, Is

f

cresc.

this your wild-est song? O laugh-ing mil - lions ev - 'ry where, You should be twice as gay; O

f

cresc.

what a sky and what an air! I saw my love to-day!

ff

Allegro al fine

sf

ff

fff

Ped.

SUCH A LI'L' FELLOW

(Original Key, F)

ANCES LOWELL

WILLIAM DICHMONT

Moderato

ten.

He's such a li'l fel-low, With his

mf

dim.

p

mf

E MUSICIAN

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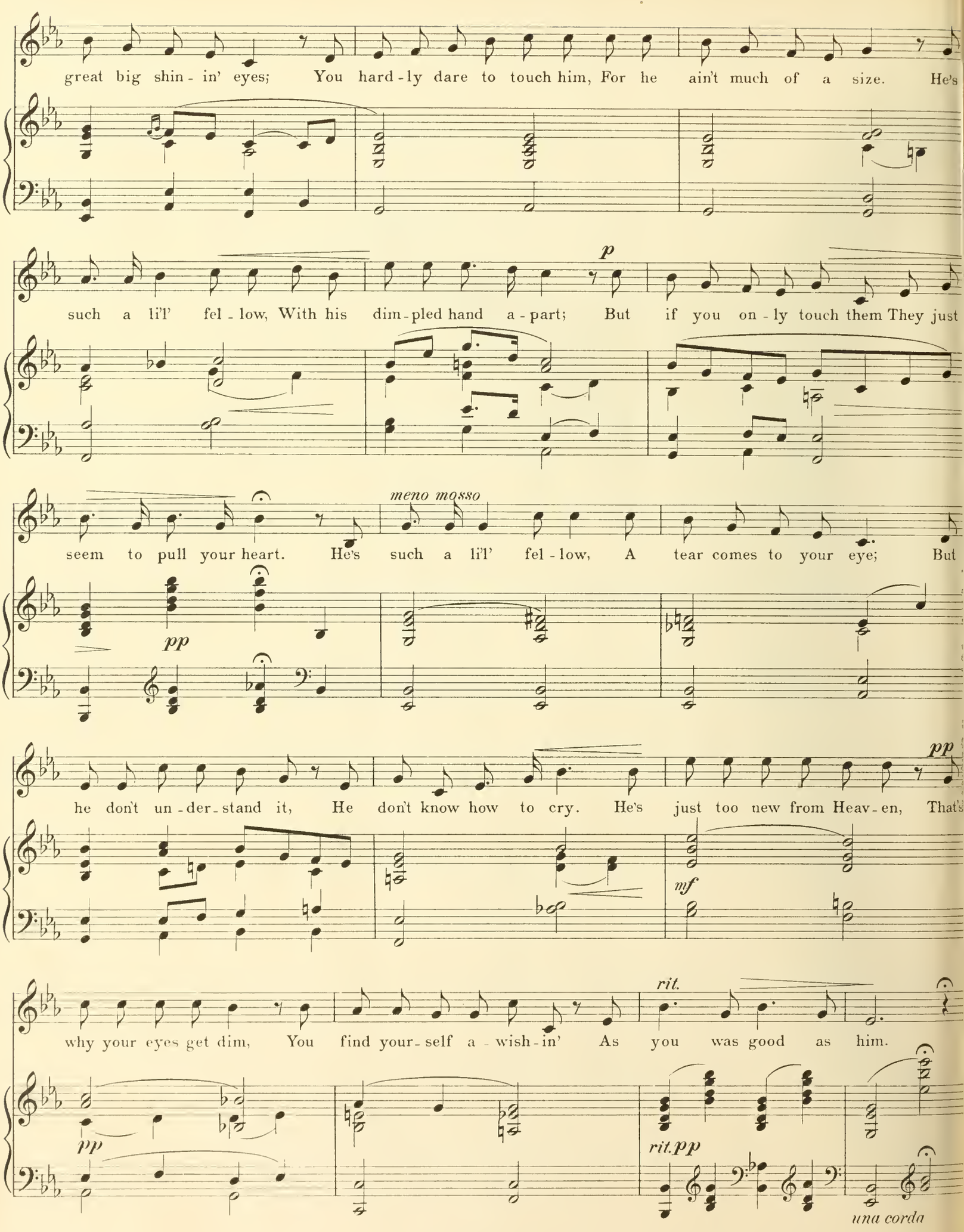
great big shin - in' eyes; You hard - ly dare to touch him, For he ain't much of a size. He's
p
such a li'l' fel - low, With his dim - pled hand a - part; But if you on - ly touch them They just
meno mosso
pp
seem to pull your heart. He's such a li'l' fel - low, A tear comes to your eye; But
pp
he don't un - der - stand it, He don't know how to cry. He's just too new from Heav - en, That's
mf
rit.
why your eyes get dim, You find your - self a - wish - in' As you was good as him.
pp
rit. pp
una corda

The SINGER and HIS ART

EMMY DESTINN

EMMY DESTINN; AN OPERA SINGER WHO IS A MUSICIAN, A MUSICIAN WHO IS A CULTIVATED WOMAN

BY KATHARINE M. ROOF

We often hear a rather shallow maxim to the effect that the artist must be selfish to succeed. There is this much truth in it, no doubt, that the artist must sacrifice many other things and sometimes, perhaps, persons, to the achievement of a great success; but, one might add, the aspirant wants to be quite sure that the end is worth the sacrifice.

On the other hand, there is a danger of the footlight existence that comparatively few artists escape,—the disease of the exaggerated ego, a state of mind that most unfavorably affects character, not to speak of the sense of humor!

The lack of general culture which results from the exclusive focusing upon one phase of one branch of an art is a danger that has already been recognized by the thoughtful; but this other affliction, the ludicrous self-centeredness of the artist whose talents are displayed behind the footlights before an audience, seems not to have been sufficiently realized or at least emphasized. I have heard an opera singer discuss Wagner as if his rôle in life had been the writing of parts for prima donnas, a task which, most reprehensibly, he had not performed with due consideration for the comfort of the singer.

It is true, of course, that the majority of opera singers—especially those of Continental origin—were born of poor parents ("Else why," said the delightful Bonci, commenting half humorously upon the fact, "should I sing upon the stage instead of in the drawing room to some charming woman!"). This being the case, opportunities for general education—early education—would be lacking. But this accident of birth aside it is a fact that the majority of opera singers and many professional musicians as well suffer from a lack of the broadening influences of general culture both in personality and art. For the more the specialized artist knows of the great world of art the more he or she can bring to their musical interpretations. Or, to put it another way, the more *Brünnhilde* or *Tosca* realizes herself as part of the large scheme of things instead of regarding herself as the central pivot of the universe, the greater artist she will be. One cannot blame the undeveloped person for this attitude in view of the intoxicating nature of personal applause and the elaborate write-ups that the people of the footlights receive—not in the critic's column, but in the news sheets of the newspapers. It is surely human to enjoy and even to be somewhat upset by this tribute; nevertheless the artist needs all the self-discipline which culture and a larger viewpoint bring to stand up against the destructive influence of the professional life. The artist should be able to face adverse criticism instead of receiving it in such a spirit that members of the household have to edit an unfavorable newspaper criticism into flattery in reading it to its subject.

It seems sometimes easier to find examples of what not to do and be than those worthy of following, yet Emmy Destinn, the Bohemian soprano of the Metropolitan Opera Company, furnishes an illustration of the operatic singer who is interested in a whole world of things besides her own career, her personal affairs, and those of the opera house. Indeed Mme. Destinn is most reluctant to discuss the topic of herself, like any other healthy-minded cultivated woman. The facts that one gleans about her life and career must be picked up in the casual allusions of conversation. The direct compliment or allusion is usually received with some light self-mockery and parried in a manner assuredly not characteristic of the average professional celebrity. Even the enthusiasm of her friends she turns aside with a joke—very unlike the serious, not to say thirsty, attention given such tribute by the real egotist.

The first impression of Mme. Destinn in her home is not theatrical, but it is alien. Her facial type has that "foreign" quality that we feel in the Chech, the Slav, and the Magyar—something that touches the imagination with suggestions of more remote and picturesque origins. It is a somber face until she smiles. She has an abundance of dark hair simply braided and drawn about her head, peculiarly set dark eyes, and white teeth. Perhaps the somberness belongs merely to racial type, for her quick smile is the smile of humorous appreciation, not of mere amiability or friendliness. In talking with her one is immediately conscious of the mentality of the cultivated woman so different from the childishness and naïveté—attractive from another standpoint—often found in these specialized artists.

In discussing other singers—delicate and dangerous ground upon which the celebrity is sometimes forced to tread—Mme. Destinn will compliment cordially where she honestly approves and murmur some graceful generality where, one may infer, she perhaps does not admire. Once when an acute comment was made upon another singer's defect it seemed that in her quick critical recognition of its truth she was about to agree, then instead, with a little smile and gesture, she dismissed the subject,—"One does not criticise one's colleagues."

Mme. Destinn was fortunate in her early life and environment. Her father was a wealthy mine owner and art lover, and artists of all description, sculptors, painters, writers, musicians, were guests in his home; so the child grew up in the atmosphere of art. Her mother had a voice, but was not a professional musician. The little girl, who exhibited musical talent at an early age, studied the violin and at twelve was reckoned a prodigy. The fact that she, like Mme. Sembrich, was first a musician and then a singer, is highly significant as an explanation of her present position in the musical world, for a beautiful voice is not infrequently bestowed upon an unmusical person by some strange trick of fate, and even when the possessor of a voice is naturally musical the cases are rare where an instrument has been studied except, for practical convenience, a smattering of the piano. To use the voice like a perfectly played instrument is the advice of all good singing teachers. Mme. Destinn says that her teacher advised all pupils, for that reason, to study an instrument, preferably the violin.

When Emmy Destinn was thirteen the quality of her voice was discovered and she was allowed to study singing. She studied for six years with the same teacher. She had but one and for her professional life took her name. At the end of the six years she made her first professional appearance as Santuzza in *Cavalleria Rusticana,* with instant success.

She says that for a long time her teacher would not allow her to sing songs or to sing in public. One time after she had begun to study songs, she asked her permission to sing upon some occasion. By her own account, her teacher did not flatter her. "Oh, yes, you may sing it if you wish; but of course you won't sing it very well."

Mme. Destinn is generous in her praise of her teacher—a Viennese with the old Italian method—and generously says she owes her everything. Alas, how many teachers can tell a different story about their successful pupils! She strongly advocates having but one teacher, and, like all singers who have achieved a real vocal art, insists upon a long study period.

In answer to the remark that her voice in duo with Caruso's was particularly effective, Mme. Destinn replied: "When I first sang with Caruso

in London, before I came to this country, I studied his breathing and phrasing, so that I might use the same method in singing with him."

Mme. Destinn speaks French perhaps even more readily than German and Bohemian, for in Austria, of which country she is a subject, the upper classes use French as freely as German.

She retains her old home in Prague and has recently bought a beautiful old castle in the hill country between Prague and Vienna. But her Berlin home she has given up and has moved all its furniture and belongings to her New York home, near Riverside Drive, which she purchased this fall.

This versatile singer is also an author, having written verses and plays in her own language and in German; some of the plays have been produced. She owns a large library of old and rare books in several languages, including Latin, which she also reads. When the subject of an opera calls for serious attention, Mme. Destinn looks up the literature of the subject, interesting herself in its history. Yet she is essentially the musician and it is from that end first and last that she approaches her work.

An opera audience is largely made up of pleasure seekers rather than art lovers, and among these Mme. Destinn is, of course, a favorite; but it is among the musicians in her audience that she receives her most adequate appreciation, for the opera singer who is completely a musician is rather a rare bird. There are even several cases of successful opera singers who cannot read music.

It is a fact to be regretted that the complicated management of the opera house chess board should deprive the public of the pleasure of hearing this singer oftener in the Puccini operas, for which her voice and art are so peculiarly adapted—for the Italian operas were written to be sung, not declaimed.

In *The Girl of the Golden West* she has been heard many times, but very few in *Madame Butterfly,* and in *Tosca* only once. While less adapted physically for the impersonation of *Butterfly* than its usual representative, her exquisite treatment of the music, like her singing of *Tosca,* is a thing of unforgettable beauty. Then, too, it seems unwise from the art standpoint that a musical work should be associated exclusively with one personality.

Mme. Destinn's single appearance in *Tosca* was one of those frenzied last minute occasions when the singer originally cast for the part has become "indisposed." She had not sung the part for many months and "went on" in it entirely without rehearsal and gave a humorous account of her eleventh hour rummaging in her trunks for a possible costume. Yet in spite of this unpreparedness my memory, which includes all the *Toscas* who have sung here, with the exception of Olive Fremstad, finds nothing to compare musically with Mme. Destinn's singing of that rôle. In the descending intervals at the end of the prayer, she used an effect, quite her own, of exquisite technical manipulation and tonal beauty that the musical ear cannot but long to hear repeated. Even if Mme. Destinn's performance of *Tosca* were quite lacking on the dramatic side—which it decidedly is not—her total absence from the cast of *Tosca* would remain a loss.

Mme. Destinn is always interesting herself in something new. Last winter she started to paint, first on china, then in oils. Her first model was her cat—she complained, not a quiet one. Although her results from the standpoint of first efforts were most creditable, she treated them entirely in the light spirit as she does most personal matters. When she goes shopping this famous singer is quite likely to carry her packages home herself, although she was brought up in luxury; an interesting fact to note in this country of rapidly-made fortunes where we often have the opportunity to observe quite the opposite condition in the affections and assumptions of the newly rich.

Indeed, the whole effect of Mme. Destinn's personality, even at a brief meeting, is that of a delightful naturalness, the naturalness of the serious person with a serious object in life combined with the habit of expression of the cultivated woman.

She uses the directness and the eliminations of the busy woman, but without neglect of the courtesies and amenities, and has a consideration for the time of others most unusual with the professional of the footlights. With all this she has a certain almost primitive force that suggests easily the courage that made it possible for her to sing in the "lions' den" in Berlin. Mme. Destinn is, in short, an excellent illustration of the "well rounded" artist who is aware not only of her immediate sphere, but is open as well to the manifold impressions of life and the world.

———*———

STYLE IN SINGING

BY S. CAMILLO ENGEL

JOHN FISK says somewhere, "We live in a hurried and not over-intelligent world, wherein the wariest of us do not always pay due heed to what we are told and the keenest do not always divine its sense." The age of steam, electricity, and mechanical player-instruments does not seem conducive to the cultivation of style in singing, and the few artists now before us, who are masters of it, confirm this statement by being the exceptions.

What is style? It is the form or mode of expression, characteristic of and peculiar to the epoch in which the work of art was created. To be perfect it requires completeness in each of its details and their harmonious adjustment. The details are pure, untarnished vocal sounds, free from the nasal, guttural, throaty quality or the tremolo; a flawless technic, decisive articulation, and a distinct enunciation. Consequently it can easily be seen that inasmuch as these details also form the very basis, the very foundation of artistic vocalization, their lack makes it impossible to sing with style, no matter how deeply one delves into the history of music, or carefully deliberates over the air to be sung, both of which conditions are of paramount importance.

Steam seems to have dissipated, electricity to have burned, and mechanical player-instruments to have relegated into the limbo of desuetude the necessary but comparatively little time, the painstaking patience and dauntless perseverance required to overcome all difficulties.

To give one illustration, the noble and grand style required to represent Wagner's heroes and heroines, as that Jupiter of the tonal world imagined them, is replaced by a mere stentorian effort of the lungs, under which both the auditor and the singer suffer, the latter, however, the longest. The old masters differentiated between three styles, according to the place for which a composition was written, namely, church, opera, and concert style. Tosi characterizes them as follows: "For the opera, vague and mystical; for the church, ardent and serious; for the chamber, miniature and florid." The progress which the art of music has made in the last three centuries compels us to subdivide this, for our day, restricted division of the church style into two distinct branches, and the old *stile d'opera* into three. We divide the church style into Catholic and Protestant music.

In the *Mass, Te Deum, Requiem, Ave Maria,* etc., we have the Catholic church music; whereas the *Motet, Cantata* and *Oratorio* are Protestant church music, created by Luther's choral and the activity of his German contemporaries. Papal authority decided that the style of Palestrina's music be the church style, which it remained until about the middle of the seventeenth century. The style of that music is characterized by loftiness and truthful simplicity, which must be borne in mind when singing it.

Italy's influence on every branch of art affected the Protestant church music, too. Rhythm and dynamics asserted themselves, the organ became the constant companion of the *Motet,* the *Cantata,* the *Oratorio,* new forms which took the place of the Catholic *Mass.* The decided taste for the musical drama, created by Monteverde, in the endeavor to revive the classic drama, causes the *Recitative,* the *Aria,* the *Duet,* the *Terzet* and *Quartet* to conquer for themselves a place beside the Catholic church music and the *Choral* of the Protestant church music, brought to perfection by Handel and Bach. Handel's music is noble, truthful, gigantic. Bach's motets, masses, cantatas and *Passion Music* are decidedly more ecclesiastical in character than Handel's oratorios. The more one studies Bach, the more the infinity, the profundity of his music reveals itself. It is music written for all times; its scientific aspect (which underlies all music, though it be an art divine) forms an adamantine monument to human genius.

From these remarks it is not difficult to infer that the music of each epoch must have its own interpretation. The delivery of Palestrina's music and that of his immediate successors demands simplicity, serenity, and dignity; ardent, but not passionate devotion. More shading and a more decided expression have to be put into the music of the later composers, who stand already under the influence of the opera, until the epoch of Handel, whose oratorios demand a dramatic interpretation. Many of his arias and duets show Italian influence and require perfect technic. To sing them, however, emphasizing only the technical skill which they demand, would be a great mistake. Brilliancy of execution is required in singing the music Graun, Hasse, and their contemporaries of the eighteenth century, because it was written to exhibit the skill of the singers of their day and must be called showy. They sacrificed everything to the display of vocal beauty and technic.

Bach, again, demands sincerity, lyric expression, almost entirely excluding the animated energy which Handel's music calls for. The intellect predominates in Mendelssohn's oratorios, but does not exclude a certain dignity and loveliness which the singer must try to impart to his voice. To interpret the church music of Beethoven, Mozart, and Haydn, the imagination must be aflame and guide the singer like a beacon light. Kindled by the sacred fire of their genius, he must be now fervid, now tranquil, now glowing with religious passion, now subdued and humble. In a word, he must give utterance to the whole gamut of human emotions, must be pervaded by genuine, sincere feeling, but beware of pompousness.

The radically different character of the French, Italian, and German opera compels us to recognize three defined styles of opera in place of the one of Tosi's time.

Voltaire once said to Grétry, "How now, you are a musician and have brains?" It is this *esprit,* intellect, brain, which enters into all French music, constituting its principal feature, and leaving little or no room for feeling. Its cause may be attributed to the expressiveness of the French language. Of melody, the language of the soul, not much can be found, even though a few operas, like Gounod's *Faust,* abound in it. They are the exception. Owing to this character of their music, which is intellectual, sprightly, and ingenuous, perfect diction is of the highest importance, and it is an acknowledged fact that the French are masters of it. The utmost distinctness of articulation and enunciation is required. Great attention must be paid to the rapid interchange of long and short syllables, to pregnant ac-

centuation, and ever-present gracefulness. On the other hand, the rendering of the French song often calls for tenderness, fervency, and refinement, its character being mostly lyrical.

Quite in contrast with the French style is the Italian. Melody replaces diction. Joy, passion, fervor, rage, love, the whole gamut of emotions are reflected by her alone. To do full justice to the music of Bellini, Donizetti, etc., the singer has to aim, first of all, at a perfectly beautiful sensuous tone quality. Rossini's firework-like runs require absolute mastery of the field of technic; whereas considerable lightness and pliancy of tongue and lips are necessary for the buffo or comic rôles. All this applies, also, to Verdi's first operas. His later ones, written under Wagner's influence, demand, to a great extent, sharp accentuation by means of the periodical use of the *stentato,* the *marcato* and *martellato.*

The German style of opera music demands of the singer, first and foremost, dramatic truth, warmth, and depth of feeling, characteristic tone coloring. Whether Mozart, Weber, or Wagner is sung, the composer's music must be produced with an intensity of feeling so strong as to awaken an echo in the heart of the auditor. All this also applies to the singing of the German *lied,* which, principally lyric in form, appeals to the tender emotions; while, for the rendering of such songs as the *Erlking,* the *Two Grenadiers,* etc., dramatic interpretation is essential.

The *Recitative* is musical declamation. In it we recite with well-defined, clear-cut, properly emphasized accentuation, on tones of a definite musical pitch. There are two kinds of recitative. In the older one, the *recitativo secco,* the voice is accompanied by occasional, short, and decisive chords only. In the newer one, the *recitativo stromentato,* the orchestra plays a very important part, reflecting, illustrating, and emphasizing by its multi-colored accompaniment, with its independent melody and harmony, the sentiment expressed by the singer. In short, the *recitativo secco* is a declamatory style in which the prosodic accent takes precedence over the musical one, whereas in the *recitativo stromentato* it is the reverse.

It is easy to see from all this, how important the study of the history of music is to the singer who wishes to acquire style. He must be able to identify himself with the spirit pervading the music he wishes to interpret. He must be familiar with the characteristics of the epoch in which the music to be sung was written and the life history of him who composed it. He should develop his imaginative faculty by reading some, at least, of the literature of the period in which the composer whose work he intends to sing lived, absorbing the spirit of his time. He must have an analytical mind, able to dissect to its minutest details the character he wishes to represent, identifying himself so completely with it that his very voice reflects it.

Singing is a lifelong study, made doubly attractive by its many-sidedness, one of which is style, without which the best vocalist remains incomplete and unsatisfactory to the public.

———*———

TALKS ON SINGING

BY ENRICO CARUSO

I

[An English musical journal, the *Monthly Musical Record,* published some interesting suggestions for singers, by Caruso, from which we take the following. Mr. Caruso rightly says that conditions vary with individual singers, and in these articles he tells what he has found true in his own experience. —The Editor.]

MY DIET

As regards eating—a rather important item, by the way—I have kept to the light "Continental" breakfast, which I do not take too early; then a rather substantial luncheon toward 2 o'clock. My native macaroni, specially prepared by my chef, who is engaged particularly for his ability in this way, is often a feature in this midday meal. I incline towards the simpler and more nourishing food, though my tastes are broad in the matter, but I lay particular stress on the excellence of the cooking, for one cannot afford to risk one's health on indifferently cooked food, no matter what its quality.

On the nights when I sing I take nothing after luncheon, except a sandwich and a glass of Chianti, until after the performance, when I have a supper of whatever I fancy within reasonable bounds. I am careful never to indulge to excess in the pleasures of the table, for the condition of our alimentary apparatus and that of the vocal chords is very closely related, and the unhealthy state of the one immediately reacts on the other.

My reason for abstaining from food for so long before singing may be inquired. It is simply that when the large space required by the diaphragm in expanding to take in breath is partly occupied by one's dinner the result is that one cannot take as deep a breath as one would like, and consequently the tone suffers, and the all-important ease of breathing is interfered with. In addition, a certain amount of bodily energy is used in the process of digestion which would otherwise be entirely given to the production of the voice.

These facts, seemingly so simple, are very vital ones to a singer, particularly on an "opening night." A singer's life is such an active one, with rehearsals and performances, that not much opportunity is given for "exercise," and the time to do this must, of course, be governed by individual needs. I find a few simple physical exercises in the morning after rising, somewhat similar to those practised in the army, or the use for a few minutes of a pair of light dumb-bells very beneficial. Otherwise I must content myself with an occasional automobile ride. One must not forget, however, that the exercise of singing, with its constant deep inhalation (and acting in itself is considerable exercise also), tends much to keep one from acquiring an oversupply of embonpoint.

DRINKING AND SMOKING

On the subject of whether one should or should not drink intoxicants, you may inquire what practice is, in my opinion, most in consonance, with a singer's well-being. Here again, of course, customs vary with the individual. In Italy, we habitually drink the light wines of the country with our meals, and surely are never the worse for it. I have retained my fondness for my native Chianti, which I have even made on my own Italian estate, but believe and carry out the belief that moderation is the only possible course. I am inclined to condemn the use of spirits, whisky in particular, which is so prevalent in the Anglo-Saxon countries, for it is sure to inflame the delicate little ribbons of tissue which produce the singing tone, and then—*addio* to a clear and ringing high C!

Though I indulge occasionally in a cigarette, I advise all singers, particularly young singers, against this practice, which can certainly not fail to have a bad effect on the delicate lining of the throat, the vocal chords, and the lungs.

———*———

DEVELOP THE INTELLECTUAL SIDE OF SINGING

BY HORATIO CONNELL

With the voice so developed as to be a perfect means of expression the singer faces his most difficult task. To sing well and correctly is merely a matter of sufficient study and intelligent effort. But to interpret a song—in other words to be an artist—is most difficult. Unless the singer possesses intellect, unless he can apply concentrated thought to the interpretation of his songs he will remain merely a singer, not become an artist.

The time to develop the intellectual side of the singer is while he is studying voice. Many pupils imagine that once vocal technic is acquired the intellectual side of art will be added in some miraculous way. There is no miracle about the ability to interpret great songs. It is simply long continued and concentrated thought and study applied to the work in hand in an intelligent way. And along with this work must go a good musical or artistic environment, atmosphere, if you will, a choice of good musical associates, and the placing of oneself in the way of breadth of culture along many lines.

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THE VIOLINIST

THE JOY BELLS

A Song for Eastertide
I will break forth in singing,
  In singing on my way.
As I go faring onward
  To where the joy bells play.
They play for me "Mark time! Mark time!"

Before the dawn I heard them chime,
  And trembled at their ringing.
The Lord, *He* set them swinging
  The hours of this day,
And I go onward singing,
  Oh, singing on my way.

MARY STEWART CUTTING.

A TRUE INCIDENT

EACH of my pupils has a copy of Elson's *Pocket Music Dictionary*. I often include in their lessons something to look up in this or in THE MUSICIAN, and tell me about at the next lesson.

This morning I said to Helen H——, a little girl of ten:

"Do you remember that band that came here last fall?" She promptly recalled the name "Sousa," and I told her to look Mr. Sousa up in her dictionary and be able to tell me where he was born, and when, and what he is noted for.

Then I said, "And have you ever heard of Caruso?" For a moment she looked blank, then her eyes lighted up as she said: "Oh, *Robinson* Crusoe?"

WHAT DO YOU SEE?

A MUSIC LESSON FROM THOMAS A. EDISON

CHILDREN, Mr. Thomas A. Edison wants to know what you *see* when you study music?

He says that "one glance, if a boy *sees* is better than two hours' study on something that he does not 'see through,' or understand."

Any boy wants to *know* about what he sees, and for that reason a boy is willing to spend time on anything that he can *see through;* but no one is interested in what he cannot understand. So Mr. Edison makes it clear that if you do not like to practise it is because you have not yet seen through music or what it is you are trying to do when you practise.

When a boy says he does not like music that is not what he means. No boy dislikes *music;* no boy dislikes a Victrola. What he means is that he does not like what he has to do to learn to make music himself on an instrument, and that is because he does not see what it is that he is doing.

If a boy once sees that he has got a circuit to make and keep up that is like the electric circuit, he will like to do it. This is your circuit: From page to eye, from eye to brain, from brain along the arm to finger, from finger to key, from key to wire, from wire to ear, from ear again to brain; and there you are. You have made a tone.

And on how continuously a boy can keep up this circuit without breaks depends how much muscle and brains he develops in the process. The sooner you work out for yourself ways and means of correcting all uncertainty and faultiness of eye, the sooner you train your brain to be a quick and accurate receiver and transmitter of messages, the sooner you learn how to get rid of all unnecessary motions of hands and arms, why, the sooner will you establish a smooth and continuous circuit as good as any Victrola, and the less time it will take you to accomplish the tasks your teacher sets you. In other words you will have learned to apply to your practice the sign which hangs in Mr. Edison's own laboratory:

Save the juice,
Save the juice,
Turn off the light
When not in use.

HELENA MAGUIRE.

A MUSICAL AFTERNOON

BY ANNIE GLENN CROWE

THE season of spring always brings a feeling of lassitude; especially is this true with music pupils; even the brightest students become careless and lose the enthusiasm that means so much to a successful teacher. Noting this lack of interest I issued invitations to a musical party at the studio, one spring day.

For the first contest, objects were placed on a large table, and each one numbered. The pupils were seated near the table with pencil and paper. These were the names guessed by the class:

1. A door key (key).
2. A note written and addressed (note).
3. A written note with a twenty-five cent piece on top (a quarter note).
4. A small scale for weighing (scale).
5. A ball of twine (chord).
6. A sheet of paper with "Yours truly" and a name underneath, with a key on it (key signature).
7. A note with a hole in it (a whole note).
8. A note torn in half (a half note).
9. A knife with a sharp blade (sharp).
10. A man's tie (tie).

A box of candy was awarded to the winner. Going to the piano I struck keys that formed these words: "Age," "bed," "bad," "Ada," "Ed," "add," "egg," "cab," "beef," etc. This served as an ear test, as the class sat with their backs to the piano.

The maid then passed cookies made in the shape of letters of the alphabet. These represented musician's names, and each child told what their cookies represented: B (Beethoven), C (Chopin), S (Schumann), etc. A Perry picture of the composer was given for a correct answer, while those missing paid a forfeit, to be redeemed by playing a piano solo.

One last contest was a musical puzzle written on the blackboard.

As souvenirs, small boxes of candy shaped like musical instruments were presented to each pupil.

THE SPRING SONG

A MUSICAL DIALOGUE

BY LAURA ROUNTREE SMITH

(For use in musical club or class-room)

THE stage is darkened a little, and the persons who take part in the entertainment either carry the musical characters and terms mentioned, or have them pinned on their dresses and coats. The first speaker carries a torn piece of music.

First Speaker. I am a fine old piece of music, but I feel quite worn out and my nerves are all on edge!

All. Why, what is the matter, you have a very pretty name? They call you a *Spring Song!*

First Sp. Well, if you could have heard the pupils in that music class today; how they thumped me and bumped me! One little girl made faces at me, and one boy said he hated a *Spring Song,* and he wanted to go fishing!

Notes. Oh, yes, we were played in the wrong place; it was really dreadful!

Three Sharps. Some one said, "How I do hate sharps," and that hurt my feelings dreadfully!

P(piano). You know the piece starts *softly,* and no one even noticed me!

Grace Notes. We ought to sound as pretty as though we were played on a harp, and some of the pupils played us as though we were ordinary notes; and some of them left us out altogether!

Pedal. As for the poor pedal, they used me too much, or not enough, and never in the right place!

Rest. I am very important in this piece, but little attention was paid to me.

Sf. One little girl did not know what I stood for. She said she guessed I was like a postscript to a letter, and she thought Mendelssohn's *Spring Song* was long enough without anything being added.

All. Mendelssohn's *Spring Song!*

Sf. Yes, to be sure it was Mendelssohn's *Spring Song.* Didn't anybody recognize it?

First Sp. It was so badly played, no wonder no one recognized it. Where was the song of rain? Where was the song of birds? Where were the little flowers springing up in the grasses?

Crescendo. At *crescendo,* how I do like to swell out, but the pupils played along with no notice of me as a rule, and one little girl played *gradually decreasing* the tone!

All. How dreadful!

Diminuendo. They never noticed me, or *dolce.* I am sure.

Grazioso. When one child saw me she just wrinkled up her nose, and said it was bad enough to read notes, without having to know the meaning of the words.

(At this point many little children run across the stage and back. They represent the *Accidentals.*)

Accidentals.

We are *Accidentals,* ha, ha, ho, ho,
We puzzle the musical children so.
We like to appear,
Just why is not clear;
What note's to be played next?
Oh, dear and oh, dear.
We are *Accidentals,* ha, ha, ho, ho,
We puzzle the musical children so!

First Sp. What a pity the children did not ever hear Fanny and Felix Mendelssohn play the *Spring Song.* Hush! listen, there was one little boy who studied the piece.

All. Did he study the marks? Did he know his notes? Did he know what the words meant?

Accidentals. Did he play us in the right places? Did he know that we are really not called *Accidentals* any more? Did he know that we ought to be called *Incidentals,* for there are no accidents in music?

First Sp. Hush, listen! The little boy is practising now, soon he will be able to play Mendelssohn's *Spring Song!*

(They all quietly retire and an older pupil, or teacher, concealed behind a screen, plays Mendelssohn's *Spring Song.*)

VOICES OF SPRING

TEN LITTLE SOLDIERS

BY ANNA S. WEST

REGINALD wanted to take "music lessons," because "all of the fellers on our street play the piano—why can't I?" he would continually say to his mother. But mother would take those stubby little hands in hers and say, "Just look at the dirt and those *awful* finger nails; do you think I could let you go to Miss Thomas with *those* hands?"

"But mother," he would say, "I would wash my hands *good* and *clean* as soon as I come home from school; *honest* I would!"

Mother would smile to herself and say, "I wonder how long that promise will 'hold good' if I let him try?"

But one day when Reginald same in from playing ball, Miss Thomas was seated in the living room with mother, waiting to have a talk with the little boy who wanted so much to play the piano.

Now Miss Thomas had taught music to many little boys and many little "grimy" hands and finger nails which were not always elegantly manicured came to her studio. So she did not show any great surprise when she took Reginald's little hand to find that it was most wofully black after a "dandy ball game." Miss Thomas knew that she had a "cure" for those little dirty hands, which even Reginald's mother had not tried.

They talked of the day when Reginald would take his first lesson, and what a happy little boy he was when he knew that mother had decided that he might really take music lessons.

Never before had Reginald scrubbed his hands so clean; and when the first lesson day came, never were a boy's hands any cleaner and whiter. Miss Thomas noticed the difference, of course, and while she said nothing, she, too, thought like mother: "I wonder how long it will last?" But she felt sure of her "cure," and the very first thing she said to Reginald was:

"How is your regiment of soldiers today?"

"My regiment of soldiers?" said Reginald, looking very much puzzled.

"Why, yes; you are Captain of a regiment of ten soldiers. Didn't you ever know that before?" said Miss Thomas. "Just count your fingers and see how many soldiers you have to drill each day."

"But those are not soldiers—not *real* soldiers," said Reginald.

"No; not *really true* soldiers, dear," said Miss Thomas; "but we will have a little play that they are, and I am sure that you want to be a good Captain, don't you?"

"Sure!" said Captain Reginald; "I'll make those soldiers be *good,* too!"

"I believe that you will," said Miss Thomas; "and remember, Reginald, that no one but *you* can command that little army of ten soldiers. Mother will tell you how to use them in many ways, and I can tell you how you must manage them so they will make the sweet music; but *you* are their Captain, and *you alone* can command that little regiment.

"Now one of the first things will be to keep their little faces clean when they are on 'dress parade'—and, of course, they will be on 'dress parade' whenever you are having them 'on drill' at the piano.

"Another thing you must command your soldiers to do is to stand up fine and straight on the piano keys, and obey you each time you tell them to move."

By this time Reginald felt his importance as the Captain of his little army of ten fingers; and how hard he worked to make them obey him when Miss Thomas told him just how they must strike the keys. He never forgot that he was a Captain, and very brave he was when the unruly little fingers would sometimes almost refuse to strike the correct notes. He kept right at his music, making those little soldiers give so much pleasure to mother and father as he played the bright little melodies which Miss Thomas taught him; and one of the very best things about his music lessons, mother thought, was that Reginald was always very particular to keep his ten soldiers' "faces clean," as he would say, when he scrubbed away at them. And so one more boy had taken Miss Thomas's "cure."

How much it would help mother and what nice clean hands would go to the piano, if all of you little chaps would be a good Captain of those ten little soldiers on your hands, and see to it that they keep "their faces" good and clean.

A SPRING FANTASY

ETHEL'S MUSIC LESSONS

BY HARRIETTE BROWER

VI

ETHEL IN MOZART-LAND

"Oh, mamma, are we really going to the town where Mozart lived, and shall we see the very house where he was born?" Ethel's eager eyes sought her mother's face.

"Yes, dear, we shall start tomorrow for Salzburg."

Ethel, with her parents, had been resting at Innsbruck, among the Tyrolean Alps. Her windows looked toward the snow-capped mountains which surround this quaint old town. The swift flowing river Inn divides the city into two halves. In all her travels through the summer, she had never seen such queer, funny houses as here; many of them had pictures painted on them, and the windows were so odd and tiny. She always noticed that every window, even in the poorest houses, was filled with flower pots and vines, so that the houses seemed covered with blossoms. Another thing she learned in Innsbruck was to listen for the bells. There are many churches in the old town, and they each have their set of bells that ring out not only the hours but the quarter hours as well. Each set has a different tone, are tuned to various keys; some are deep and rich, while others are high in the treble.

There was a band of musicians who gave concerts and dances every evening. They were dressed in the pretty costume of their country,—the short skirts, gay silk aprons, laced bodices and white chemisettes for the girls; and the embroidered velvet coats, knee-breeches and pointed hats for the men. The melodies they sang and played were bright and gay, and the dances full of vigor and charm.

All the way from Innsbruck the road wound among the mountains, until at last the train approached Salzburg, lying in a lovely valley surrounded and sheltered by great hills, with mountain peaks rising all around. Ethel's mother had said, "We must be by the river," for here, too, was a rushing green river, like the one at Innsbruck, only here it was called the Salzach. So they found a hotel close to the water, and right by the big bridge which connects the two parts of the town.

Ethel will always remember the first walk they took through the streets of Salzburg. She kept saying to herself: "Little Mozart walked these very streets, just where I am walking now; and just think how long ago,—more than a century and a half! And when he was only my age he was a great composer and pianist, and had played before the crowned heads of Europe. The little *Menuetto* of his that I have learned, he composed when only six years old. I shall love it all the more because I have come to his birthplace, seen the river and mountains that he used to look upon, and have walked through the very streets where he used to go."

A BALLAD SINGER IN OLDEN TIMES

They first found the house, in the Markart Platz, where father Mozart took his family when he moved across the river. After this it was but a few moments' walk over the bridge to the narrow, busy street in which stood the very house where the little Prince of Music first saw the light. Father Mozart and his small family had lived on the third floor of this house. Ethel stood in the street before it and spelled out in German, the gilded letters, which read, "Mozart's Birth-House." Then they entered the wide doorway,—which had double doors painted black, with big brass handles in the middle of each,—and climbed the narrow stone stairs,—the very same stones over which little Mozart's feet pattered as a child, so many years ago.

Ethel had kept a notebook during her trip, writing down the important things she saw and heard, especially those about music, so that she would not forget. She now looked carefully at every object in the three rooms which are shown to visitors, intending to put it all in her little book. Here was the small spinet upon which the tiny musician practised, the harpsichord on which he played in public, in Vienna. Here were many portraits of himself, his father, mother and sister. ("How strangely the girls wore their hair in those days," thought Ethel, as she noticed Nannerl's high, powdered pompadour.)

"Oh, mamma, just see this picture of Mozart's ear," and she drew her mother's attention to it. "See how much larger it is than other people's." "And how delicately formed and curved," added her mother.

Ethel wished she might play the Mozart *Menuetto* on the little spinet, but knew it would not be allowed. She sat, however, just for an instant, on the little parlor sofa, and on one of the parlor chairs. The Mozarts must have lived very comfortably in those old days, as the relics of their belongings show.

From the man in charge of the rooms she bought many postals as souvenirs, some to send to her teacher and young friends in America, and others to keep, to remind her of all the memorable things about Mozart and his birthplace.

Ethel and her parents spent a week in Salzburg, visiting every spot of interest in and around it. They were never-to-be-forgotten days, and seemed to make dear and familiar the very spirit of Mozart and his music, of which they heard much. Ethel determined some day to play everything the composer had ever written for the piano, and I believe she will do it.

How many of my little readers love the music of Mozart?

WORK AND PLAY

"You musicians ought to lead a very happy life."

"I don't see why?"

"Don't you? Why even your work is play."—Horace Zimmerman.

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THE VIOLIN

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THE STRING CHOIR

I

BY RAY G. EDWARDS

I HAVE been asked to explain the reason for so many violins and other stringed instruments in an orchestra, why there are sometimes twenty-five violins and only one or two each of the "band instruments." In the first place, band music is usually heard out of doors, in parades, and on festive occasions, where the general populace is gathered for some patriotic demonstration. Most bands are connected with some military organization, and we think brass instruments and drums as used in the calling of men to arms. Primarily these are the uses to which all wind instruments are put. Although we must admit the shepherd's pipe and the flute can rouse the finer emotions.

It is to the stringed instruments, however, that we turn when we wish to express thoughts of love and the soul's deepest yearnings. The quality and flexibility of the strings are such that they can be made to express every human emotion. For this reason composers give the violin, viola, 'cello and bass the chief places in the orchestra. An orchestra is not at home in the open air, but finds it proper place within four walls, associated with home ties, affections, and the finer emotions, although seldom heard in the private home—requiring the concert hall, the larger home of the people, the public parlor we might say.

Opera performances are supported by an orchestra because this form of organization has been found best in the portrayal of all the emotions of the human heart. The strings do not accomplish this alone, however; so a limited number of wind instruments are employed. The tendency of the time is to add more wind instruments, while also increasing the number of strings. This varies the tone color, giving greater opportunity for high lights and shadows, yet keeping a preponderance of strings with which to weld and direct the whole. The strings usually introduce new thoughts and themes, or are saved for the climax.

Twenty or more flutes would give a tone color suggestive of some modern schools of painting in which a blue or yellow dominates the entire canvas. But as the impressionists and cubists are seemingly getting the upper hand over the pre-Raphaelites, so may we expect, sooner or later, to submit to the fourth dimension composer who injects great splashes of brilliant piccolo and rich horns into his symphonic efforts.

This is the "why" of so many violins in the orchestra. Now as to the manner of their use, it is not that each instrument may have a different melody or note, for such is not the case. The entire body of strings plays the four parts of harmony as heard in a vocal choir. In the string choir the first violins take the soprano, the second violins the alto, the violas the tenor, and the violoncellos the bass; the double bass, as its name implies, doubles the bass an octave lower than the regular bass of the violoncellos. Modern composers occasionally divide the strings and give the 'cellos two distinct parts and the violins three or four parts. The leading first violinist, or concertmaster, takes the solo parts or obbligato if there are any.

The technical possibilities of the stringed instruments are about equal in the hands of their respective masters, but the violin is the better solo instrument on account of its small size, fitting the hand and reach of the average player. The viola, in order to have the same proportionate size as the violin (considering its greater depth of tone and need of larger vibrating chamber) would have to be much larger than it is. Such instruments have been made but are not a success, as few players can command the reach necessary. The depth of tone must be gotten in some other way, and this is done by using thicker strings and less tension.

The 'cello, being of a size more in proportion to its depth of tone (an octave lower than the viola), and being played in an easy position, with the neck and fingerboard toward the performer, has a great charm for both player and listener. In the time of Haydn the 'cello had an unimportant part. Although Haydn is always considered the father of the trio, quartet, and symphony, his 'cello part in the trios did little more than double the bass of the piano, while the violin doubled the melody to a marked degree. Mozart found more for both of these instruments, and it was he also who revealed the beauty of the clarinet in the orchestra. Beethoven and the later composers have given the 'cello even greater freedom, and have delighted in its voluptuousness, its tender passion, and depth of feeling. Theoretically the 'cello, viola, and violin have the same compass, but the violinist finds greater use for the four and a half octaves of range than do the viola and 'cello players. In the orchestra there is little need for their upper notes as the 'cello encroaches on the viola, and the viola on the violin when they approach the top notes.

While the violin and viola are tuned in fifths and fingered alike, the 'cello (also tuned in fifths) is fingered quite differently, one finger being omitted on each string to facilitate the reach. In the upper positions the thumb is used to shorten the strings, it being used chiefly at the middle note an octave above the open string.

While all of these instruments are tuned in fifths, the double bass is tuned in fourths. This also is to facilitate fingering. Thus, the strings of the violin, reading from the highest, are tuned to E, A, D and G; the viola is tuned to A, D, G and C; the violoncello likewise, only an octave lower, and the double bass to G, D, A and E. Remember the double bass in this way: its lowest string is tuned to E, as is the highest string of the violin. Thus extremes meet and the names of the double bass strings are the same as those of the violin, only reversed in order. This low E is not quite an octave lower than the 'cello's lowest note, but all of the double bass notes are actually played an octave lower than written, in order to avoid using so many ledger lines that the player would be confused. In spite of its size the double bass is in greater favor than would be imagined, and has its masters who perform upon its strings solos and even concertos written for violoncello. In the part written for the bass it is quite common to indicate pizzicato, as for example in the Schubert *Unfinished* symphony. The kettledrums can almost be claimed for the string section, for when the double bass is played pizzicato these instruments are hardly distinguishable.

VIOLIN TEACHING

BY FRANZ C. BORNSCHEIN

II

IN the opening article of this series on the subject of Violin Pedagogy, which appeared under the title, "First Impressions, Given and Gained," the novice violin teacher will have obtained considerable insight as to the manner of proceeding with the preliminary essentials which should precede the earliest stages of actual violin instruction. Ample advice as to the proper selection of an instrument was given. Its correct adjusting and balancing through the guiding support of the assisting teacher were thoroughly explained. Detailed directions about the beginner's physical attitude were stated, and the general principles pertaining to the comfortable holding of the violin were carefully outlined.

In the present article the fundamental requirements of bowing are entered into for the enlightenment and benefit of the young teacher. The difficulties experienced by the average beginner in grasping this subject are manifold. The young teacher perhaps, may be capable of splendid bow control, yet, not having given sufficient analytical thought to the basic principles of bowing, may not be able to impart this knowledge intelligently, by adequately chosen verbal description or by practical example concretely given. The object is to present these early problems clearly, with as much simplicity as is possible, so that the beginner can at once grasp them without the chance of any foggy impression being conveyed. It should be understood that this article does not represent a treatise on bowing. Instead it is meant to offer some interesting pedagogical suggestions to the inexperienced teacher for imparting the rather vague subject of bowing in a more tangible manner, showing to some extent how these fundamental problems can be made to appear attractive and become more feasible to the beginner's mind. As the various actions of the right arm in bowing are rather complex, and as no particular method of bowing can be applied to the letter with *all* cases, the teacher will, of course, use his judgment and be governed by the physical conditions that exist with each individual pupil. Ultimately these bowing actions will represent the voice of the young violinist, for chiefly by these, rather than through the finger motions of the left hand will a good quality of tone be produced. For this reason the greatest care should be taken to convey correct impressions regarding the control of the bow from the offset.

THE FUNDAMENTAL PRINCIPLES OF BOWING

The teacher having selected the suitable size bow for the aspiring violinist, as ascertained through

the measurements given in the previous article (I), the task of unfolding the problems of bow control can now begin. Before proceeding, however, impress upon the pupil that certain preliminary exercises are necessary, not merely as a bit of superficial play, but intended to bring about proper muscular relaxation, in order to have the arm in a pliable condition, joints loose, and in flexible readiness for action.

Ex. 1*a*. Let the beginner relax the right arm at the side of the body, palm backwards, then lightly lift the arm, keeping it flexibly extended, and describe the curves of a large circle. Have the movement directed from the shoulder through the action of "the ball and socket joint" (as if gently swinging an Indian club in a circle at the side of the body). Practise this exercise by starting in a forward direction; also with the reverse direction. Be sure that these motions rotate from the shoulder joint.

Ex. 1*b*. Then describe similar large circles, in both forward and backward directions, but in front of the body instead of at side.

Repeat both exercises until considerable grace is apparent. This will instil a free shoulder movement and, incidentally, relax the entire arm for future actions which govern the full stroke.

Ex. 2. Have the right arm relaxed at the side of the body, palm backwards, the teacher gently holding the upper arm with his hand placed over the pupil's biceps to note any stiffness,—or the pupil may do this himself with his unoccupied left hand,—then have the forearm describe a small circle in front of the body, beginning in either direction, to the right (downward), to the left (upward). This must be done with a free movement of the forearm, the circles gracefully rotating from their axis, the right elbow.

Have the pupil do this exercise many times, until some ease is shown, always cautioning against awkwardness or stiffness, as these motions of the forearm form the physical process of the half strokes.

Ex. 3*a*. With the right arm extended, the teacher gently holding the pupil's forearm,—or the pupil may do this himself with his left hand,—have the hand *alone* describe smaller circles through a movement rotating from the wrist, keeping the forearm steady, yet not stiff, and the elbow and shoulder quiet but loose.

Ex. 3*b*. Repeat these motions with the arm in a half closed position.

Ex. 3*c*. Also in a closed position, the hand being brought nearer the face in each exercise, and, of course, slightly changing its elevation with each new position of the arm.

These hand exercises convey the underlying principles which eventually will govern the control of short, detached strokes, and also form an essential feature in the future execution of such bowings as *portamento, sostenuto,* and other well connected strokes.

Ex. 4. Have the pupil hold his right hand at the wrist, or the teacher may do this in order to be convinced that there is no strain or stiffness. Now by means of the fingers, resting lightly next to each other, the thumb-tip placed gently against the tip of the first finger, as if holding a pencil, describe a series of very small circles, rotating only from the root-knuckles with but a slight sympathetic motion at the wrist. Repeat many times until ease and flexibility are noticeable.

Convince the pupil of the special import which this finger exercise carries, as it not only brings about suppleness of the various joints of the hand, but from this flexibility future problems of bow tilting, string crossing, and the execution of very rapid strokes, such as the several forms of detached strokes, *martellato, staccato, spiccato,* and the many kinds of accented or abrupt strokes, will have had the germinal idea properly impressed. Insist upon the pupils remembering that all the joints from shoulder to those in the hand and fingers, must be loose, active, and perfectly relaxed during the process of each of the foregoing exercises.

After going through these various physical movements—not very much time being required until grace, ease, and some sense of balance are displayed even in the most obdurate cases — a moment's rest should be granted. The teacher should meanwhile demonstrate the holding of the bow, showing the balancing functions of the thumb, how its joints are to be bent outward so that they may come into use, also describing how the fingers are to bend around the stick from above, thus practically covering the rod and governing it at all angles. Bear in mind that it may not be possible for the beginner to copy exactly what is being shown to him, owing to the difference in the formation of his hand. Here let it be said again, and forcefully, too, that the manner of holding the bow will need special modification or slight alteration from any given rule or method in order to meet the physical conditions of each individual. To force the beginner to adopt what apparently seems unnatural to him, even though it may be quite easy for the instructor without having carefully weighed the actual drawbacks or the needs in the case may be courting drastic consequences. For example, a short thumb with a stubby tip, or a long, slender thumb with a tapering or flat tip, will need different attention as to the arching, as would also any finger which might not be of proportionate length. In fact, the exact spreading of the fingers, their adjustment upon the stick, and the amount of bending of the thumb will necessarily depend upon the physical growth. Hence, the teacher, through a quick examination of the length of the beginner's fingers, especially of the end finger and thumb, must form an idea as to what will be the natural and comfortable hand position upon the bow. Remember that if caved-in joints are noticed mention should be made of this defect, demonstrating how such locked joints are beyond all possible flexible utility.

(*To be continued*)

BOWING SUGGESTIONS

(The following paragraphs are taken from *Modern Violin Technique, How to Acquire It, How to Teach It,* by Frank Thistleton, recently published by Longmans, Green & Co., New York.)

To complete the bow stroke without applying too much pressure on the strings at the nut, where the weight of the bow on the strings is greatest, the last inch or so is accomplished by means of bringing up the wrist and fingers. In this way unnecessary pressure and scratching are avoided and it is possible to join the two strokes—the upward and downward—together. Usually, at the nut the tone is either broken or tensity lost by too much or too little pressure. However free the wrist may be, it avails nothing unless the fingers are correspondingly free, just as it is useless for the arm to be free if the wrist is not also in the same state, and *vice versa.* Fingers, wrist, forearm, and upper arm should all remain in a state of controlled looseness.

THE COMBINED MOVEMENT

By keeping the whole arm in the same plane, the pressure on the stick is maintained equally throughout the stroke without the slightest variation at any point. This enables the player to obtain a perfect legato. The principle is the same as in a piece of machinery where all the connected parts are moving in the same plane. The slightest variation of this principle will cause a break where the two planes cross one another. This is how springing bowings are produced, that is, by moving in two planes. When the bow is accidentally made to jump in the course of a legato passage a movement, however slight, has been executed in a different plane. Hence a legato is obtained by moving in one plane; staccato and all springing bowings by working in two planes. It will be seen, therefore, that there must be some definite rule for executing each different bowing. As legato and staccato are opposite effects, the methods employed to execute the one will not be found successful in the case of the other. However, only the slightest variation is necessary in each instance.

WHICH PART OF THE ARM SHOULD BE USED FOR EACH DIVISION OF THE BOW

To make quite sure that this most important matter is thoroughly understood, the different movements may be briefly recapitulated. From the poin

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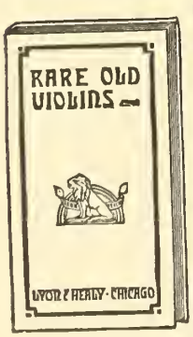

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to the middle only the forearm and wrist are brought into use, the latter gradually rising until it forms a straight line with the forearm, and the whole is parallel to the fingerboard. From the middle to the nut the whole arm from the shoulder is employed, the wrist and forearm continuing the upward movement while the elbow moves forward across the chest, all taking place in one plane.

THE WRIST MOVEMENT AND FINGER FLEXION

I will now describe as clearly as possible how the wrist and fingers effect the change of bow—a difficult matter to explain on paper.

Place the bow on the strings to within about two or three inches of the nut. The arm should be in the position I have described as being necessary at this part of the bow, with the elbow moved forward across the chest. Now continue moving the hand upward, from the wrist only, in the plane in which the arm has previously been working. At the same time allow the joints of the little finger and thumb to curve slightly outward in opposite directions. This will have the effect of bringing the nut a little towards the center of the palm of the hand, which will counteract any inclination that the point of the bow may have towards turning over the left shoulder. This would be the result if the hand were only moved from the wrist, without allowing the thumb and fingers to "give" at the same time. In addition, this flexion of the fingers keeps the bow control delightfully loose, and the whole effectiveness of the wrist movement depends on its taking place, each time and at whatever part the bow is changed. Flexibility of the thumb joint is essential. It will be seen, therefore, that wrist movement by itself is quite useless.

THE FUNCTIONS OF THE FINGERS

Each finger has its own separate function to perform while holding the bow. The first finger maintains the tensity, and where necessary applies pressure; the second and third, together with the thumb, support the stick; while the little finger—really the most important of all—relieves pressure and keeps the bow from weighing too heavily on the strings when at the nut. In a smaller measure, the second and third fingers help respectively to apply and remove pressure, thus assisting the first and fourth fingers in the performance of their duties. It is quite easy to understand that in this way the player retains an admirably sensitive hold on the stick. The control becomes as nearly perfect as it is possible to make it, and is constantly improving, and adding to the ease and freedom of the bowing.

THE FOURTH FINGER

The tip of the fourth finger should remain touching the stick at all times, with the possible exception of upward staccato bowing, wherein its assistance is not required. The habit, noticeable in some players, of allowing the little finger mechanically to leave the stick each time the point of the bow is reached, as nothing to recommend it. If the wrist is lowered sufficiently, and the hand always retains the same position, towards the bow (as it should), this movement is quite unnecessary; it is, indeed, merely an affectation to be avoided. No violinist of distinction disputes the fact that it is not productive of any particular benefit, and that the fourth finger must, in any case, be replaced when the nut of the bow is reached. Therefore, why take it off at all when the fourth finger plays such an important part in the control of the stick in every bowing, with the exception of upward staccato? I do not suggest for one moment that the *artist* may not exercise his own discretion in the matter, but merely that it is inadvisable for the pupil to be taught to do this.

CROSSING OVER THE STRINGS BY MEANS OF THE WRIST MOVEMENT

The next step is to obtain ease in crossing over the strings without allowing the bow to "kick." The best method is to practise this with small bows played with the wrist and fingers near the nut. The notes are played in exactly the same way as the last portion of the bow, namely, with a flexion of the fingers and wrist. In fact, all short or quick notes only requiring a small portion of the bow, at whatever part of the stick, are executed in this way. I advise practising the small strokes near the nut first in *pianissimo,* as it is over this part of the bow that it is always most difficult to obtain a perfect control. Afterwards practise the movement in the middle, and finally at the point of the bow. If the player desires to cross from the G string to the A or E, or *vice versa,* when the point or middle of the bow is on the strings, it is not necessary to raise it from the strings during the process. The whole arm should be dropped or raised, straight from the shoulder, until the bow rests on the string required. If the bow is neither moved upward nor downward across the strings, there will be no sound produced by intermediate notes during the process.

———*———

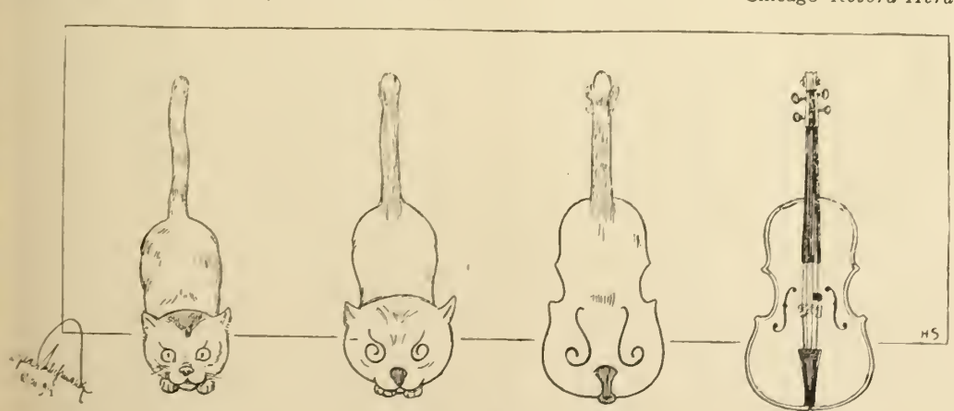
DON'T LISTEN TO THE BAND

The voice of the 'cello,
Exquisite and mellow,
  Is sweet to a soul that's in pain.
I love the "toot, toot,"
Of the resonant flute,
  And the violin's sobbing refrain.

The cornet and fife
Help me bear up with life,
  While the note of the trombone is balm,
And the sweet pi-an-o
Razes sadness and woe
  With its softly melodious psalm.

The organ is there
With the molody rare,
  End even a jew's-harp will do;
But save us, alack!
From the torturing rack
  Of the band and its hullabaloo.

Chicago *Record-Herald.*



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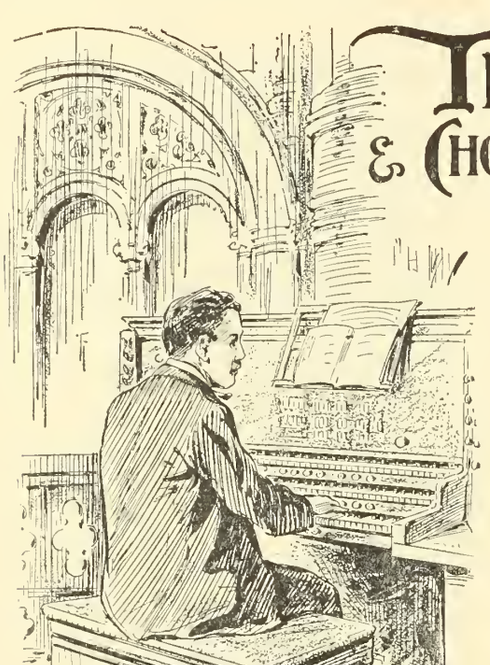
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TWO OLD PSALTERS

BY CHARLES N. BOYD

Two old Psalters stand side by side in my library. Both were printed in London, and the one of 1609 is simply a later version of its companion, printed in 1583. They represent not only the prototypes of our modern hymnals, but the culmination of some years' effort to provide a complete English version of the Psalms with a tune for each. To give a complete account of this work would require a volume rather than a magazine article, so only a few facts concerning the books may be noted here.

The full title of these books, practically the same in each except for the spelling, is: "The Whole Booke of Psalmes, collected into English meter by Thomas Sternhold, John Hopkins and others, conferred with the Hebruc, with apt Notes to sing them withall. Set forth & allowed to be song in all Churches, of all the people together before and after Morning and Euening prayer: as also before and after Sermons, & moreover in private houses, for their goodly solace and comfort, laying apart all vngodly songs and ballades, which tend onely to the nourishing of vice, and corrupting of youth." To this title are appended two scriptural injunctions for the singing of Psalms.

Following the example of the Genevan Psalters, the English books had a rather slow growth. The first edition of the Sternhold and Hopkins' version was in 1549, but in that year Thomas Sternhold died, and the work of preparing the English version was continued by others. It appears that the first English edition of the Psalms, with tunes, was printed by John Day in 1559, but for some reason this edition was not allowed to go into general circulation and no copy is known to exist. In the next year an edition was issued, probably from Day's establishment. In 1561 a version based upon Genevan models introduced to England three tunes which have been in common use ever since, the Old 100th, 113th, and 134th, the latter often known by its later name of *St. Michael.* The following year (1562) appeared the most important edition of the series, which seems to have fixed a standard for the numerous succeeding editions. There was much shifting of tunes; the *Old 100th* tune, introduced in 1561, did not appear in the book of 1562, but in later editions.

Until 1563 there seems to have been little interest in a complete four-part harmonized setting of these melodies. In that year Day published the part-books, most of the harmonizing having been done by W. Parsons. The melody is most often found in the tenor, and usually but one verse of each psalm is printed with the music. In addition to the Psalms these books contained a sort of supplement of four numbers, and one of these was "Remember not, O Lord God," "set anthemwise" by Thomas Tallis.

John Day, the printer of these Psalters, began publishing in London about 1547. Two years before his death (in 1584) he was elected Master of the Stationers' Company. Many of the books he issued bear his motto "Arise, for it is Day," with a design showing an angel arousing a sleeping man; the rising sun is in the background. Some have read into this motto a religious significance.

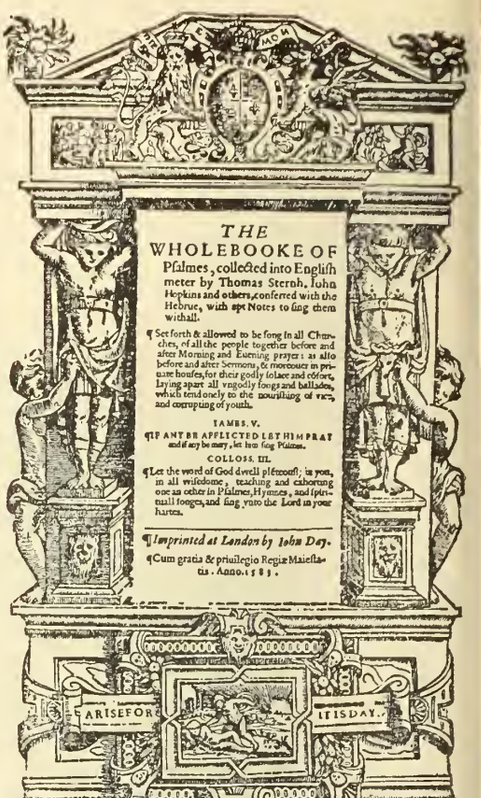
The edition of 1583 mentioned at the beginning of this note was printed by Day, in black letter. Only the melodies are given, and forty-eight tunes are made to do duty for all the psalms. In cases where the tune is lacking there is a direction such as "Sing this as the first Psalm," but these directions are sometimes misleading. In the absence of a tune for Psalm 138 the reader is directed to sing it as Psalm 47. Turning back to it, no tune is found, but a note to sing that Psalm as No. 45. Psalm 45 is referred to 26, and 26 to 14, where the tune is finally located.

The edition of 1609 is much more modern in both letter and music type. There are not quite as many tunes in this book, and the same remarkable system of locating the proper tunes prevails. in size it is about the same as ordinary sheet music.

Two stanzas from Psalm 137 in the older book must suffice for examples of the versification.

When we sat in Babylon, the rivers round about,
and in remembrance of Sion, the teares for grief
brast out.
We hanged our harpes & instrumentes the willow
trees upon,
for in that place men for their use,
had planted many one.
Then they to whom we prisoners were, sayd to us
tauntingly:
now let us heare your Ebrue songes, and pleasant
melody.
Alas sayd we, who can once frame, his sorrowfull
hart to sing:
the prayses of our louing God, thus under a
straunge Kyng.

The pages reproduced herewith show the *Old One Hundredth* tune as it appears in these books. The tune originally appeared with Psalm 134 in a Genevan Psalter of 1551. Louis Bourgeois was musical editor of these psalters from 1541 to 1557, and he is usually regarded as the composer or perhaps the compiler of the melody, for its structure seems to show that it is a compilation of phrases which could scarcely have been original with Bourgeois.


THE WHOLEBOOKE OF Psalmes, collected into English meter by Thomas Sternh. Iohn Hopkins and others, conferred with the Hebrue, with apt Notes to sing them withall.

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IAMES. V.

¶ IF ANY BE AFFLICTED LET HIM PRAY and if any be merry, let him sing Psalmes.

COLOSS. III.

¶ Let the word of God dwell plenteously in you, in all wisedome, teaching and exhorting one an other in Psalmes, Hymnes, and spirituall songes, and sing vnto the Lord in your hartes.

¶ Imprinted at London by Iohn Day.

¶ Cum gratia & priuilegio Regiæ Maiestatis. Anno. 1583.

ARISE FOR IT IS DAY.

FRONTISPIECE OF 1583 PSALTER

EASTER ORGAN MUSIC

BY HARVEY B. GAUL

THE approach of Easter is usually a joyous tim
It means Lent is over and spring is here. It als
means that the uphill work of the church year wi
soon abate and we can coast—not skid—for a brie
period.

There is one difficulty, however, that East
brings, and that is the exceeding worry of findin
appropriate Easter organ music. Organ music fo
Christmas is comparatively easy to find—compose
have left us a vast heritage relative to the Nativi
—but for the Resurrection there seems to be litt
available literature.

The following compendium of Easter organ mus
is not all inclusive. Nor is it intended to includ
every organ piece with the title or suggestion th
Christus resurrectus est. It is compiled with th
desire—Baedeker fashion—to lighten the search ar
point out the advantageous works. Also to en
courage organists in the belief that there are oth
works more appropriate for Easter than Men
delssohn's *Spring Song* and Grieg's *To Spring,* eve
if Easter is the sapping, budding *printemps.*

In preparing this list it was deemed advisable
catalogue the pieces into four sections, starting wi
preludes.

The Prelude to *The Resurrection,* Bullard, offe
a splendid opportunity for opening the service.
the same capacity the *Prologue* to *Christ, the Vi
tor,* by Dudley Buck, may be placed. Mozar
Resurrexit also has excellent preludial effects, a
with it may be included Springer's *Easter Allelu
For melody Parkhurst's *In the gloom of East
morn* is to be recommended.

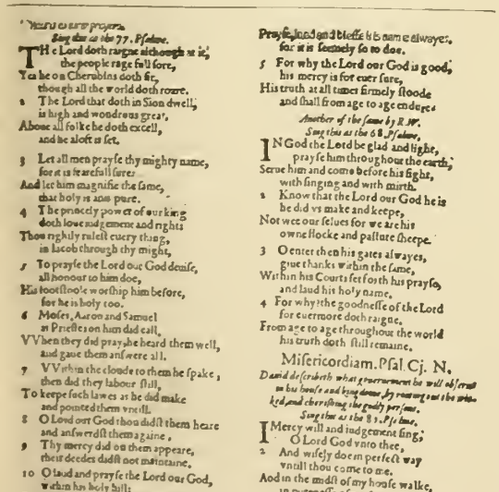
In the matter of Interludes or Offertories the fo
lowing pieces are good: *Anthem for the Sund
after Easter,* Guilmant; *Offertoire pour la fête
paques,* Grison; *Easter Hymn,* Oliver; *Air de
Pentecôte,* from Easter cantata, Bach; *Gloria
excelsis,* Burger. These works will supply the nee
for Interludes, some of them may be used for Pr
ludes. For the purpose of concluding the serv

Easter Recessional, Flagler; *March on Easter Themes,* Mark Andrews; *Easter March,* Merkel, are all strong virile works, with the march rhythm firmly announced. Also in the class of Postludes may be included, *Hosanah Chorus Magnus,* Dubois; *Hosanna,* Wachs; *Hosanna,* Granier; *Hosanah,* Lemmens. For organ recital pieces—and Easter is a very good time for the organ recital on account of the vast congregations to be seated—the following works will be found suitable; they are not only more ambitious, and of larger calibre, but they offer passages for telling solo effects: *Easter Morning,* Malling; *Old Easter Melody,* John West; *Easter Morn* (a Meditation) West; and *Resurrection Morn,* Johnston; commended not only for melodic work, but for varied and interesting structure and passage opportunity.

Also for concert work, *Alleluia! O filli et filliae,* Loret; and *O filli et filliae,* Lizst, and *Paques fleuries,* Mailly. For display purposes, requiring full organ effects these works should be considered: *Fantasia on Jesus Christ is risen today,* Peter Lutkin; *Fantasia on an Easter Plain Song,* Wilan; and *Fantasia on a Carol,* West.

For the person who was educated in the English School of church music and who firmly believes no better or more fitting works were ever written than the oratorio choruses the following transcriptions are advisable, they may be used for Preludes, Interludes, Postludes *ad libitum,* or even *da capo*: *Achieved is the glorious work,* Haydn; the inevitable *Hallelujah Chorus,* Handel; the *Halleluiah Chorus* from *Mount of Olives,* Beethoven; *Gloria in excelsis,* Mozart; and *All glory to the Lamb that died,* from *Last Judgment,* Spohr. Really good transcriptions may be found, or made, from the following oratorio solos: *The trumpet shall sound, I know my Redeemer liveth,* and *Thou didst not leave His soul in hell,* from Handel's *Messiah.* The last two have the charm of being unhackneyed and if good solo stops are employed they are most acceptable pieces.

There are two things that impress a reader when he picks up the Monday after Easter newspaper and



PART OF PSALM 100 IN THE 1609 PSALTER

irns to the column labeled "Music in the Churches," nd they are the absolute paucity of Easter organ iusic and the inappropriateness of the average or-anist's selections. Publishers could alleviate the rst if they would encourage composers to write iusic especially designed for the Easter service. (Up date few publishers have done so.) Organists ight obviate the second if they would choose their pieces, pre- and post- with discrimination. An organist in the Middle West once said "When in doubt play Batiste's *Communion in G,*" and there seem to be many organists who labor under the shadow of doubt; while they may not all cling to the *Communion,* many of them do profess outwardly their faith in Mendelssohn's *War march of the priests,* Elgar's *Salut d'amour* and Wagner's *Pilgrims' Chorus.* There is one day when these compositions, tried and true as they are, yea, truly, very much *tried,* should not be resurrected and that is Easter; as somebody sagely observed anent matrimony and Broadway, "these things do not belong."

M. EUGENE GIGOUT

(From the French of A. Mangeot, in *Le Monde Musical*)

Among musicians, the rôle of organist is the one which is most kept in the background.

Halfway up from the floor of the church, on the way to the bells, this invisible yet very present divinity is the occupant of a kind of mystic haunt, whence he diffuses the waves of his harmonious and sonorous incense. When at his post, he seems like a captain commanding the winds: obedient to his order, Zephyr and Aquilon blow in the flutes of the Swell or in the Pedal bourdons. Then is heard the concert of angels in Heaven's blue, or the howling of demons in the tempest.

Without the organist the crowd of the faithful would feel quite alone in the church. Neither the *oremus* of the officiating priest, nor the word of the preacher, nor the benediction of the bishop, all dressed in purple nor even the mystical ciborium possesses his divine power over their souls.

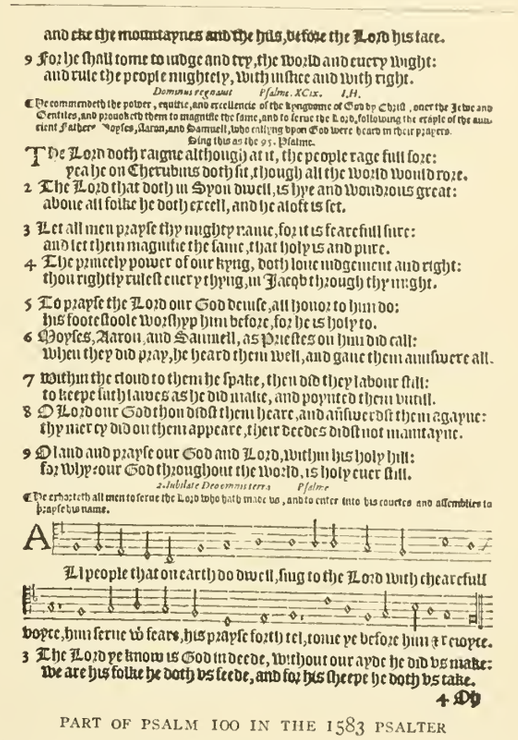
It might be said that an organist is born old; because he quickly assumes the age of his church. Even if he were a novice, in a few years he becomes the contemporary of the old stained-glass windows upon which he gazes with a far-off look, of the much worn stones upon which he walks, of the relics hidden yonder under the altar, and of all those robust things which remain young through all the centuries. . . . He becomes part of the church . . . the church becomes part of him.

Eugène Gigout has been a part of the church of St. Augustin and the church of St. Augustin a part of Eugène Gigout for fifty years. When he first came there, in 1863, he was nineteen years old. He had come from the Niedermeyer School, where he had made an excellent record, beyond that, well prepared by his work at the school of the cathedral of his native city, Nancy, where from the age of twelve he replaced, in the chorus and on the gallery, his first masters.

In 1863 St. Augustin had only a harmonium, with which the young organist had to be contented until 1868, when a large organ with electric action was installed by Barker, one of the first of the kind in France. At the end of thirty years it was declared that electricity is not suited to organs and a return was made to the system of Cavaillé-Coll, whose organ was installed in 1899 and is still in use.

At the Niedermeyer School he was in the piano class of Saint-Saëns, whose work at the Madeleine he also followed with great assiduity. Gradually he perfected himself in improvisation to such an extent that César Franck said of him, "Gigout! What a great organist, and what an astonishing improviser he is!" Gounod, who was a faithful attendant at St. Augustin, would give him themes upon which to improvise, and Saint-Saëns called him the finest organist that he knew.

It was at the Trocadéro, in 1878, that the reputation of Gigout was firmly established. Afterwards he gave numerous concerts in Paris, in the provinces and abroad, notably in England and Spain, where he was in demand for organ inaugurations. His services at St. Augustin have always drawn musical connoisseurs of all nations. So much for the virtuoso. When he finished his studies at the Niedermeyer School he was retained as a teacher, which connection he kept up for twenty years, instructing classes in solfège, plain-song, piano, harmony, counterpoint, fugue and organ, giving up the work to open, with the support of the state, a school for the organ which turned out some brilliant pu-



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pils. This was given up later when he succeeded Guilmant at the Conservatoire.

His list of compositions is a fairly extensive one, including about fifty pieces for organ, the best known being *Grand choeur dialogué, Toccata, Rhapsodie sur des Noëls, Introduction et thème fugué,* etc. Of great interest to the organist who uses the old liturgical music are his *Album Grégorien,* in two volumes, containing 230 pieces in all the plain-song modes, the *Cent pièces brèves* (100 short pieces), also in plain-song modes, and the *Orgue d'eglise,* a collection of pieces for use in the service. In addition to the above he has written motets, music for piano, solo and four hands, songs, choruses, etc.

In 1895 he received the decoration of Chevalier of the Legion of Honor.

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The terms of the contract provide for the removal of the organ at the close of the Exposition to the Municipal Auditorium in the Civic Center. The instrument will be larger than the famous organ recently installed in the auditorium at Portland, Oregon.

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THE ECHO ORGAN

BY H. C. M

WE are so much interested in well-arranged programs that we sometimes fail to remember that, after all, no matter how good a program may be the real test is suggested in the question "How well was it played?" Musicians do not often program pieces that are beyond their technical acquirements; they are afraid of criticism. It is not, however, given to every musician to hear himself as others hear him, and it occasionally happens that an excellent program, made up of important works, is a failure simply because it is badly done.

I recall an extraordinary instance of this, the case being that of a man long since dead, an earnest and hard-working musician. His case presented the strangest instance of technical facility accompanied by almost no sense of either time or rhythm. His programs were models of proper sequence and contrast, and invariably included some most difficult works. The performances of these works were travesties to the point of grotesqueness. It was a pitiful case and one of the rarest in my experience.

In music for the church service it seems to me that we pay undue deference to names. I remember well one of my old masters telling me "Be sure to have a good-looking service list; the names of Barnby, Stainer, Stanford—these make your list look well and impress the important people with your musicianship." If that advice were usual and habitually followed the new composer would have a poor chance.

* * *

Musical America, our sprightly illustrated weekly contemporary, has incurred the ire of certain Berlin circles by stating that American girls can better acquire a musical education here in the United States than in Europe. There is no doubt as to the truth of this assertion. Our large cities have symphony, opera and chamber music concerts, competent teachers in abundance. In reading the New York *Evening Post*—Saturday edition—I was particularly impressed with the advantages offered to students of the organ in our greatest city. There are three or four excellent music schools making a specialty of the organ and church music; there are many virtuoso players, and many organ recitals are given. The "provincial organist"—to use a rather absurd English expression—has little idea of the large number of excellent instruments in New York and Brooklyn. An organist of great experience and catholic taste told me that he considered the organ of the College of the City of New York to be an absolutely perfect instrument in all respects. The organ in St. Bartholomew's, in St. Thomas', in the Church of the Divine Paternity, in the Broadway Tabernacle—these are samples of the extraordinary variety and richness in organ construction to be found in the metropolitan churches.

* * *

SEVERAL recitalists are offering to play request-numbers, according to the pleasure of their audiences. Clifford Demarest (Church of the Messiah, New York City) leaves on each program a space or ballot on which the name of the composition chosen may be written; at the close of the fifth recital the "votes" are to be counted and the sixth program made up from the request numbers. I do not envy Mr. Demarest his task of making up a good program from the heterogeneous list that will infallibly be submitted; it will, however, exercise his ingenuity and do him no harm. James T. Quarles, who is now organist at Sage Chapel, Cornell University, plays on each program one or two numbers "by request." It may interest some one to note that among these on recent programs were *Clair de lune* (Karg-Elert), *Largo* (Handel), *Meditation* (Sturges), *Liebestod* (*Tristan und Isolde*), *To a deserted farm* and *To a wild rose* (MacDowell). In passing let me suggest that the phrase "by desire" is somewhat less worn than the one commonly used.

* * *

I HAD occasion some time ago to speak of the great increase in the number of really interesting things written for the organ by Americans. I can imagine the uptilted nose of the superior person—the sort of musician who knows Bach only or who, perhaps, as a great concession to human frailties, allows Mendelssohn an entrance to the list. By "interesting" pieces I mean melodious, well-constructed works that a good organist likes to play and a musical audience enjoys hearing. These compositions are of all styles and lengths from the unpretentious *Berceuse* of Ralph Kinder or the *Evensong* of Johnson, to the ambitious sonatas and suites of Mark Andrews, Rogers, and Becker. It was very satisfactory to observe that out of 443 numbers played by various organists in 65 recitals during last December and January, 62 were by American composers.

* * *

Now and again one sees programs "by American composers," in which the fact that a composer was born or now lives in the United States—are not Canadians Americans?—is made the basis for an inclusion in the program. I have no fault to find with such a program if well unified and made up of good music. Some years ago, when Whiting Whitney, Dudley Buck, and J. K. Paine were about the only men on this side of the water who had made any organ music, in the course of a series of organ recitals I devoted one entire recital to the works of Americans. I was actuated by the desire to make

an impression, by sheer quantity *and* quality, of the genuineness of native music. I included Buck's sonata in G minor—a work seldom if ever now played—among several other works those titles I am now unable to recall. I sent Buck a copy of the program. He replied promptly with a cordial letter of acknowledgment, closing it somewhat in this fashion: "I hope you will not think me ungracious in view of your enthusiastic championship of American composers; but whenever I see a program by American composers I am reminded of the sign which, before the war, was to be seen in churches south of the Mason and Dixon Line—'these seats reserved for niggers.' What will really help us is the free inclusion of our compositions along with composers of other nationalities; only as our works stand successful comparison with those of every other people will our place be secure." MacDowell's objection to concerts of music by American composers only was of the same nature. Who shall say that Buck and MacDowell were not right?

* * *

At the opposite pole from the modern organist's intense occupation with mechanisms was the older organist's study of figured basses—a purely musico-technical problem. I presume that all readers of The Musician have seen old editions of services for the English church with merely a figured-bass accompaniment for the organist. We have so much done for us nowadays that we are losing something of our artistic initiative.

A vastly different thing from the old *basso continuo* is the modern organ accompaniment, written in full, sometimes on three staves, and with suggestions or actual prescriptions as to registration. Would it not be a wonderful experience to hear an accompaniment played by Handel or J. S. Bach? To get a violinist friend to play his part in an old edition of Corelli while one takes the figured-bass part oneself is to have a salutary experience! After all, there is such a thing as musicianship.

CONGREGATIONAL IMPULSE

BY WILLIAM REED

Hymn singing constitutes the people's part in the church service and, generally speaking, their inclination is to make the most of their prerogative. The business of stimulating this department and keeping it alive is, consequently, one to which every organist is bound to devote special attention. During the hymns he listens to and plays for the congregation and not the choir, which can, usually, be counted on to take care of itself. The choir may second him ably and carry forward the tempo persistently; but this alone will not suffice. The stimulus needed must come from the player himself in such manner that it is felt by everyone as an irresistible force, a permeating element, creating what may be termed *congregational impulse.*

How can this be done? For done it can be.

In the first place, the temperament of the organist is the fundamental factor. Warmth and a regulated enthusiasm must be his; a cold player is uninspiring. One man, efficient otherwise, fails to accompany the hymns with convincing leadership, while another, instinctively and with knowledge gained by observation, exemplifies, by his manner of playing, the results desirable, and gets them.

Here are some points which he observes:

1. Accompaniment of a broad, general nature.
2. Registration full-bodied but without thickness.
3. A firmly-maintained tempo.
4. A clear touch; metrical emphasis well defined.
5. Occasional enrichment of the harmony, fundamentally unaltered, of course.
6. "Soloing" the melody, when necessary.

To which must be added that indescribable undercurrent of urgency which is *felt* rather than heard.

It is, of course, easier to control the singing of some hymns than others; but the common tendency to drag occurs specially in the case of the more favorite ones, hurrying being far more rare, even in churches which affect rapid hymn singing.

In this connection, it should be noted that a uniform speed for all hymns, as sometimes attempted, is incorrect, both musically and sentimentally. On such a principle, not only is the musical effect bad, because of the too rapid succession of chords, but the character of some texts becomes inevitably distorted and vulgarized.

If only for this reason, it is, perhaps, just as well that few churches use more than a limited number of the hymns included in our voluminous collections, not a few of them being practically sacred part-songs and, as such, more suitable for choir than congregational use.

The choice, also, of the hymns usually being in the hands of the pastor, it may happen that the organist has to adapt familiar tunes to unfamiliar hymns—when he can. When he cannot, the congregational singing suffers accordingly, since unfamiliar tunes are apt to result in a "frost." The singing by the congregation alone of an occasional stanza is an excellent experience, inducing a feeling of independence and making even more apparent the leading of the organ.

And successfully to effect this leading, a large organ is by no means indispensable. A two-manual instrument, containing good tonal resources and well-voiced reeds, should, in the hands of a player who knows how, be adequate for the purpose.

Considering the limited expressional possibilities in congregational singing, these should be only of a general nature. Some hymnals are riddled with expression marks, sometimes ranging suddenly from *pp* to *ff*. Such markings, if observed, prove as disturbing as they are untimely. It is unfair to boycott the congregation; their prerogative should be respected and assisted.

As to "giving out." Most tunes should be played over in their entirety and at the tempo to be maintained. Presuming a good start, it remains with the organist, after the first stanza, to keep the atmosphere warm and encouraged. This should not be difficult, provided the hymn is popular, and that he observes the points above enumerated.

As to registration, it cannot be too emphatically urged that trivial, fancy effects are both useless for the purpose of congregational accompaniment and unecclesiastical at all times. What is needed is broad, diapason effect coupled to one or two eight-reeds, the pedal (when used) being of sufficient weight and balance to do its share of assistance.

I have mentioned the enrichment of harmonics. By this, I mean the full, but not thick, effects obtained by a sonorous doubling of inner parts, somewhat akin to those produced similarly by the medium wind and brass of the orchestra. This is a resource which does not lend itself to every type of tune, its usefulness depending on key, rhythm and the lay-out of the harmony. Valuable in its place, it should be used, not abused.

Similar considerations hold good regarding the "soloing" of a hymn tune. While necessary at times, the excessive use of this device becomes tiresome and cheap in effect.

If, as is said, a singing congregation makes a popular church, every organist should, if only for this reason, cultivate the points necessary for stimulating congregational impulse. And, were this matter regarded less as routine than as being an important specialty, we might hear fewer pulpit injunctions on the subject of congregational singing.

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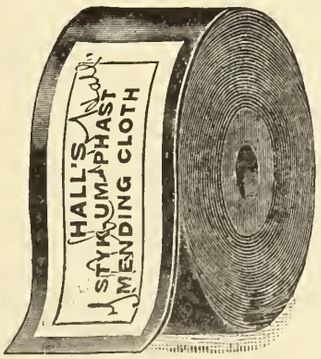

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WHILE the object of this department is to help the teacher and student in every possible way, by advice, inspiration, and practical suggestions, and is always at the service of our readers, still it is necessary to call attention to the fact that it is obviously out of the question for us to discuss personalities or give opinions on the quality of the work done by private teachers or conservatories in different sections of the country.

In this connection perhaps a word on professional courtesy might not be out of place, as the wholesale criticism which members of the profession sometimes indulge in, without really knowing anything about the work of the teacher they are discussing, seems in the worst possible taste and wholly unwarranted.

As a rule teachers know very little of the work of their colleagues, and that little is based on the work of some pupil who has not succeeded; whereas possibly the pupil is more to blame than the teacher. We all have our failures as well as our successes, and if we can keep the failures in the minority we are doing well.

It seems a pity that teachers are not better acquainted, that they visit one another in the classroom so seldom, and that "consultations" are almost unheard of in the teaching profession. No one teacher has it all; if we would speak of the work of associates with more respect and at least give them the benefit of the doubt when we really know nothing of the work they do, it would seem that only good could come of it.

* * *

Speaking of learning from other teachers brings to my mind a case in my own experience in connection with this department.

In the January issue of THE MUSICIAN I answered a query as to lack of interest in classical music and failed to bring out a very important side of the teachers' work. This failure was brought to my attention in a very fine note which I take pleasure in printing, and at the same time I want to thank my correspondent for taking the trouble to send the suggestions which will prove a help to me as well as every other earnest teacher.

"I have been thinking of the teacher who wrote about the lack of interest in, and desire to play classical music. Possibly if her pupils knew more about the well-known composers and their music they would change their musical tastes.

"My pupils commence in the first grade to study the lives of the famous composers and having become interested in them they are anxious to play their music.

"The pupils of the more advanced grades have a musical club, and the programs consist of musical numbers and papers about musicians whose music is being played. Our programs are varied. An entire meeting will be devoted to one or two old masters, another to two or three well-known American composers, etc. Each pupil answers to roll call with a sentence about a composer.

"I find the more the music student studies and reads about the well-known composers the greater is his desire to play and to listen to the higher standards of music. The pupils tell me of the music they hear in churches, concerts, and other pieces that have been written by musicians they have studied.

"Some pupils come to me who have not been taught the love for good music, but they soon lose their taste for the 'popular' after listening to the other pupils playing and discussing the better music.

"THE MUSICIAN has helped my pupils to keep up their interest in the good by publishing a few of their papers on the great masters.

"HELEN DOUGLAS."

* * *

What can I do about my ears? My hearing is perfect, but have noises in them for the last six months, and more so when I play, which annoys me. My physician told me the piano was the cause of it and wouldn't suggest any way of getting rid of the noises.—F. S. G.

Ear diseases are divided into two general classes, suppurative and catarrhal, and noises in the ear generally come under the latter. I have known them to come in young people from some slight trouble in the nose or throat which was easily corrected by a first class specialist. Music could not aggravate it more than any other sounds, unless it might possibly be a nervous condition.

By all means see a good specialist at once and I feel sure the trouble can be easily corrected.

* * *

I am a young teacher, twenty years old, have studied such things as MacDowell's *Polonaise,* Schubert-Tausig *Military March,* Chopin selections from preludes, études, polonaises, the B♭ minor *Scherzo,* etc. I have these memorized. Do you consider this good progress for six years' study?—E. S.

You have covered a good deal of material in the concert grade and if the necessary technic has been covered as well as plenty of Bach, so far as material is concerned you have done very well indeed.

You must remember, however, that it is not only *What* you have studied that counts, but *How.* A careless student could go over that much music gaining technically but little, and musically not at all. So while you have doubtless done some fine work I would caution you against swallowing your music whole. Taste everything well as you go along and make haste slowly.

* * *

On page 858 of THE MUSICIAN (issue for December, 1913) in an article entitled "A Vocal Teacher of the Olden Time," the statement is made that many leading professors have practised carrying the head tones down into the territory of the chest tones for improving the voice, and, further, that David Palmer argues in favor of the one-register voice. What I would like to know, or see discussed, is just *how low* leading professors usually carry this head tone, and whether the low notes of a tenor, say his low C, can be pleasingly taken in a head tone? That is, can the head tone entirely displace the chest tone, however low it may be? If not, where is the supposed limit or best place to stop?—J. C. N.

Your question seemed worthy of the attention of an expert in voice placing and I give below a very clear explanation of the much disputed question of "Registers," written by John C. Wilcox, of Denver.

One of the pernicious effects of "register" thought is this assumption that the vocal scale is divided into two or three sections, each with a special and *exclusive* type of resonance within its arbitrary boundaries. As a matter of fact, the correct tone, regardless of its pitch, is composed of a *blend* of resonance. In the lower part of the scale the so-called "chest" resonance predominates; in the upper part the so-called "head" resonance predominates; and between these two extremes, in that part of the scale sometimes termed the "middle" or "medium register," there seems to be an almost equal division between "head" and "chest." But at *no* point should there be exclusively one type of resonance. All chest resonance would mean a coarse-fibre tone, lacking in mellowness and overtones; all head would mean an emasculated, colorless tone, without power or character.

Most successful teachers advocate the carrying downward of the head resonance because in this way they secure an even graduation of quality throughout the range scale, a tone of high poise and forward resonance-focus, freedom from throat-grip, and a freer multiplication of overtones. No physical danger results from overlapping the so-called register divisions downward, whereas very grave danger lies in overlapping them upward. This is true because in ascending the scale there is constantly increasing tension and in descending the reverse is true. "Breaks," which make us believe in "registers" whether we wish to or not, are caused by this overlapping upwards, and are not, as many seem to suppose, a natural feature in the normal voice, but rather a punitive result from abnormal use of the voice. A truly natural voice will show no such "breaks," and will seem a "one-register voice." The wise teacher knows, however, that when called upon to eradicate "breaks" he can only succeed by working downward over the uneven spots, with a tone "placed" very high.

Referring again to the blending of resonance, I should have explained that this "blending" is not a conscious operation. With a tone placed high and forward — what would be generally termed "head placing" — one may descend the scale to the bottom of the range with no conscious change of placement, and if the throat be unresistingly open and the breath support adequate, the proper reinforcement of "chest" resonance will come in that part of the range where it belongs. Nature will do the trick if not interfered with.

There is no way of developing the tenor voice that is different from the correct way of treating other male voices. Deep breath support, open, non-resisting throat, and the highest possible placement thought — these elements, co-ordinated, indicate the proper procedure for *all* voices. Scale work should always be downward, for the reasons that I have given in a preceding paragraph.

JOHN C. WILCOX.

* * *

In the beginning of music study at the piano is there any better way of teaching tonality than by the use of the syllables, *do, re, mi,* etc.?

There is a great difference of opinion among

teachers of children as to the best way of teaching tonality. It has always seemed to me as if it was one of the things which could not be "taught," but that it was more or less like Boston, "a state of mind." I do not mean to say that we cannot help our children toward an appreciation of tonality, for we can and must, but still the feeling for the "home tone" cannot be built up in a minute.

In my classes I do not use the syllables for the reason that when the minor keys are given it complicates the work and we are constantly running into the public school teacher.

Tonality is nothing more or less than relationships, and I have been successful in the presentation of key only when I used the "family" idea. As soon as a child realizes that we have musical families just as we have "families" in every-day life—that it is as easy to go "visiting" in music without losing her identity as it is to run over and play dolls with her neighbor's little daughter, then her musical salvation has begun.

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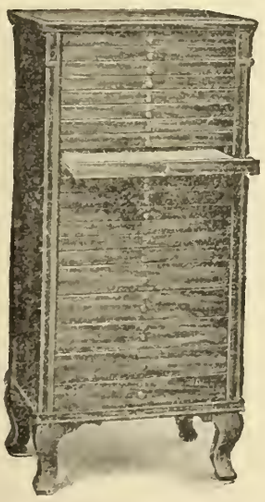

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The "home tone" is very easily heard by a child through little melodies of four or five notes like 1, 2, 3, 2, 1; and if they realize that it's an EAR effect and must be *heard* to be appreciated, rather than something indicated by a signature at the beginning of a piece which must be taken in by the eye, it is possible to secure much finer work through Grade I.

* * *

Should the minor scale be sung, and if so, what syllables should be used, *do, re, mi,* etc., or *la, si, do,* etc.?—C. B.

Everything in music should be sung. The child should always be "saying something," whether through the finger or through the voice.

I have all scales sung as a melody, and in the first presentation of the minor scales, which should come in Grade II or, if possible, the last of Grade I, I teach the three forms. They are simply hummed through or, many times after the intervals are mentally mastered, I use the numbers, as it helps them in finding the scales from the signature.

I could never reconcile myself to calling the 1 of the minor scale *la,* and so I avoid the question by not using the syllables.

The "home tone" is to me an effect which the ear of the musician immediately recognizes, and whether it is minor or major, it is still the "home tone," the tone of repose around which our musical structure must be built.

GENERAL NEWS ITEMS

THE ninth Bach Festival will be given by the Bethlehem Bach Choir, Dr. J. Fred Wolle, director, at Lehigh University, South Bethlehem, Pa., May 29 and 30. The program will include the B minor *Mass,* the *Magnificat,* and the motet, *Sing ye to the Lord a new made song.*

THE Marshall Field & Co. Choral Society, Chicago, will give its next concert April 16. It will be assisted by the Chicago Symphony Orchestra. The Society will sing Sullivan's *Golden Legend,* and Grieg's *Olaf Trygvasson.*

THE Modern Music Society, a new organization, gave its first concert in New York, Feb. 10. MacDowell, Blair Fairchild, Benjamin Lambord, Arthur Farwell, John Alden Carpenter, Henry F. Gilbert, Edward B. Hill, David Stanley Smith, and Stephen C. Foster were represented on the program. Maggie Teyte was the leading artist.

THE 1914 North Shore Music Festival will be held at Evanston, Ill., May 25, 26, 28, and 30. The choral works to be performed are *Creation,* Pierne's *St. Francis,* and Hamilton Harty's *Mystic Trumpeter.* The choral performances will be directed by Prof. P. C. Lutkin, dean of the School of Music, Northwestern University, Evanston, and the Chicago Symphony Orchestra will assist. Among the soloists engaged are Florence Hinkle, Alma Gluck, Evan Williams, Lambert Murphy, Pasquale Amato, Charles W. Clark, and Herbert Witherspoon.

NEXT year the Boston Opera Company will reduce the length of the season from eighteen to twelve weeks, beginning Jan. 4, 1915. Twenty-four operas will be included in the program. The Boston Opera Company in combination with the Covent Garden Company of London will give a series of performances in Paris during the early summer, closing about the middle of July.

THE Boston Festival Mandolin Orchestra, 300 players, under the direction of H. F. Odell and G. L. Lansing, gave a concert at Jordan Hall, Boston, March 24.

ITALIAN musicians have an opportunity to compete for vacancies in two conservatories, namely at Milan, for the position of teacher of harmony and counterpoint, salary $700; at Naples for history of music at a salary of $800.

CARL GOLDMARK, now almost eighty-three years old, is busy on a new work which is either an opera or a symphony. He will not say which, until it is ready to place before the public.

ITALO MONTEMEZZI, composer of *The Love of Three Kings,* was born in a small village in the province of Verona. He studied at the Milan Conservatory, and his first opera, *Giovanni Gallurese,* was a one-act work, later recast into three, and performed at Turin, in 1905. The second opera was *Hellera,* given at Turin, 1909. He is said to be at work on a fourth opera.

THE New York Board of Education has made further extension of its system of lectures on music to be given in school assembly halls. A short time ago $10,000 was appropriated by the city for sixty free orchestral concerts and recitals to be given in all the boroughs under the auspices of the Board of Education.

A BACH FESTIVAL will be given in Vienna, May 9-11, under the auspices of the New Bach Society.

THE Orpheus Club, of Springfield, Mass., celebrated its fortieth season by a concert, Jan. 27. The Club has 150 men members, making a fine chorus. Mr. John J. Bishop, the conductor, has been associated with the Club for nearly twenty years.

SIEGMUND FEUERMANN is the name of one of the latest musical prodigies. He is eleven years old, and lately played with the orchestra of the Vienna Konzertverein presenting the violin concertos of Mozart in D major, Brahms in D major, and Ernst in F sharp minor.

WEINGARTNER'S new opera, *Cain and Abel,* is to be given for the first time at Darmstadt. May 17 is the date selected.

FORT WORTH, TEX., has an organization of the local musicians to improve professional conditions and increase the public interest in music. Mr. Carl Venth is president.

THE next May Festival of the University of Michigan is to be held May 13-16. The Festival forces are the University Choral Union, 300 voices, a special children's chorus, 400 voices, and the Chicago Symphony Orchestra, 70 players. Prof. A. A. Stan-

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ley, of the department of music, is the festival director. Some of the soloists are Florence Hinkle, Alma Gluck, Ricardo Martin, Henri Scott, and Reinald Werrenrath. The choral works selected for performance are *The Messiah, Caractacus,* by Elgar, and *Into the World,* by Benoit, in which the children's chorus will assist.

Six concerts will make up the contribution of the Portland, Ore., Symphony Orchestra to the musical life of the city during this season. Mr. George E. Jeffery is the conductor of the orchestra.

Omaha musicians have organized an association to promote the interests of music in their city. The Musician wishes them a big success in their efforts, which are on the right track. Other professions and most business occupations are organized for mutual benefit, and musicians should do likewise.

The Sinfonia Fraternity, Phi Mu Alpha, offers $100 in gold for the best musical composition submitted under certain conditions the most important being that the composer must be an American citizen; that the work submitted must be a male chorus, with soli, and organ or piano accompaniment, or both; that the composition must not have been published or given public performance. The competition wil close Aug. 15 and the award will be made at th next Convention, Nov. 30-Dec. 2, at Baltimore. Th text to be set to music is Joseph Rodman Drake's *The American Flag.* For information address F Otis Drayton, New England Conservatory of Music Boston.

Putnam Griswold, bass, member of the Metro politan Opera Company, considered by many as th foremost American operatic basso, died in Ne York, Feb. 26, after an operation for appendicitis An article by William Armstrong based on a tal with Mr. Griswold appears in the present issue.

A new Greek letter fraternity among men musi students has been organized at the New Englan Conservatory, Boston. The name chosen is Kapp Gamma Psi.

Granville Bantock's new choral symphony *Va ity of Vanities,* was given its first performance Liverpool, Eng., Feb. 14, by the Welsh Chor Union. The choral parts call for two parts each sopranos, mezzo-sopranos, contraltos, tenors, bar tones, and basses, that is, a twelve-part chorus.

WITH THE SCHOOLS AND TEACHERS

An interesting program comes from the Faelt Pianoforte School, Boston, given Feb. 12. It co sisted entirely of ensemble playing and exercises transposition. The compositions used in the latt work graded from I to IV.

A mid-season musical was given in Washingt

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D. C., Feb. 20, by pupils of Mr. Douglass Miller.

Mr. Frank Frysinger, of the School of Music, University of Nebraska, gave an organ recital, Feb. 17, at Grand Island, Neb.

Mr. Clarence Cameron White of Boston, violinist, gave a recital of music for the violin, March 5. About thirty pupils assisted in the program.

Miss Eva Beauparlant, of Lynn, a pupil of Mr. G. Frank Martin, assisted by Miss Ethel Bentley, soprano, gave a concert at the Lynn Women's Clubhouse, Feb. 12.

A successful concert, the last in a course, was given at Skowhegan, Me., Feb. 10, by Mr. Harris S. Shaw of Boston, organist; Mrs. Elise Fellows, violinist, and Mrs. Marion Drake Flanders, soprano. Next year the course is to consist of eight concerts.

The recently organized Choral Society of Dayton, Ohio, will give Mendelssohn's *Elijah* at the close of the present season. Next year's program includes *The Messiah* and Elgar's *Apostles*. Mr. Urban A. Deger is the conductor.

Miss May Rees, violinist, gave a recital in the "Artists' Course," at the University of Arkansas, Feb. 7. This is the 413th program since 1908. Mr. Henry Doughty Tovey is the director of the school.

The University Oratorio Society, Heidelberg University, Tiffin, Ohio, presented Gounod's *Faust* in concert form, Feb. 9, under the direction of Frank W. Gillis, of the School of Music. Miss Helen M. Tarr, also a member of the faculty, was the accompanist.

Dr. Orlando A. Mansfield, professor of music, Wilson College, Chambersburg, Pa., gave his fifth organ recital for the present season, Feb. 14. Dr. Mansfield's own composition, *Molto maestoso e fugato*, in B♭, Op. 23, appeared on the program.

Davis and Elkins' College, W. Va., has added a department of music of which W. E. Hauff has been made director.

In February the following concerts were given at the Von Ende School of Music, New York City; Feb. 7, piano recital by Miss Elsie Wisewell, pupil of Stojowski, and Miss Cécile Heller, soprano, pupil of Miss Remenyi; Feb. 14, concert by pupils of the violin, piano and vocal departments; Feb. 21, recital by Anton Witek, concertmaster of the Boston Symphony Orchestra, and Mrs. Witek, pianist; Feb. 24, the first of a series of cultural lectures.

The Cecilia Choir of the Western Theological Seminary, Pittsburgh, gave a program of church music, Feb. 16, under the direction of Mr. Charles N. Boyd. March 10, the Wilkinsburg, Pa., Choral Society, of which Mr. Boyd is director, gave a program of national songs, representing various countries.

Martha Aronson, an eighth grade grammar school pupil, gave an unusual piano recital, Feb. 12, at the Shepard School of Music, Orange, N. J., demonstrating Mrs. Shepard's new ideas in music education.

We have received four very interesting pupils' recital programs given at the Strassberger Conservatories, St. Louis, Feb. 4-7. More than 100 pupils took part in the solo and ensemble playing.

The Musician is indebted to Mr. James T. Quarles, formerly of St. Louis and now organist of Cornell University, for copies of programs of his Sunday recitals. We note the following American composers on the programs: MacDowell, Kroeger, Clark Andrews, Foote, and Edward Kreiser of Kansas City.

"Newark Knows How, or, The Suffragettes," a comic operetta by Mr. Charles Leonard-Stuart, honorary organist of St. John's Church, was given Feb. 9. Mr. Leonard-Stuart is connected with the Mac-

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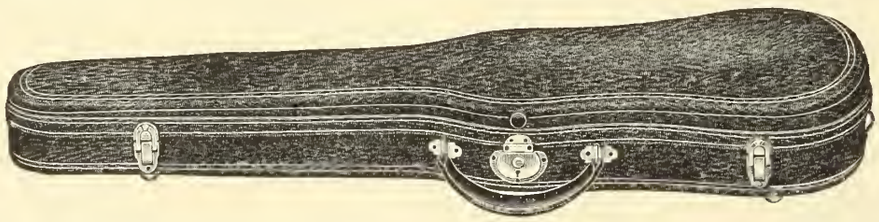

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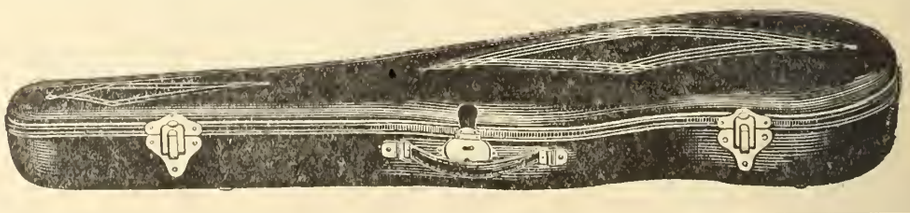

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MISS EDNA MONTAGUE'S pupils, assisted by violin pupils of Mr. Charles Blank, gave a recital at Oakland, Cal., Jan. 24, presenting a program of classical and standard compositions.

PUPILS of the Vocal Department of Cottey College Conservatory of Music gave "An Evening of Song" Feb. 6. The program consisted of solos, duets, quartets, and choruses.

MR. ERNEST R. KROEGER, of St. Louis, gave his annual Lenten Pianoforte recitals, weekly, during March, beginning March 3. The subjects were: *Beethoven and his sonatas, Chopin and his preludes, Musical water scenes, Adolf Henselt and his works,* and *Old and modern dances.*

MR. J. WARREN ANDREWS, organist of the Church of the Divine Paternity, New York, gave his usual series of organ recitals during Lent, assisted by pupils from his organ school.

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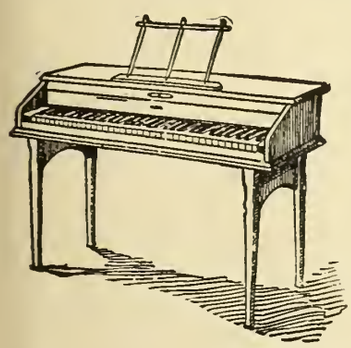

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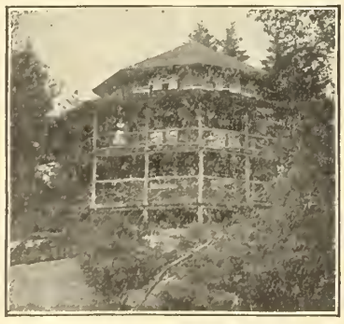

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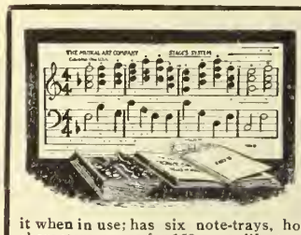
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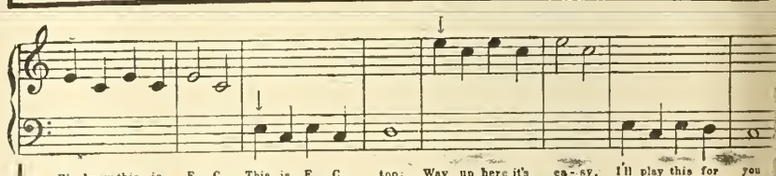

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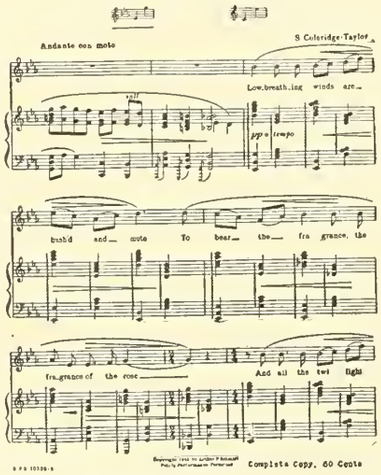
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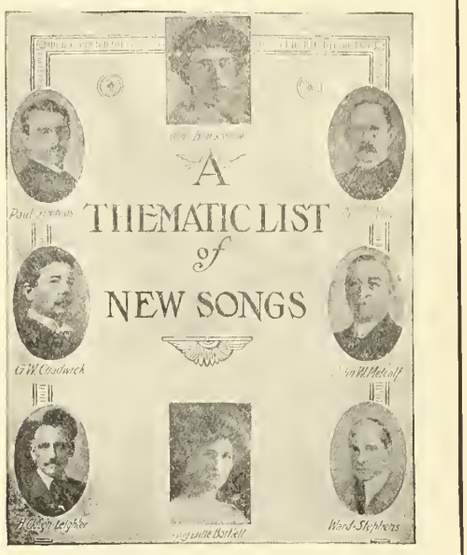
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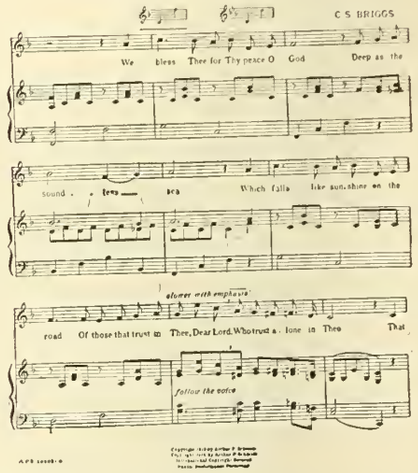
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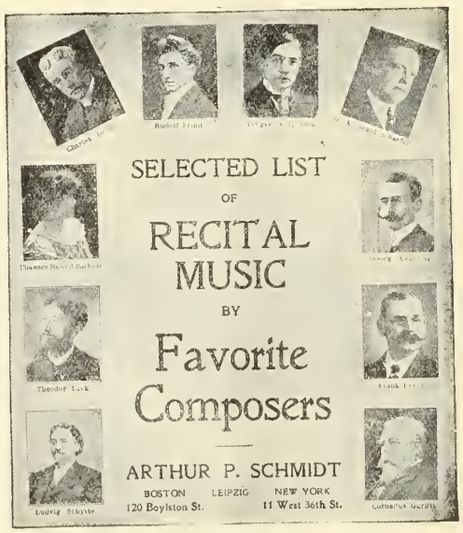
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FOR fifty years Madame Teresa Carreño has figured in the musical world, seeing with clear eyes the things about her, and with mind concentrated upon her art rather than upon herself. Sincerity, courage, and independence have distinguished her, but never more conclusively than on the occasion of her Berlin début which meant the firm establishment of her career. In the minor matters of life these three traits of vigorous self-assertion are readily exercised; but when a crisis arises there comes a task far more difficult, because far more is at stake. From each such situation mastered the character emerges strengthened to meet future demands, and with a foothold in art proportionately surer. At the moment of action, though, no such pleasing assurance exists, for everything remains yet to be practically proven. And so the episode of this Berlin début holds an interest both as incident and test.

HER FIRST BERLIN CONCERT

Von Bülow, who had heard Madame Carreño play in Paris, commended her on his return to Berlin, to Herman Wolf, the manager, then in the zenith of his influence. A man as seldom given to enthusiasm as was Von Bülow gained the impresario's prompt attention. Correspondence with Madame Carreño was begun, and her appearance in the German capital planned.

"What will you play as chief number?" was his query.

"The Grieg concerto," she replied.

"Never," he wrote back, "for here that concerto is not acceptable to either press or public. And so the choice is an unwise one."

"So much the better," answered the young debutante, "for I should rather fail with an unpopular concerto, than succeed with another because the public liked it."

"Even though I question your wisdom," he wrote in turn, "I admire your courage. So I let it remain the Grieg."

Refusing all letters of introduction, excepting two pressed upon her by her teacher—Georges Mathias, himself a pupil of Chopin, and who feared she might fall ill among total strangers—Madame Carreño entered Berlin ready to test her strength independently of aid, "Berlin," as she now feelingly expresses it, "where they made me what I am through their appreciation and faith." Waiting at that time vainly for some days at her hotel for the expected piano, she sought out Wolf. "Every day I have been at them," he told her. "Go yourself: then you will be sure to get

MADAME CARRENO

it." This was Thursday; her concert was set for the Monday following. Fortunately, for the lateness of the moment, his prediction proved correct. After a personal interview the piano reached her hotel almost as soon as she did.

Friday came Professor Breslaur, one of the two to whom she had accepted an introduction. "But I know nothing about you," he finally confessed, "and I should like to speak of you to my friends. Perhaps you will play me something?"

"Certainly," was her response, and she proceeded to do it. Doubtfully he listened, then as doubtfully he spoke.

"We do not play in Berlin as you do." Sitting down at the piano, he showed her what he meant, and a way quite foreign to her own.

After he had left she tried the Berlin "system," tried it for a day, then said to herself quite cheerfully, "In the twenty-four hours left I cannot learn to play the Berlin way, so I'll keep to my own."

On the following Monday, when the hitherto unacceptable Grieg was ended, she saw people in the hall waving their hats and heard them cheering. She thought then that they must be making fun of her, and kept on thinking the same thing for a month, even though Professor Breslaur came to her after the début frankly saying, "Can a great artist like yourself forgive me for daring to suggest how you should play?" The critics, equally frank, said that she did things in a new way, reaching her effects through an original technic quite her own.

Later, in her married life with d'Albert, he reiterated their conclusions, and verified them to her by having her play certain passages in her way at the piano, and then doing them in his own. But the whole development and upbuilding of Madame Carreño's art were upon an original plan, and for this reason her suggestions following on "The Foundations of Piano Technic" are as enlightening as they are logical; convincing, too, they would surely seem to be in the mind of every earnest student:

A TECHNICAL FOUNDATION

"There is no such word as *method*," was Madame Carreño's opening assertion; "it should be put aside. Great piano playing remains great piano playing no matter in what way it is done or achieved. All foundations are difficult; after that everything is easy. I never see a great building without thinking how hard it was to make foundations that would support it. And that is exactly what the pianist is in search of, a foundation which will worthily support all that he aims to achieve. Such a foundation will help him more than anything else.

"I am a great believer in the purely technical, treated musically and pianistically. Such purely technical work done with artistic and pianistic attention bears great results. And all this does not mean simply running up and down the scale with the idea of seeing how rapidly one can go, or with, perhaps, no thought at all.

"One can very safely say that nothing else in all the study of the piano requires greater or more intense thought than the practice of the purely technical. And exactly in accord with that kind of thought which one gives to it, will be one's proportionate reward in the results. In the study of scales, for instance, all the tone effects that are needed in a MacDowell or Tchaïkovsky concerto may be brought out, and when one comes to scales in those or in any concerto one is prepared to meet them.

"If intelligence and taste are vitally necessary at any point they are most assuredly so in the foundations of music as embodied in purely technical exercises. I am a firm believer in constant repetition of such exercises, very slowly at first, and then with gradually increasing speed, but always with the whole concentrated intelligence at work as well as the fingers. The artistic taste

must be employed; invariably the tone quality and color must be in mind. Arpeggi, trills, scales in double thirds, scales in sixths, each must be taken up singly with every tone effect and combination of tone effects, and then in staccati, which so prepares one for octave playing.

"The placing of great stress upon artistic finish in study of purely technical exercises is only logical. Such figures, one and all of them, occur in the pieces that we play later, and so it becomes not merely a matter of acquiring nimbleness, but of acquiring finish and artistic finish at that, in order that we are properly prepared to meet them. Through such a course in studying technic there is no danger of one's thoughts straying to the fashion of one's next new bonnet, for the work in hand becomes too intensely interesting. The bits that go to make the finished picture are being artistically and pianistically shaped. .

TONE

"There are hundreds, perhaps thousands of ways in which a single technical exercise may be treated, aside from fundamental points of speed and accuracy. But always the first thing to be taken care of is the production of tone; for no matter how fast one plays the first thing to be considered is beauty of tone. Few virtuosi take interest in these things in their pupils. They hear them so constantly in their own studies that they have no patience left to listen to their performance by others. But I can watch a child's development as I watch that of a plant, and if it plays well, follow it with interest; for I love to see anyone take serious interest in my art. It is for that reason that I teach.

"It is not good, as true musicians the world over recognize, to study only the purely technical in gaining the foundations of piano playing; such a course narrows the intellect. A child can be made to follow a purely technical régime without much danger, but that plan with one whose mind is beginning to develop is fatal. Consequently the best way is to combine exercise of mind and musical feeling with the technical as much as possible. Purely technical figures, studied as I have mentioned with every variety of finish, become no longer hard and dry, requiring as they do constant thought, and danger is proportionately lessened.

THE STANDARD REPERTOIRE

"Side by side with the purely technical should go the old standbys, Czerny, Cramer, Clementi, Henselt, and, to crown all, Chopin. Then one can meet anything in a sane, safe manner, technically and musically. Bach is not only technical, but he does away with the dangers of hallucinations and extravagance, for after one knows Bach thoroughly, one cannot accept anything but the purely true and musical. In turn, this general course should be varied by selections from Mozart, Weber, the earlier Beethoven, and always, the central figure of them all, the driver of the horses, Bach as represented by his *Inventions* and *Preludes* and *Fugues*.

"Where Bach comes into his full powers is in beauty of tone. He wrote for the organ, and by trying to produce legato and depth, we get the big, warm tone which he demands. One can use that same tone in singing passages in Chopin, for while, of course, one cannot play Bach as one plays Chopin, the singing quality and legato become common to both. There is a little book which I show to all my pupils and called *Sayings of Beethoven*. It is made up of quotations from the master, and contains among others this: 'I do not understand piano playing without legato.' It is, I know, very hard to get legato, but that is what we are here for. In every different kind of touch four or five make the foundation of them all.

TRAINING THE YOUNG

"In regard to forming musical foundations with the very young, I should like to mention the course pursued in my own case by my father when I was only six and a half years old. His plan seems all the more remarkable when one recalls that he was not a professional musician, but the Minister of Finance of Venezuela. He laid the foundations for piano playing with me in his own way, and the motive principle of it was to arouse my interest. Technic is the stairway which leads to the palace of art, and if a child is not interested in technic it will be found tired out when that stairway is mounted.

"The things that he gave me to do, I was crazy to accomplish; all the time I was at the piano. At first he wrote exercises for me, then little preludes of twenty measures. After dinner, which was early in the South American fashion, he would bring out something new and say, 'Teresita, play this.' Then, I was required to write out the notes to fix them in memory. He would make a chord, write it down, and ask, 'How does that look to you?' Afterward he would explain it, as he did all the chords in all the keys. Then, taking a prelude written, perhaps, originally in C major, he would suggest that I play it in G minor. That would put me on my mettle, and fire me with interest and excitement. In all that he gave me to learn there entered the elements of novelty and interest; my mind was engaged as much and more than my fingers. Music became a living, vital thing that I was in a way called upon to evolve and work out myself, with his ever-patient, untiring aid.

"Alongside constant, all-absorbing study at that early age—and very often now I look at little ones of six and a half years and think how tiny that was to begin—he was most careful of my health. Things held now as naturally essentials, cold baths and fresh air exercise, he insisted upon for me, and at that time they were not so pre-eminently regarded. Today, after this régime, and with sixty years upon my shoulders, I can do just the same things that I always did.

REVERENCE TO THE CLASSICS

"Art is so immense! To me, God and art seem one. My attitude can only be 'I'll try; let me have a fair trial.' But trying does not mean attempt to seek out new effects merely as such, or to read into a classic things which its composer surely never put there or remotely intended; things invented by the 'interpreter' to catch passing attention because they sound bizarre and curious. There is only one way to play a great classic, and that is with reverence and attention to the clearly designated wishes of the composer. In such a performance tricks can have no part. The artistic worth of the composition, artistically presented, is all that is needed to carry its message absolutely. The individual reading of a work by a sincere, conscientious artist is one thing, and the seeking out of new effects for effect's sake is quite another.

"Every true artist has his or her mission in art, and that mission is one of example to uphold its purity. In the early days of my career certain words of Von Bülow came to me as a revelation, and in regard to this very point, the mission of the individual through example. We were dining at Herman Wolf's. The subject of Joachim's divorce came up, and the sum of 12,000 marks, which the violinist had been called upon to pay his wife annually, was mentioned as insufficient. 'If some one would pay me that, I should be content never to play again,' I thoughtlessly asserted, for at that moment I was thinking only of my babies. 'How can you speak that way?' retorted Von Bülow sharply. 'Don't you know that you have a mission, a lesson to the younger generation? Never let me hear you say that again or I shall lose my respect for you.'

"Last year I went to Bucharest to play one concert, and remained to play three. When I appeared before my audience the people did not know me; my hair was white. The great public is the artist's best friend and severest judge. None can make audiences do what they do not feel. I take my audiences and make them feel with me. This is the mission which Von Bülow meant; the mission of a reverent attitude toward art."

SOME ERRORS IN MUSIC TERMINOLOGY

In a recent issue of The Musician reference was made to a new work entitled *Music Notation and Terminology*, by Prof. Karl W. Gehrkens, of Oberlin University. This work, prepared for use as a text book for classes, contains some interesting notes on the subject of misuse of terms occurring in connection with music. For the benefit of our readers we reprint here a few points which are worth keeping in mind.

"The word *time* in musical nomenclature has been greatly abused, having been used to indicate:

"1. Rhythm; as 'the time was wrong.'

"2. Variety of measure-signature; as 'two-four time.'

"3. Rate of speed; as 'the time was too slow.'

"To obviate the confusion naturally resulting from threefold and inexact use of the word, many teachers of music are adopting certain *changes in terminology*, as noted in Sections 105, 106, and 107, [of the book under consideration]. Such changes may cause some confusion at first, but seem to be necessary if our musical terminology is to be at all exact.

"The *first of the changes* mentioned in the above paragraph is to substitute the word *rhythm* for the word *time* when correcting mistakes involving misplaced accent, etc. For example, 'Your *rhythm* in the third measure of the lower brace was wrong,' instead of 'Your *time* was wrong.'

"The second change mentioned would eliminate such blind and misleading expressions as 'two-four time,' 'three-four time,' 'four-four time,' 'six-eight time,' etc., and substitute such self-explanatory designations as 'two-quarter measure,' 'three-quarter measure,' 'four-quarter measure,' 'six-eighth measure,' etc. For example: 'The first movement of the Beethoven sonata, Op. 2, No. 3, is in *four-quarter measure*.'

"The third change referred to above would substitute the word *tempo* (plural, *tempi*) for the word *time* in all allusions to rate of speed. For example: 'The scherzo was played in very rapid *tempo*.'

"Prof. Gehrkens, in the chapter on 'Terminology Reform,' includes a number of definitions adopted by the Music Department of the National Education Association. We give a few here:

"*Tone*: Specific name for a musical sound of definite pitch. Use neither *sound*, a general term, nor *note*, a term of notation.

"*Interval*: The pitch relation between *two* tones. Not properly applicable to a single tone or scale degree. Example: 'Sing the fifth tone of the scale,' not 'sing the fifth interval of the scale.'

"*Step, Half-step*: Terms of interval measurement. Avoid *tone, semi-tone*, or *half-tone*. Major second and minor second are interval names. Example: 'How large are the following intervals: (1) Major second, (2) minor second, (3) augmented prime? Answer: (1) a step, (2) a half-step, (3) a half-step.

"*Measure-sign*: 4-4, 2-4, 6-8 are *measure-signs*. Avoid 'time signatures,' 'meter signatures,' 'the fraction,' 'time marks.'"

CONTEMPORARY PIANISTS --- BUSONI, BAUER, GODOWSKY

BY WALTER SPRY

I HAVE selected these three great pianists as the three most individual among the present day players. There are others equally great, but there are none so original and progressive. Hofmann and Carreño, although they are of the first rank, really belong to a past generation, as they are reflections of the art of Liszt and Rubinstein. They are none the less enjoyable on this account, but as pathfinders and truth seekers, both as technicians and interpreters, I find the three great artists mentioned first as the most interesting. There are several points in common with these three pianists, but being strong individualities, there are also many points of contrast.

In his book, "Sketch of a New Esthetic in Music," Busoni has shown that he is a musical philosopher, a deep thinker, and a man of great originality. Let me quote some of the sentences from this admirable little volume. "It is true," he says, "that admirable works of genius arise in every period, and I have always taken my stand in the front rank of those who joyfully acclaimed the passing standard-bearers; and still it seems to me that of all these beautiful paths leading so far afield—none lead *upward.*"

Further he proclaims the following important dogma: "The spirit of an art work, the measure of emotion, of humanity that is in it—these remain unchanged in value through changing years, the form which these three assumed, the manner of their expression, and the flavor of the epoch which gave them birth are transient and age rapidly."

This explains Busoni's disregard for tradition, and we find his interpretations so far from the conventional. I remember his very original interpretation of Beethoven's *Waldstein* sonata, but I liked it very much. At times we find his performances of certain poetical works, such as Chopin *ballades,* rather unsatisfactory. The reason of this is because they are so far from what we are used to, and we dislike to be jarred so rudely in those things that are precious to our local standards. However, I believe he is sincere; as a man of great talent and information, his interpretations are worthy of our consideration. He sums up this idea by saying: "But all arts, resources and forms ever aim at the one end, namely: the imitation of nature and the interpretation of human feelings."

Those of us who heard him play Weber's *Concertstück,* Op. 79, with the Chicago Orchestra, will remember that he brought out every musical and interpretative phase of this extraordinary work. The same can be said of Beethoven's *Emperor* concerto, not to speak of the great masterpieces of Liszt that Busoni so well understands. Listen to what he says regarding absolute music:

"Absolute music! What the law-givers mean by this is perhaps remotest of all from the absolute in music. 'Absolute music' is a form-play without poetic program, in which the form is intended to have the leading part. But Form, in itself, is the opposite pole of absolute music, on which was bestowed the divine prerogative of buoyancy, of freedom from limitations of matter. The performance of music, its emotional interpretation, derives from those free heights whence descend the Art itself. Where Art is threatened by earthliness it is the part of interpretation to raise it and re-endow it with its primordial essence."

Such is Busoni's theory of interpretation, and those of us who understand will enjoy him. His programs are stupendous, containing the masterpieces of piano literature.

Bauer's art differs from Busoni's art in that it is more intimate, and appeals to the gentler nature of man. For this reason Bauer is more sympathetic as an interpreter of Schumann. As a Chopin player he is more romantic. Do not think, however, of Bauer as a weak sentimentalist such as De Pachmann! He is a most healthy, normal man and marked in mentality. He is well informed and a most interesting conversationalist, a rare thing nowadays.

He is like Busoni in that he is a seeker in new paths. As an interpreter of the new French School, of which Debussy is the leader, I find Bauer a master without a rival. He creates just the right atmosphere for this music of exquisite moods. I can only compare it to the delicate tints of a Venetian sunset of Turner. Bauer has also shown great interest in the works of American composers and played some of the important works of MacDowell and other composers.

He is an enthusiast and is most successful as a teacher. He has the power of showing his pupils what to work for, and his ideas of learning the literature are very helpful. He told me that he began the serious study of the piano at

SILHOUETTE OF WAGNER CONDUCTING

eighteen, dropping the violin at that time. He said he began at once to study the piano literature, and did not fuss with any of the many piano methods. Of course, he is a man of immense talent, but nevertheless his manner of getting at the root of things is an example which to some extent at least may be copied by all serious musicians. If Bauer began at the age of eighteen, it is remarkable how much he has accomplished.

It is also remarkable that at the age of eighteen Godowsky was a finished artist. It is said that Godowsky could play anything at this age and that he acquired his great technic even before that time. Truly in some ways Godowsky is the greatest pathfinder of all, because of his analytical powers and his ability to apply the principles to practical use. Godowsky is probably the most remarkable combination of pianistic powers and pedagogic ability in the musical world at present. He plays practically the entire piano literature from memory, and as head of the Master School for Pianists, Vienna, occupies the most exalted position in Europe as an educator. He has worked successfully along the line of muscular control through relaxation, and he has been his own teacher to a very large extent. He studied for a while in Berlin with Professor Rudorff and in Paris with Saint-Saëns. But he has undoubtedly worked out his own salvation, which we must all do.

I am better acquainted with Mr. Godowsky than with most any of the other great artists, and I can attest for his sincerity as an artist and his just decisions in the ordinary walks of life. He is of a most simple nature, full of fun, and is never unjust although a very severe critic. He is the best balanced musically and temperamentally of all the great artists. His fame will rest upon his qualities as a great technician and interpreter as well as a great teacher. In closing I would mention that he always showed an interest in ambitious young pianists. He would listen attentively, making helpful suggestions, encouraging when warranted, but not holding back criticism when deserved. Teachers may well copy his attitude towards pupils, for he was just under all circumstances.

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HOW ORIGINALITY HELPS THE TEACHER

BY CHARLES BANCROFT

SHE always intended her diploma should grace the walls of a city studio—but the unexpected happened! Immediately after graduation she was called home to the country. Being a girl with initiative, she determined to get the best out of her district.

She felt there was something invigorating, walking along the country roads, swinging one's music roll instead of holding it in a cramped position under the arm—a physical culture exercise in itself.

She had not been teaching long before she came to realize that country parents are anxious for their children to have the best in musical education. One must be a regular encyclopedia to answer all questions. She often smiled to herself when she thought of being counted a back number; in fact, she felt, every month, very much like a "new issue."

She resolved to try to educate her pupils to like the best in music. She started an "Inspiration Club," which met once a month. To these meetings her pupils were invited to bring their friends. The lives of various composers were studied; stories of the operas were read; everything was done to make them interesting and inspiring; pupils were allowed to take notes for future reference. The young teacher found these little "Inspiration" meetings developed an "occasional" new pupil.

One day a family about to purchase a piano asked for her opinion in making a selection—they intended their children should be taught music—but as none of the family could play, they desired a musician's help. She gladly gave her opinion, with the result that two more pupils were credited to her. This gave her an idea. At the bottom of her announcements she had the following little notice printed: "I am always at the service of those who desire a musician's help in selecting a piano." Although she was not often called upon to serve in this capacity, people noted her originality in the service she was willing to render.

She had several backward pupils, those who did not grasp the meaning of what she tried to teach them. In the case of one pupil the thought came to her that perhaps if she spoke more slowly the child would have more time to grasp the meaning of what she said. Finding this helpful she applied it to her other pupils, with good results.

One day she received a copy of the conservatory bulletin, in which she was spoken of as a successful country teacher. But she wrote to a friend: "Originality has been one of my most valuable assets in making people 'take notice' of my ability as a teacher of music."

THE QUESTION METHOD OF TEACHING

BY ALEXANDER HENNEMAN

In the dim and hoary past we find a genius who elevated to the highest the dialogue method of question and answer as a form of instruction; we discover a teacher who through this form of instruction developed such minds as Plato, Alcibiades, and Xenophon. Socrates (469-399 B. C.), the Greek philosopher, than whom there could be no greater teacher, was the founder of what is known as the "Socratic method." At this end of history we find another great exponent of the interrogation method for acquiring knowledge, Li Hung Chang, the premier of China (1895-1898), known as the "Bismarck of the Chinese Empire." His conversation was a volley of questions shot forth on all subjects. Nothing was too simple or unimportant—from asking a young lady's age to a diplomatic question involving the welfare of nations. The newspapers dubbed him "the walking question mark."

Every teacher has made the disheartening discovery that his principles are misunderstood and misinterpreted by his pupils. They advance ideas about his work that are the very opposite of what he teaches. They have only a hazy idea of the subject. Instead of asking questions and getting the matter clear, nothing is said, and much confusion results. If the teacher but knew the subject was confused in the mind of the student, how gladly he would go over the matter.

In the Vocal Summer Institute which I have conducted for several seasons, I impress on the students the need of asking questions. They are instructed to interrupt the lectures at any time if anything is not clear to them. A question box is one of the most valuable adjuncts to the course. Answering questions is the first thing we take up. It begins the class, and all the time necessary to a clear understanding is devoted to the answers. Everything else is put aside.

THE METHOD OF ALL GREAT TEACHERS

I remember an incident with Victor Gluth, of Munich, one of the best teachers I ever met. He had eight students in his harmony class, six Germans and two Americans. The German students never asked questions, while my compatriot and I were always on the floor with interrogations. I had not much time at home to devote to my harmony, yet I did not wish to lose anything, so I adopted the question route.

When I could not decide which of two progressions was the correct one, I always wrote the one that seemed most doubtful to me, and placed a question mark over it. When Gluth would pass the exercise as correct, I would ask him why it was correct as written and why it could not be the other way. Thus I got invaluable information. It taught me what was right, what was wrong, and also what other way it could have been written, and the reasons for all. Whatever I did not fully understand I requested to have repeated. I continued plying questions until it was clear to me.

Gluth was always considerate and patient. He would go over the matter again and again and ask me if I now understood. One morning I was especially dense and did not get the point at all. I asked question after question until I felt and intimated that I was intruding on the time of the class and on his patience. Imagine my surprise when Gluth walked up close to the class and said:

"Gentlemen, we have but two students in the class. They are the two Americans. Whenever they do not understand a subject they say so. You others leave me in doubt whether you have understood or not. Then when the subject comes up later, I find you did not grasp it, and we must go back over the old ground. Take example from the two Americans. Do as they do. You will learn more and our class will advance much more rapidly. Remember, gentlemen, the saying: 'He who asks grows wise.'"

The change in the class was marked after that. A new spirit came into the group, and every subject was threshed out from different angles. It was a revelation.

I would recommend this method to every student in every branch of learning. When in doubt write the poorer version and question—mark it for information. Get all there is to know about that doubt. By this marking and the questions that arise you get the following results:

1. You know positively if you are right or wrong.
2. The reasons.
3. Which of the two forms is the better.
4. And, perhaps, will be given other forms equally as good. Many other things will come up that bear only indirectly on your subject, but illuminate it wonderfully for you.

Learn to ask questions freely and frankly. You will get results. Embarrassments should have no place in this method of instruction. Train yourself against them. Remember, "asking questions indicates interest and intelligence, not stupidity."

NERVOUSNESS WHEN PLAYING IN PUBLIC

BY LEONORA SILL ASHTON

Probably more has been written, spoken, and thought of, in relation to this subject than of any other connected with the musical profession. And yet the stern, sorrowful facts remain the same: the facts of the blood frozen in the wrists, the fingers cold, stiff and unresponsive; the brain afire; and the sickening knowledge of absolute lack of self-control.

This is the bane of even skilled performers, to say little of amateurs; and no practice, however arduous, no long, tedious study of the rules of harmony, theory and counterpoint are so calculated to fill both classes with discouragement as this overwhelming difficulty.

Rheumatism holds a parallel position in the world of disease with nervousness when playing in public in the musical one; while many remedies have been suggested, no positive cure has yet been found. Whether this ever will be discovered or not, we may not say; but let us make the most of the remedies within our power.

A well-known teacher and artist was once talking to a painstaking pupil who was afflicted with this special weakness.

"I cannot play this well enough to play it in public," said she.

"Then play it as well as you can," came the answer. Herein lies the seed of a great helpfulness: Do not magnify your mistakes and shortcomings.

While it is not meant to advise imposing upon the technical ignorance of a majority of a room full of listeners, it can do you no harm to remember that probably they do not even hear some of the mistakes which are most glaring in your ears.

Ignorance is a kind of bliss in a case like this, and if you can go through a piece bravely, overlooking mistakes yourself, you will find that they have not even been noticed by others.

Another suggestion of great importance is:

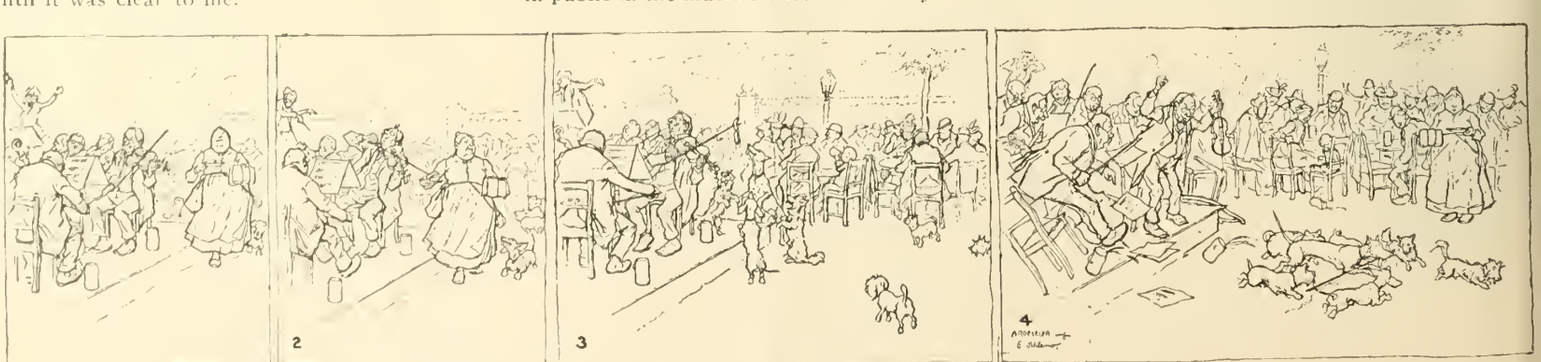
Never come to a complete stop, that is, a breakdown, in the middle of a piece. Cling to one note if necessary; strike a chord in the bass; do anything but take your hands off the keys, and look failure. De Pachmann once stopped in the middle of Chopin's D♭ major prelude, with the remark: "I do not remember the rest"; but you may not do likewise, yet.

Knowledge of the simple rules of harmony will be of great assistance at a time like this. Once a little girl was unexpectedly asked to play before a room full of people. She began bravely and kept on, her heart in her mouth. Halfway through the composition, she realized that the next line was forgotten. A few measures on, she would be all right, but there she was on a solitary G. Very slowly she ran the G major arpeggio up and down the piano; then back to the middle again; struck the chord, then added the seventh; and from the dominant went triumphantly into the harmony of C, where memory returned again. At the end of the performance a kind soul remarked, "A very pretty little interlude." And some believed! But the day was saved.

It is not always realized that one gets in the habit of playing certain things before people; and the nervousness naturally increases when a new piece is tried, though it may be played often at home and in the practice hour. Therefore, when a piece is well learned, be sure to place it on this special list for public performance.

The nervous person will have a long, hard struggle, worse than that with stubborn fingers trying to conquer trills, or stiff knuckles running smooth double sixths; but patience and perseverance can conquer all things, and constant efforts will surely reap results.

Do not take yourself or anyone else too seriously. A mistake in your playing is, after all, not of great moment in the world's progress. Do your best with the power that you have, striving always against self-consciousness, and you cannot fail to succeed.



THE TRIBULATIONS OF A RESTAURANT ORCHESTRA

THE ENJOYMENT OF MUSIC

BY HANS SCHNEIDER

[In a recent issue of the Providence *Journal* we noted a very scholarly and illuminating discussion of the above subject, from which we have made a number of quotations for the benefit of our readers.—Editor.]

THE principal and most natural quality of music is rhythm. It originated with it, it lives by it, and the absence of it means death. All music that is immortal is so by the grace of its rhythmic superiority; all dead music died of rhythmic anæmia.

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From the beginning of our life we have been accustomed to our heart and pulse beats, which recur periodically, and divide "time" into equal fragments. But that is what rhythm does with music; and if body and music make use of the same important force, it is not to be wondered that music appeals first to our body (*physis*) and only secondarily and through associated processes to our soul (*psyche*).

When we see, for instance, a primitive specimen of humanity "enjoying" music, we are sure that this is neither a soul-feast nor an esthetic affair, for upon examination the music he "enjoys" will be found to be of an essentially primitive character, which appeals exclusively to his body, whose most movable parts, head, arms and legs, involuntarily move in time with it.

But this accompanying of music with bodily motion is a great deal more than a mere response to rhythm; it is also the unconscious desire to recreate the music, which desire Yrjo Hirn (*The Origin of Arts*) proclaims as one of the strongest features of the enjoyment of any art. This theory also explains most satisfactorily many other peculiarities connected with the enjoyment of music. It also explains why, in art alone, the association of other senses with the principal one does not decrease, but increases the enjoyment through the principal sense.

It is a well-known psychological fact that simultaneous stimulation of several senses enhances enjoyment in general, but diminishes the intensity of response of each individual sense. Yet in music the sense of seeing, for instance, is one of the greatest helps to the majority of concert-goers; in fact many of them would be utterly helpless if they were deprived of its use.

* * *

But rhythm is not the only quality of music. For although there must be rhythm in all music there is plenty in which this quality makes itself very little felt, as, for instance, in "slow" music. So-called slow music is essentially melodic, but the organic source of melody is harmony and the tendency of tones for certain progressions due to the feeling of key, and as we now have in our heart a physical organ closely associated with rhythm, so we have in our ear one that is sympathetically responsive to mere tone combinations.

* * *

Whenever the primitive ear is approached by too complex or unusual harmonies, it will regard them as "queer" or "wrong," because the ear cannot assimilate them quickly, and cannot vibrate in sympathy with them. This is an experience that, for instance, every music teacher has daily with children, when they come across especially dissonant chords in their music.

Therefore folk music, hymns, and popular stuff, constructed according to this simple acoustic scheme of the ear, and swinging pendulum-like between tonic and dominant, is mostly enjoyed by primitive listeners. And there was a time when, according to J. J. Rousseau, music was supposed to be "the art of combining sounds so as to please the ear."

* * *

If a person of strong vitality lacks imagination, he will be fond of ragtime, which is nothing but rhythm and accent. But when imaginative, he might like good classical music of strong rhythmic quality, and Beethoven's seventh symphony, for instance, with its strong and all pervading two-time rhythm in glorious and endless variety, would strongly appeal to him. But even in this case, the principal "enjoyment" will come from the rhythmic element, while the harmonious and melodic beauties of the work may pass through his mind without leaving any perceptible trace in his consciousness.

* * *

The question is often asked: Who enjoys music more, the trained musician or the untrained layman? The answer is always in favor of the latter. The pleasure derived from music is, first, physical, next emotional, and finally intellectual. But as the enjoyment is raised from the first two states to the highest plane, it loses in genuineness and intensity, for the application of the intellect means control, and curbing of feeling.

If we ask who enjoys music more, the man who listens to a symphony or the man who listens to trivial music, the answer is that he enjoys music most who listens to music best fitted to his personality—the word personality, taken in the widest possible sense, the sum total of his physical, mental, and social qualities, and it does not make any difference whether this best-fitted music is a Brahms symphony, a trivial ragtime tune, or a sentimental ditty.

Taste and enjoyment are relative, personal, individual. *Chaqu'un a son temperament,* and the recipe for the greatest enjoyment of music is to live, to work, to suffer, and to enjoy—for a rich, full life is the best resonance board for music.

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VICTOR TALKING MACHINE RECORDS FOR MAY

WHEN one pays out money for an article he naturally wishes to get full value in return, and if, as the days go by, he finds the value remaining in the article he is sure to be satisfied with the purchase. This is the experience of the person who buys a Victrola. It is just as good to him after two years as on the day it reached his house, in fact it is often better, for he has had opportunity, during this period, to become familiar with many compositions which would otherwise remain as sealed books to him.

The musician can get more out of a Victrola than the layman for he has his experience to guide him in choosing a library of records. Singers especially, will find unusual value in a collection of records which place before them the interpretation of master songs and great arias by famous artists. In point of fact a good Talking Machine and well-chosen records will admirably supplement a course of lessons in song interpretation.

The new issues for May are attractive by reason of the artists as well as the records. Two favorites on the list for the present month are Emmy Destinn and Lucrezia Bori. We call the attention of our readers to the following records which we note on the list for May:

Enrico Caruso, tenor: *Don Juan's Serenade, by* Tchaïkovsky, a fine bravura song, in French.

Johanna Gadski, soprano, and **Otto Goritz**, baritone: *Papagena, Papageno,* duet from Mozart's opera *Magic Flute;* a charming and joyous number.

Lucrezia Bori, soprano: *Farewell to the bright visions* (Addio del passata) from Verdi's *Traviata. Ye birds without numbers* (Che volo d'angelli) from *Pagliacci,* by Leoncavallo. Two popular arias, exquisitely sung.

Emmy Destinn, soprano: *Knowest thou the land?* (Kennst du das Land?), from Thomas' opera *Mignon;* and *Some day he'll come* (Un bel di vedremo) from *Madama Butterfly,* by Puccini. Two splendid records.

Clarence Whitehill, baritone: *It is enough,* the fine aria from Mendelssohn's *Elijah.* A fine oratorio number.

Frances Alda, soprano: *A perfect day,* by Victor Herbert, from his latest lyric opera *Madeleine.*

Julia Culp, mezzo-soprano: *Silent night! Holy night!* (Stille Nacht, heilige Nacht!) sung in German. A favorite German Christmas song.

Alma Gluck, soprano; *Sylvelin,* by Sinding, and *Little grey home in the west,* by Löhr, with 'cello obbligato, the latter a very popular song of the better class.

Fritz Kreisler, violinist: *Largo,* by Handel. One of the masterpieces of classic melody.

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BOOK NOTES

Elementary Theory of Music. A reference book for children. By M. R. and M. B. Black. Chas. W. Homeyer & Co., Boston. Price, 50 cents.

To make the book a thoroughly practical one the authors have adopted the catechetical form, thus making it suitable for class work with children. The essential facts in theory of music are clearly explained. The final chapter consists of short sketches of the great composers which will make the young pupils familiar with these masters and arouse interest in their works.

Catalogue of Opera Librettos Printed Before 1800. Prepared by O. G. Sonneck. Vol. I, Title Catalogue. Vol. II, Author list, Composer list, and Aria index. Government Printing Office, Washington, D. C. Price, $2.00 for the two volumes.

Here is most valuable material for the student of opera, and a revelation as to the treasures in the music section of the Library of Congress. Mr. Sonneck has prefaced the catalogue with an informing and admirable discussion of the opera libretto. The titles of the various librettos are usually followed by historical and other notes in regard to the work. The Aria index in Vol. II should prove very valuable to the student who desires to place it in the work to which it belongs.

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NEW MUSIC BOOKS

The Baby Boy's Book. By Louisa H. Scudder. With illustrations. Published by Louisa Scudder, Windsor, Vt. Price, $1.00, net.

A collection of eight little songs for children, with delightful texts and charming music. The illustrations are reproductions of photographs showing characteristic pictures of child life. A very desirable little book for the young folks.

The Bells. By Clarence Lucas. Boosey & Co. Price, 25 cents.

A setting of Edgar Allan Poe's celebrated poem, in madrigal form, for five-part chorus, S. A. T. Bar. B. A choral work of some length. As to its musical value, it is sufficient to say that it is to be used by the famous Mendelssohn Choir, of Toronto, A. S. Vogt, conductor. It is full of striking effects in accordance with the spirit of the text.

Easy Tunes for Two. By Susan Schmitt. No. 56. Boston Music Company Edition. Price, 60 cents, net.

Little tunes in five note progressions so arranged that the beginning pupil may play either *Primo* or *Secondo* part. A number of the pieces have descriptive verses.

TOUCH PLAYING

BY WILLIAM H. DECK

At present, in every progressive school of typewriting in the world, students are taught some system of "touch typewriting," and this system has shown itself far more advantageous and efficient than the sight method. In my piano instruction I use a system of "touch playing," and have been very successful in making its ideals visualize into realities.

In my opinion a good sight reader must not only know the names of the notes, but he must know where to play them on the instrument. In addition to this, his mind must operate with almost lightning speed from the time his eyes fall upon the note until the sound comes from the instrument. This is an accomplishment toward which every student strives. The finished sight reader, if such there be, can play from memory just as well in the dark as he can in daylight. Why? Because he has mastered, probably unconsciously the art of playing by touch and by relative position.

The first step in my instruction along these lines is to teach the pupil to play by touch. Similar to the system of touch typewriting, the hands are placed on certain keys of the piano and from those keys the player reaches to the desired key without moving his hands appreciably. If his hands move from the first position, he can regain it by quickly feeling, so to speak, for the three black keys or the two black keys, whichever are nearest to the note which he wants, and from their position deduce the necessary distance to the key which he wants to sound.

The second step is that of the teaching of playing by relative position. By relative position, I mean the distance of one note or series of notes in form of a chord as related to the following note or chord. This is acquired only by practice in any case, but I believe that by exercises specially designed for the purpose, the pupil can become more proficient in less time than by the regular routine study. I shall outline my method of instructing by touch and by relative position:

Having learned the names of the notes as they appear on the printed page, the pupil sits at the piano naturally, with his arms at right angles to his body. I hold a piece of music over his hands to prevent him from seeing them. Then I direct him to strike C above the staff, giving him such suggestions as he needs. The conversation sometimes includes the following:

"You do not know the place on the piano? Strike the key over which your first finger is now hovering. It is G? Then what is the next key?" and so on. Sometimes he loses his position at the piano. Then I suggest as follows: "You want to play D on the fourth line of the treble staff? Can you find C below the staff? Good! Now can you find F above that C? Now the next three black keys are what? F♯, G♯, and A♯. Then what are the next black keys? C♯ and D♯." If he is quick to discern, he will strike D before you have a chance to ask him a second question.

By this method, my pupils are taught never to look at the keyboard and consequently never lose their place, thereby permitting them to play evenly and without jerking or hesitating. They are taught to play just so slowly that they have time to read the next note in its regular time relation to the one preceding it. I have often walked along the street and heard pupils practising, the sound reminding me of the strenuous energy which a freight engine exerts in pulling a heavy load up a steep grade. If they start in a tempo which they cannot keep up without hesitating, then I compel them to start again at a little slower rate, and so on until they can play the study without hesitation. The speed mania has permeated everything, and this is the only effectual way of curbing it in piano playing.

The art of playing by "relative position" is something which, as I said before, is accomplished by incessant practice; it is also something which every player must learn. There are different methods of learning it, however. I believe that the majority of players learn it by no special means other than by natural consequences of rigid practice. I have, however, used a set of studies which I devised for the purpose of developing that fifth sense of the correlation of one chord or note to another chord or note next to it. These exercises of which I speak are patterned after the modern waltz style. With constant practice, the pupil will be enabled to play such music without hesitation and with that confidence which renders sight reading so delightful. He has learned to know without stopping to think that C in the bass is just so far from B above the bass staff and has learned to measure the distance instantly.

There is one more suggestion which I use in the instruction of piano pupils and it seems to have proven very potent in the accomplishment of sight reading accuracy. For instance, the pupil has played the chord C-F-A-C, counting upward from the third space, treble cleff; and the next chord following is D-G-B-D, counting up from the first space below the staff. He does not know this chord. I suggest to him that it is just so far away from the preceding chord. He measures the distance by guess, so to speak, and at the same time finds out the name of the top note of the chord; in nine cases out of ten, he strikes the chord correctly.

I have found in my experience that by the above method of relative position, a pupil can play chords or octaves correctly and evenly although he may not instantly know the names of the notes which go to make up the chord.

Sight is the first sense brought into play in sight reading. The eye falls upon the note, and if the mind is not ready to name the note the eye then measures the distance of this note from the preceding while the mind is searching for the name of the note. The two procedures are generally finished simultaneously and the chord is played. These operations are done slowly at first, but finally they are done unconsciously by the mind through the medium of the sight.

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AMERICAN PIONEERS IN METHODS FOR TEACHING MUSIC TO CHILDREN

The Musician has received a very interesting letter from Mrs. Katharine Burrowes in regard to the publication of an article in *The Delineator*, in which the author credits Mlle. Chassavant, a music teacher of Geneva, Switzerland, with being the originator of special methods of teaching music to children, such as have been extensively introduced in the United States by Mrs. Burrowes, Mrs. Fletcher Copp, Mrs. Dunning, and others.

It seems to us that this assertion is entirely too sweeping and tending to discredit the splendid work which has been done by the teachers mentioned, whose devices are by no means new, as Mrs. Burrowes' material is covered by patents going back as far as 1895, and to the knowledge of the writer, Mrs. Copp has been working in this field an equal period.

We make this statement, believing that a protest is due the pioneer work carried on by earnest, enthusiastic women teachers all over the country. We want our readers to give credit to Americans for their work and not be ready to attribute the origin of pedagogic progress to Europe.

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READING AT SIGHT

At a meeting of the Music Teachers' Association in London, Dr. J. Warriner referred to an advertisement which offered to teach one how to read at sight in five minutes. For twenty-five cents he received a small book which, reduced to a few paragraphs, told him that only four things are necessary:

1. Learn to read the notes.
2. Learn to keep correct time
3. Use the correct fingers.
4. Play with correct expression.

One can imagine the sardonic smile of the person who prepared the above and sold it for twenty-five cents.

Dr. Warriner followed the relating of the above incident with an address on the subject of reading at sight. We quote a few paragraphs:

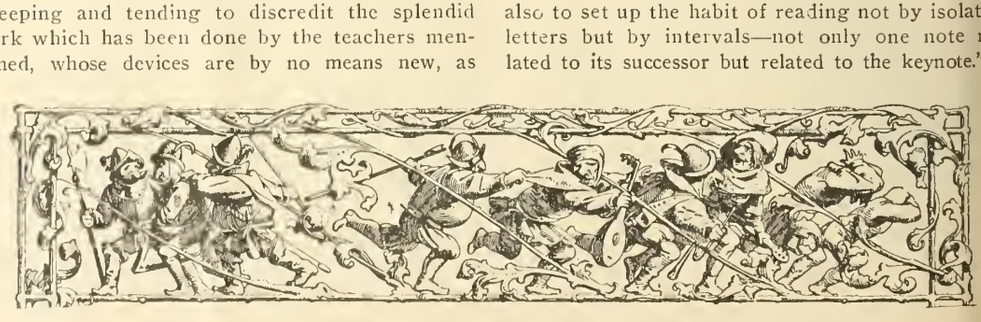
"The old cathedral organists constantly played from figured basses. Now accompaniments are written out in full for everybody. The study of sight-reading, figured basses, etc., forms habits of thought, the value of which cannot be overestimated.

"Upon the cultivation of the sense of locality depends much of one's success. The pianist is well known who in see-saw fashion looks at the keyboard and then at the music. Those who are allowed to use their eyes for the purpose of location are certain to be nervous, halting, stammering executants and slow readers.

"The best way to cultivate sight-reading is by melodious duets—things which bring out various points of study on the keyboard. Some people make a mistake by putting all this work in key C. Again, it is a mistake to use both hands together. The players might employ both similar and contrary motion in the duets, the connection with the key-tone being specially borne in mind in all cases.

"Persons who have considerable technical power are not always good sight-readers, and people who are good readers are not always good executants. The aim should be to bring intellectual work up to the same level as the technical. All the time the student must be determined not to use the eye to find the right note.

"Another important factor is reading from the lowest part upwards, not from the highest part downwards. A number of pupils play fairly correctly with the right hand and indifferently with the left; they read downwards; they build their house from the top. In reading music one has also to set up the habit of reading not by isolated letters but by intervals—not only one note related to its successor but related to the keynote."



THE TRIALS OF MUSICIANS IN MEDIEVAL TIMES. FROM AN OLD TITLE PAGE

SUMMER MUSIC STUDY

BY CLARENCE G. HAMILTON

II

A SYMPOSIUM

THE watchword of modern times is efficiency. A professional or business man, in order to succeed, must do more than plod along a given routine; he must at the same time increase his grasp upon his subject, and fit himself for more signal achievements.

Just along this line the music teacher is given a golden opportunity in the summer months, which are free for self-improvement. During the busy winter season, when the unending details of lessons, recitals and concerts fill every crack of the time, the outlook for individual work is limited. So the teacher retires from the contest in June dilapidated mentally, and thinking of vacation time as one of rest.

But let him not be misled by the attractive word *rest*. After pouring out ideas for nine consecutive months, his mind will not be renewed by lying in a comatose condition for a dozen weeks. Rather does it need the refreshment of a new set of ideas, material and inspiration for new demands.

Towards this end the first step should be the formulation of definite plans. Many a summer has gone for naught because one simply resolves to "do a lot of work," but does not determine just what that work is to be. Then the weeks slip glibly by, and autumn finds the good intentions at the zero mark of accomplishment.

Perhaps your pocketbook has become full enough to justify a trip abroad. Make a list of what this trip is to mean in added musical equipment. You are to study four weeks with Herr Schlamer, the distinguished virtuoso; you are to visit places of musical interest among the Rhine towns and attend the festival at Bayreuth.

Or, not having the funds for Europe, you resolve to study by yourself. Do not, in this case, take up your abode in a miscellaneous summer community, with its unprofitable distractions; but rather stay comfortably at home, or repair to a quiet summer cottage or camp, where a piano and music room are available. Plan a course of musical reading — history, biography, esthetics — embracing a given number of pages each day, which are to be perused not superficially, but with the aid of a notebook in which valuable ideas when found are recorded. Define your practice in time, amount and character; let there be technical work, memorizing, and much sight-reading of possible teaching material.

There is a third opportunity for study offered by the various music schools and communities devoted to summer work. Some of these are connected with colleges, while others are a development of the summer resort. Certainly, their establishment is a laudable attempt to meet a real need of the professional and amateur musician alike, and to furnish an opportunity for the pursuit of music under the most favorable conditions.

Let us consider some of these conditions in the ideal summer school. This will be picturesque in location, and high enough in elevation for the breezes to temper the heat and to drive away the obnoxious mosquito. Simple but comfortable quarters and nutritious food will be provided, so that physical as well as esthetic needs will be satisfied. Again, there must be instructors who have won a name not simply as performers, but also as thoughtful and inspiring guides, and who possess an enthusiasm that will fire the students and create a spirit of sympathy and comradeship.

Finally, there will be the element of play, intermingled with the hours of study—the free outdoor life, the summer sports, such as bathing, boating or mountain-climbing, the community gatherings for song, story or other entertainment, the long rambles in forest or on shore, the general good cheer and the common search for beauty amid beautiful surroundings. Such a school should be successful in creating something of that musical atmosphere which American students often seek in foreign lands.

With all these possibilities abounding, there need be no excuse for a wasted summer. Under the best of circumstances, summer study involves some outlay of money; but this outlay is capital invested in a stock of ideas which are sure to gain compound interest at a high rate, interest, too, which no bank failure or decline in securities can depreciate.

To keep alive as teachers, we must have our eyes open to new and up-to-date methods, to theories and facts in our own and closely allied subjects, and to events and personages identified with musical progress; so let us devote our summer to vitalizing our attitude towards music, to winning a perspective which will show the true relationship between what has happened and will happen in the music art. As a result, we shall attain, with the advent of another September, a consciousness of added efficiency that will make its presence felt in the minds and the work of our students.

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THE VALUE OF SUMMER MUSIC STUDY

BY JOHN J. HATTSTAEDT

IN the language of President Wilson "the utility of the summer session is no longer debatable." "But," some one will say, "what is the use of spending time and money for summer study when you have slaved all through the season and when you are physically and mentally exhausted?" To this I will answer that the average teacher need not fear any ill results. To him a well-conducted summer session is a pleasurable recreation. He is in need of a tonic which he will receive by interchange of opinion, by a change of surroundings, by rubbing elbows with new people, all interested in the same object.

A four or six weeks' session is not supposed to effect radical changes in a pianist's or singer's method or to furnish him with a new prepared repertory. What he needs is to have his own work undergo a critical analysis, to hear new compositions and to receive suggestions for his own improvement. By attending the normal classes he will be enabled to gather much new material for use in his own teaching, he will hear new viewpoints on many vital questions, he will broaden in musical knowledge and will begin his next season's work with renewed vigor and confidence.

Aside from everything stated above, let us not forget the new associations made among musical people hailing from different parts of the country; associations which frequently prove to be lasting ones.

The writer recalls with much pleasure his first attendance at a summer normal session, held at the quaint old town of East Greenwich, R. I., in 1874, under the direction of Eben Tourjée. Aside from the artistic benefits derived through instruction, the daily social intercourse with such men as Dr. Tourjée, the genial, lovable Carl Zerrahn and others, remains unforgettable. Of no minor interest and enjoyment were the associations with many of the student members of the session, many of whom are today prominently identified with the musical development of this country. Of these I now recall such names as Theodore Presser, Jules Jordan, Arthur Weld, and Henry B. Roney.

THE VALUE OF THE SUMMER SCHOOL

BY FANNIE E. HUGHEY

FOR the busy, progressive teacher the days are not long enough to do the daily work and at the same time keep up with the flood of new ideas, new methods, new books and materials constantly offered for the inspiration and help of educators.

When summer provides a respite in the way of a vacation, the opportunity to "catch up" is presented.

Several ways to do this are offered. Some teachers choose to visit state conventions and, through lectures, concerts, round tables, and association with other teachers, "freshen up" for the coming year. Others gain needed refreshment by travel, others still by "taking to the woods" for a restful vacation with nature's soothing voices and inspirational messages.

There is no place, however, quite so sure to give definite value received for time and money expended, as an up-to-date, good summer school. Here one meets the most *"alive"* teachers; and instead of a conglomeration of ideas, secures real working material for his class the following year.

Many teachers, who are obliged to teach early in life, so arrange the summer terms of study that each year adds a half year's work in one or more subjects, which help to round out in time a full educational course.

Not only does the summer school make the efficient teacher more efficient, but the fact that a teacher thus spends his time is about the best advertisement he can have. I once inquired of a mother why she selected the teacher she did for her little girl. She promptly told me it was because the teacher was always advancing her own education in every way possible.

One teacher told me, where I held a summer class on the Pacific Coast, that she gained enough in four weeks to enable her to obtain results the following year which were finer than anything she had ever seen accomplished with the same grade of children. This success made her *more valuable* to her own school, because her increased value was easily recognized by others needing a good teacher.

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SUMMER MUSIC STUDY

BY MARY WOOD CHASE

IN regard to your inquiry as to the value of summer study permit me to say it is indispensable for teachers who are unable to continue their study and practice during their teaching season.

Teachers who are far removed from musical centers can hear little or nothing of good music aside from what they or their pupils can make. Such teachers need mental and musical stimulus. They need to get in touch with teachers who are progressive and who are offering the best of modern thought to their pupils. They need inspiration and recreation combined. They must keep out of a rut if they would retain their enthusiasm. They must have enthusiasm to succeed. Success increases reputation and success brings better opportunities with increased income or salaries. This is recognized by large numbers of teachers who devote summer after summer to increasing their knowledge of the art under the direction of some famous teacher.

Our personal observation teaches us that many of our summer students have had promises of substantial increase in salaries conditional upon their completing certain courses offered by us during the summer sessions. They risk nothing but have everything to gain. Others who prefer to teach privately write that the enthusiasm of their patrons is greatly increased through this new field of acquired knowledge and inspiration.

In every case we have found that the enlarged financial returns fully justified the expense. Renewed inspiration and enthusiasm form no small part of the enduring benefits.

THE EAR IN PIANO PLAYING

BY CONSTANTIN VON STERNBERG

THE great pianists traveling over the world, creating enthusiasm and giving enjoyment everywhere, play many pieces which belong to the repertory of the advanced pupils of every teacher. This is the case not only with classical works in general, but also with a host of modern pieces. Assuming, now, that these pupils play these pieces correctly (I use this word advisedly), free from false notes, with a good touch and tone, observing the dynamic annotations and all that—they would perhaps not be unwilling to admit that, despite all their correctness, there was still a world of difference between their rendition of the piece and that of the concertist. And when asked to explain this difference in detail they would seek shelter behind some commonplace such as: He played it faster than I can (which is very seldom true); he has more strength than I have (which has seldom anything to do with the question) and, when all else fails, he has more "talent"!

Far be it from me to deny that the qualities constituting the difference of which I just spoke are due to certain *functions* of the concertist's talent, but talent is a mystery which needs no explanation for the present discussion. Musical talent is given to all of us, to all normal humans as well as—in a certain degree—to animals. It is the *exercise* of our talent that makes the difference.

To illustrate: Any boy or any girl who can keep step with the music in a march shows rhythmic sense; but when they play the piano they let their left hands strike the keys before their right hands; not to speak of numerous other rhythmical sins. Any boy or any girl who can distinguish one tone from another has a musical ear—how many of them ever listen to their own playing? I could go on in this way through all the phases of musical talent and show that the defects in the playing of most amateurs and students are no more due to a lack of talent than to an insufficient number of fingers, but only and solely to a want of attention in the use of the various organs employed in piano playing, such as the eyes, the fingers, and, especially, the *ear*.

When I speak of an attentive ear I do not refer to such "stunts" as *absolute pitch* or the ability to name a tone the instant it is heard. These things, coming natural to some persons, have very little—if anything—to do with music-making. A single tone is not music any more than a single brick or a stone is architecture. Music arises from the relations between and combinations of tones. Besides, absolute pitch and quickness in naming tones are easily acquired by anyone who is willing to spend his time for this sort of sport. All these and kindred things are not referred to by my speaking of "an attentive ear"; it is the much simpler, natural faculty of

LISTENING

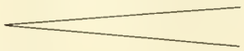
If we express in figures the vital force employed in piano playing, say, as thirty pounds per second, we can understand well enough that a child gives fifteen to the eye in reading the notes and fifteen to the fingers. I say we can understand it, because we can understand almost any wrong; but it remains a wrong, a great wrong, a fundamental wrong just the same! And it is here where I find a saddeningly large number of teachers to be culpably negligent, if I judge them by the many pupils coming to my school after previous tuition elsewhere.

No beginner should be allowed to look at his fingers after they have struck the first key; right or wrong—either in reading the notes or in striking the key—*should be determined by the ear and only by the ear.* The teacher should have something (a piece of paper perhaps) handy to cover the child's hands instantly whenever a wrong tone is played, in order to compel the child to listen to the tone and by the ear find out whether the note was wrongly read or interpreted upon a wrong key. It is at the very beginning that the habit of listening should be formed, for only then it will (and very soon) lead to "fore-hearing" the tones which the notes represent; unless this basis is firmly established we cannot hope that the example set by the great pianists may be of any benefit to the pupils. We must understand that many of the things which distinguish an artist's playing are the result of self-criticism which is primarily exercised by the ear. However much intellectual work their playing may reflect, it could not have been done except on the basis of hearing, that is, acute *listening*.

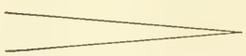
There are several tonal particulars which amateurs and pupils as a rule treat with outrageous negligence. One of these has to do with the very nature of piano tone and its adaptation to melody. As a generalization with regard to melody is impossible, I shall resort to illustration in explaining my points, but let us understand first that musical tone has only three dimensions, namely:

The steady tone

The swelling tone

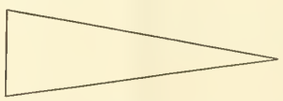


The diminishing tone

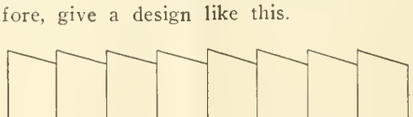


Of these three dimensions the piano commands, strictly speaking, only the third, the diminishing tone. While it can artificially produce an imitation of the other two kinds the result comes under the head of artistic illusionizing, for it is not inherent to the piano and can, even by the greatest artists, not be produced upon a single tone.

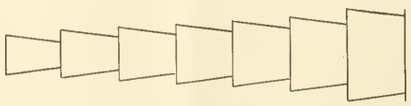
If we thus recognize and acknowledge that a long tone on the piano has this shape



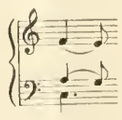
and that a chain of equally strong notes would, therefore, give a design like this.

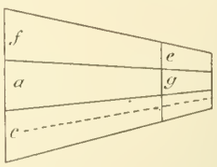


while a crescendo would look like this,

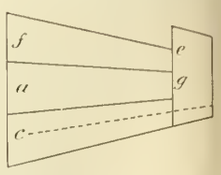


we can only wonder at the lack of care bestowed upon that quality tone which is the only natural one inherent to the piano.

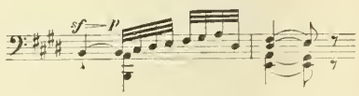
Let us take the second measure of the *Andante* in Beethoven's sonata, Op. 2, No. 1. Aside from

the fact that the first note bears the primary accent, while the second note is, therefore, a weaker or softer one, the decline of force between the two notes depends upon the tempo which determines the length of the first note. The second note should, therefore, be nicely adjusted to that degree of softness to which the first has sunk by dint of its duration. The three notes simultaneously engaged here should, in their progression, represent this picture:

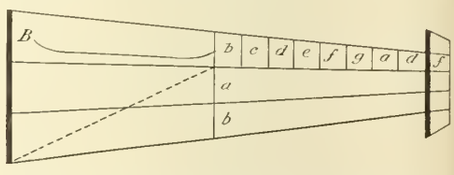


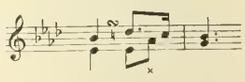
and not this



as it often—I regret to say usually—does.

The same design applies to any anti-climatic tone, such as, for instance, at the end of the *Adagio* of Beethoven's sonata Op. 2, No. 3

where the little run in thirty-second notes should set in at the precise degree of force to which the preceding B has in the course of its duration, fallen off. That Beethoven had a keen appreciation of tone values can be plainly seen in the annotations he made there. It is not enough, however, to strike the first B loud and to play the run and bass note softer; the student should learn to feel that the thirty-second notes are but the outcome of the preceding B, the dynamic sequel of it, and that their tone value or force must stand in a definite relation of proportion to it, like this:



Still worse is the effect of tone negligence in cases where the melody lingers upon a prolonged tone while underneath it a motion of some sort takes place in an accompanying part, as in the *Adagio molto* of the Sonata, Op. 10, No. 1, third measure.

The innocent Ab (marked X) is, with very rare exceptions, played by students with a force as if it were of the most serious import and as if they thought, "The melody? Why, it can go hang!" And yet that little note is nothing but a rhythmic by-play completing the harmony; it should be as soft as, or even a trifle softer than, the upper Db has become by the time the Ab is due.

Not to dwell too exclusively upon Beethoven, we might take the work of any other master and find that to all of them is to be applied what I suggested in regard to dynamic relations based upon the nature of piano tone. In the well-known *Nocturne*, Op. 9, No. 2, by Chopin, the second note in the first measure is usually played without the slightest regard to the first, the prolonged G. If we imagine the melody sung to a text such as "the darkness is falling," the usual rendition would make it like "the dark-*ness* is falling." Absurd, isn't it? Still, it is very seldom that it is not thus played. To avoid such an absurd rendition, it is not sufficient to follow an intellectual precept in playing the F merely softer than the G. The tone value must be *proportioned* and this proportioning cannot be measured except by the sense of hearing, by the closest possible attention of the *ear*.

An artistic pianist will probably smile at my dwelling so lengthily upon a matter which appears to him self-evident, but I am not addressing him.

I speak to students. I know that many of them feel the tonal defects in their playing and are only too willing to correct them, but cannot do so because they are unacquainted with the underlying physical law based upon the nature of the piano tone. The foregoing explanation may help them to render their melodies more songlike, to humanize them.

Dynamic relations bear, however, not exclusively upon tone values; they also have a bearing upon time keeping and its deviations, upon matters of harmony and phraseology. Of these I shall speak some other time. For the present I wish to show that so seemingly simple a matter as the playing of a melody cannot be done intelligibly without the most active participation of the ear.

SLEWED MUSIC

BY LEO RICH LEWIS

Reprinted by permission from Harper's Weekly, Feb. 7, 1914

It has somewhere been said that an element in the enjoyment of smoking is in the sense of continuous triumph over slight nausea. Whether the statement be true or false, it may, by suggestion, serve as an informal and speedy introduction to some comments on the product of up-to-the-minute composers like Debussy and Schönberg.

There is no doubt that the music of these men is, esthetically speaking, nauseating to the average cultivated listener. There is good reason to believe that it is intensely enjoyable to a discriminating—or undiscriminating—few. Let us metaphorically classify the auditors as non-smokers and smokers, and hasten to get nearer our subject.

Music did not begin to be a language until it began to blend dissonating voices. We have had, up to 1900, six centuries of music connected more or less with words, followed by three centuries of music disconnected more or less from words. Such is one kind of a summary of the development of *our* music. But throughout both periods dissonance has been a feature of prime artistic importance. Of course, then, the "average cultivated listener's" nausea is not caused by dissonance. He is quite used to that.

During the three-century period Bach and his contemporaries made harmony organic. That is, they recognized certain associations of chords and keys as desirable, and fixed in practice the principles of such associations. But Richard Wagner revised the world's notions on that subject. What might be called the systematic expectancy of the classic period was wholly annulled. Our listener, then, does not object to music because it is harmonically inorganic. He is quite used to framelessness.

Bach and Company also fixed the scales and modes as we know them, major and minor. Tonality (the quality of being in a key) became cogently and definitely a principle of music. Indeed scales became fewer, and keys more individual. And when, about 1890, composers showed unmistakable tendencies to blur scales and keys, serious trouble began for the average cultivated listener. Neither he nor any of his ancestors had ever felt the pangs of chronic musical astigmatism.

It would be possible, in perhaps two hundred pages of text and musical examples, to show that Bach himself suggested "impressionistic" effects, and that all the great composers (including, by the way, Mozart, and perhaps excepting Schubert) occasionally "reached for" them. But we must, as we are dealing in lines and not in pages, waive everything except reference to the fact. Yet we must not fail to observe that a liberal percentage of blur—or shall we call it torsional strain?—of scales and keys is found in Franck, d'Indy, and Richard Strauss, not to mention Wagner. In Debussy and Schönberg, however, we discover a new feature, the slew. Debussy has slewed Melody and Schönberg has slewed Harmony. As Rhythm was already infinitely slewed, there was nothing left to be done in that domain.

CARICATURES OF FAMOUS MUSICIANS

Debussy's cult-fosterers talk of the "whole-tone scale" which he uses. They seem to be in error. At any rate, the nauseating stylistic feature of Debussy's music is quite simple: he persistently slews his melody by the employment of perhaps twenty-five per cent of the next tones, above or below the expected tone. That is, about a quarter of the time, when one might reasonably expect the tone G, one hears G♯ or G♭. By unslewing his melodies we get rather agreeable and sometimes even significant music, as might be expected from one who has good things to his credit in "regular" style.

Schönberg's slew is embodied in the harmony but it is also on the next-tone principle, and the percentage of presence approaches 100. If the upper register is in the key of G, the lower will be in the key of G♯ or G♭. Just to clinch the slew, as it were, a few miscellaneous tones appear which "kill" both the keys which are struggling to prevail. Apply the unslewing process to Schönberg, and the resultant is comparatively less interesting than Debussy's.

Now, bi-tonality or multi-tonality may be destined to enter into the music of the future; but one may safely opine that these things must await cleverer—and, especially, more versatile—exponents than Debussy and Schönberg.

The *raison d'être* of the procedure of these composers is easily defined: like their predecessors, little and big, they are striving to produce something novel; a praiseworthy and probably spontaneous effort. We cannot at once know whether these innovations will be durable—or endurable. One may almost take for granted that congenitally distorted creations will be welcomed only in side-shows, where freak meets freak. Of course, in all the arts, the side-show has occasionally put the regular show out of business. But, in facing the future of music, we are still comforted by the occasional appearance of a fresh work which, by its thoroughgoing modernity, its technical mastery, its rich manifestations of melodic and harmonic inventiveness, increases our confidence that the evolution of music is still independent of hectic and inept experimentation.

And, by the way, a really valuable innovation always contains germs of development and elaboration. Shall we dare to attribute exceptional sagacity to the commentator who remarked: "Ah, yes! *Pelléas et Mélisande*. Really, I am immensely interested in—M. Debussy's *next* opera!"

USEFUL VS. USELESS TEACHING

In his latest work, *Musical Interpretation*, Mr. Tobias Matthay presents the following suggestive ideas on the right and wrong kind of teaching:

The *wrong* attitude is to try to make the pupil directly imitate the musical effects, the "points," etc., which your musical sense tells you are required, but without the *why* and *wherefore*. Thus you turn your pupil into a mere responsive automaton, a Trilby to your Svengalism. This is sheer "cramming," and can have no abiding influence educationally.

The *right* attitude is to insist on your pupil trying to see for himself all the time, to the best of his capacity, musically and technically. You must *force* him to use his own judgment and imagination, so that that may prompt him all the time; and you must guide that judgment and imagination all the time, so that right seeing and thinking is learned.

In the first case you teach your pupil to play without thinking, whereas in the second case you teach him to play *because* he is thinking, and is thinking rightly.

BACH AS A TEACHER

BY ORLANDO A. MANSFIELD

WHILE unquestioningly assigning to Johann Sebastian Bach a prominent position—perhaps the most prominent position—amongst composers and executants of premier rank, how very few musicians ever pause to think of Bach as the greatest musical educator of his time, and one of the greatest musical educational forces of subsequent ages. Yet such he undoubtedly was and is; the first proof of this statement being found in the variety and extent of his educational activities, which included,—in addition to organ and harpsichord playing, harmony, counterpoint, and general composition,—violin playing and singing. Bach was also a most successful choir trainer, and at one time he actually taught Latin to the lower forms in the Thomasschule, at Leipzig, he being, according to Spitta, "a sound Latin scholar from his school days." In the general education of his family Bach took an active part, while "the musical education of his sons," says Herr Maczewski, "he made his special and peculiar care."

That Bach was actively engaged in imparting to certain students some portion of his "enormous knowledge" of stringed instruments, and of that executive ability on the violin which gained for him his first appointment as violinist in the court band at Weimar, is proved by the testimonials he gave to his pupils, J. L. Krebs and Altnikol. Of the former he said, "I have brought him to be a musician skilled on the clavier, violin, and lute, and not less in composition." To Altnikol, who afterwards married his daughter, Bach referred as one "exceptionally skilled in composition, in singing, and on the violin." There is, however, no direct proof that Bach ever taught the lute; but his practical acquaintance with that instrument is proved by the fact that about 1740 he invented a "Lauten-clavicymbel," a kind of harpsichord which "sounded like a real lute" without "the gloomy character of the theorbo."

At the Thomasschule Bach taught singing to the four upper classes of boys. He had also the direction of the choirs of the Leipzig churches of St. Thomas and St. Nicholas, in addition to supplying voices for two other choirs in the same city. This sometimes necessitated his acting in the capacity of an examiner. Here are some samples of his thoroughness in this direction, as proved by the reports he drew up of the capabilities of applicants for vacant choristerships: "Johann Christian Schmied has a fine tenor voice and reads well at sight"; "Herr Magister Irmler has a fine method of singing, but he is somewhat wanting in accuracy of ear." This style of examination would probably be a little too thorough for some modern choristers. Its plain speaking might also be abused by some modern adjudicators we could mention.

A THOROUGH TECHNICIAN

That Bach's method of imparting technic was as thorough as his technic itself may be inferred from Spitta's description of the former. "In the first instance," says the great biographer, "he only gave exercises in touch, in fingering, and in the equal and independent action of every finger of both hands. To this he kept the pupil for at least a month, but would sweeten the bitter dose by giving him graceful little pieces, in each of which some special technical difficulty was dealt with . . . Embellishments had to be practised persistently in both hands from the very first."

In the days of Bach textbooks were practically non-existent; and in setting himself to remedy this deficiency, by writing his own educational treatises, Bach has only provided us with another proof of the thoroughness and originality of his educational methods. For his eldest son, Wilhelm Friedemann, he wrote, in 1720, when the child was only ten years of age, a *Little Clavier Book,* containing scales, ornaments, lessons, preludes, chorals, dances, inventions, fugues, etc., all arranged in progressive order; while for the same fortunate youth he wrote at a later period, a *Little Organ Book,* containing 45 choral arrangements, "planned for beginners in organ playing." For the completion of the organ studies of the same son Bach afterwards wrote his six organ sonatas. Further educational works were the two clavier books he wrote for the instruction of his second wife, Anna Magdalena. These contain not only preludes, suite movements, and chorals, but, in the second book, "a few true arias written for Anna Magdalena's voice," also rules for figured bass playing, and explanatory remarks concerning scales, triads, etc.,

Bach's *Inventions,* when finally revised, and published in one volume in 1723, were entitled "An honest guide by which the lovers of the clavier, but particularly those who desire to learn, are shewn in a plain way, not only to learn to play neatly in two parts, but also, in further progress, to play correctly and well in three obbligato parts." "Here," says Spitta, "we have the whole confession of faith of the musical instructor." Further, the celebrated *Wohltemperirte Clavier* was intended "for the use and practice of young musicians who desire to learn, as well as for those who are already skilled in this study." Concerning this, Spitta remarks, "the instructional aim stands first in all its simplicity." —a statement confirmed by the fact that several of the preludes of the first book were contained in W. F. Bach's *Little Clavier Book* which was begun in 1720, two years before the publication of the first part of the immortal "48."

Indeed, Bach never wrote a clavier piece which did not serve as a healthy gymnastic for the fingers. The advancement and culture (of student musicians) in the comprehension of art were to him objects of the warmest interest and inspired him to creative effort. Heinrich Nikolaus Gerber relates that, at the first lesson, Bach set before him his *Inventions,* after these a series of *Suites,* and then the *Wohltemperirte Clavier.* With this agrees the testimony of Phillip Emanuel Bach, who says, "My late father had a happy way of putting his pupils to the proof. With him his scholars had to go at once to his by no means easy pieces."

AS A TEACHER OF THEORY

As a teacher of harmony, counterpoint, and composition generally, Bach was as conscientious and as original as on the more technical side. In addition to the brief notes on thorough bass in his wife's *Clavier Book,* Bach has left us a treatise on this subject, dated 1738, preserved in Kellner's collection, and entitled, "Principles of thorough-bass and directions for performing it in four parts in accompanying for his scholars in music." In the course of the book Bach says "The ultimate end and aim of thorough bass should only be the glory of God and the recreation of the mind. When these are not kept in view there can be no real music, only an infernal jingling and bellowing."

To the practice of figured bass Bach attached much importance, considering that anyone who had mastered it had "already grasped a great part of the whole art." From Kirnberger we learn that Bach regarded consecutive fifth and octaves as "the greatest errors in composition," unless occurring between passing notes or in ornaments; that he was extremely particular as to hidden fifths and octaves between the inner parts; and that in the matter of the doubling of discords, the leading note, and the major third his views were in substantial agreement with those laid down in most modern textbooks. His system of teaching counterpoint seems to have been to commence in four parts, discarding the old *Canto Fermo* in favor of a choral melody. To what he intended his system to lead may be gathered from a study of his *Art of Fugue,* his last complete work, consisting of "fifteen fugues and four canons on one and the same theme." "Here," says Spitta, "the practical and educational purpose and the free artistic ideal are inseparable The mere idea of imparting instruction awoke Bach's artistic inspiration. Never had he done more excellent work than when he undertook to aid, by his example, in the advancement of the disciples of art."

HIS ADAPTABILITY

Passing from the method to the manner of Bach's teaching, we have abundant evidence of its extreme adaptability,—the hall-mark of skilful education. Says Marpurg, "I believe that this great man (Bach) had more than one method of instruction, and that he always adapted his style to the capacity of each pupil, according as he was more or less gifted by nature, or as he turned out to be pliable or stupid, clever or a mere blockhead." Says Spitta, "It both commands our reverence and quickens our heart to see this man, whose Titanic imagination could at one moment lift its hand to grasp a sublime ideal, sitting down, the next hour, among his scholars, the sons of organists and cantors of the most modest pretensions, explaining patiently the mechanical use of the fingers, generously helping a blunderer by writing out a special exercise, and urging them on to higher aims with all the earnestness of a teacher, by performing the examples he had set them."

That adaptability was accompanied by kindness is proved by the respectful affection all his pupils retained for him. As Sir Hubert Parry puts it, they "naturally felt him to be the greatest musician they had ever come across." One of his earliest, perhaps his first pupil, Johann Martin Schubart, a pupil of his Mühlhausen period, "lived in close intimacy with him for full ten years." Most of his pupils resided in his house, and each of these was regarded as a member of the family.

The number of these pupils forms a remarkable proof of Bach's popularity as a teacher. Apart from his own sons, all of whom, says Sir Hubert Parry, "profited technically by what their father taught them," and other family connections, there are the names of such excellent musicians as Krebs, the father and three sons, the eldest of whom, Johann Ludwig was Bach's best organ pupil.—"the only crab (Krebs) in my brook (Bach)" as his master once said of him,—Schneider, Gerber, Agricola, Altnikol (his son-in-law), Kirnberger, and Kittel, the teacher of Rinck. This list only represents a tithe of the pupils associated with Bach during the latter years of his life. During his Weimar period his popularity as a teacher was largely due to his skill as a performer. Afterwards it was more largely due to the general recognition of his all-round musicianship.

Nor did Bach's interest in his pupils cease when they left his care. He was always interested in their progress and ever ready to aid it by his influence. The testimonials he gave his pupils were, in many instances, "the foundations of their fortunes." Of Krebs he said, "I am persuaded that I have brought him up to be a musician . . . that need not be ashamed to be heard." Altnikol he recommended as "my former beloved scholar, exceptionally gifted." With other pupils he maintained correspondence and received friendly visits up to the time of his death.

REPUTATION AND INFLUENCE

That Bach's reputation as a teacher was not due to a passing craze or a pleasant manner, but to his

production of artistic results, is proven by the fact that the names of his pupils are still remembered, and that their remembrance is due to the training they received at his hands or under his roof. The municipal and court organ appointments obtained by them were as numerous as they were important, while in open competitions they outdistanced all their rivals. Thus Kirnberger became court musician at Berlin; Krebs court organist at Altenburg; Kittel organist at Erfurt; Gerber court organist at Sondershausen; Schneider organist at St. Nicholas, Leipzig; Agricola court composer and capellmeister to the King of Prussia, etc.

What Bach's influence and exertions did for his own sons may be judged by the fact that Bernhard, his third son, obtained his father's old appointment as organist to the Marienkirche, Mühlhausen; while in 1733, at the age of 23, W. F. Bach was appointed organist to the Sophienkirche, Dresden, and afterwards became organist of the Marienkirche, Halle. In 1740 P. E. Bach was appointed capellmeister and accompanist to Frederick the Great, and it was probably through his son's influence that the father's historical visit to Frederick was made.

Lastly, in regard to the results brought about by Bach's artistic influence rather than by his personal contact or control, no man has exerted and few, if any, will ever exert a greater influence upon the technic and art of music than J. S. Bach. Mozart declared his music to be "something from which a man may learn," and never were Bach's works more diligently studied or more ably performed than at the present moment, and never were they more reverenced or more readily recognized as models of musical composition.

And herein lies the greatest evidence of Bach's educational powers. He has proved himself to be a teacher, not only for an age but for all time. No man can call himself a true artist who has not studied in Bach's school. Nor can any man call himself a composer who has failed to derive inspiration from a study of Bach's writings. The man to whom we owe the establishment of modern tonality and chromatic harmony, the foundation of keyboard technic, the development of the fugue, and the adoption of equal temperament, is a man whose influence can never be forgotten or ignored. Of him, more than of almost any other musician, it can be said that, both technically and artistically, "he being dead yet speaketh."

SUPERVISOR AND TEACHERS OF MUSIC --- MUTUAL HELPFULNESS

BY LILY ALTHAUS SMITH

It must be apparent to anyone interested in the progress of music in America that the public schools are taking a surprisingly prominent part in the musical life of communities both urban and rural. While this article is intended chiefly for the latter, yet it is true that even the largest city is subdivided into communities centered about some church or school, and many a worker who could perhaps not achieve city-wide fame may become quite a personality locally.

To establish a cordial relation between supervisor and teacher it will be necessary in the first place for the teacher of piano, or violin, or voice, and the skilled performer, to lay aside the old prejudice against work done in the public schools, and investigate with open eyes what actually is being done.

He will find that now the grade teacher is supposed to be able to accomplish what was formally the work of the supervisor. The modern supervisor will be found to be equipped to a degree which will make the average conservatory graduate gasp. Not only does he understand the care of the human voice and its treatment from childhood to maturity, but is familiar also with orchestra and band intruments, can operate many or all of them to a certain degree, and arrange parts for them. He is, above all, an inspiring conductor, able to carry chorus and orchestra to noble heights. He keeps himself acquainted, not only with the latest teaching method and new music for one instrument, but with chorus, orchestra, band, violin, voice and piano music, books on music appreciation and all other departments of music study. He often gives instrumental and vocal lessons as a part of the school routine, and has brought it about that schools give credit for work in music done by pupils both in school and outside.

Now here is where the music teacher sees his chance. If he is wise and up-to-date he (or she) will call on the supervisor. He will give the supervisor a list of pupils who may be able to do concert or orchestra work. He will inquire what concert plans the supervisor has, and whether he would like certain composers represented and offer to prepare, if possible, a number or two.

In no other way can so much be done in duets, quartets, orchestra, and band practice as through the public schools; and no private teacher can offer his pupils so much concert opportunity, for the schools have all the advantage of free halls, are always sure of a good attendance, and often even are able to do the necessary printing on the premises.

To accomplish best results, outside teachers of music must lay aside all professional jealousy and band together for the common good. If skilled performers, the supervisor, who is usually not proficient on any one instrument, will be glad to have them appear in faculty or artist concerts. Through united efforts, and by interesting parents and school authorities, it may be brought about that in particular cases instrumental practice may be pursued during school hours and be credited as a regular study, and that all serious work done outside of school will receive due consideration. In this way, too, the music teacher will be enabled to demand more of his pupils, both in regularity of attendance and amount of work accomplished.

No so-called "popular music" should ever be tolerated on a school program, and a performer who stumbles through a piece will not be considered at all On the other hand, a bright school march (not a two-step), will always be found useful, and ability to read at sight is often an invaluable asset. Certain scales, études, Bach's two-part inventions, and many, often despised but necessary foundation works will become fixed requirements, for where the private teacher could only urge, the public school will be able to demand.

The private teacher, on the other hand, can aid the supervisor by requiring a certain fundamental knowledge from his pupils: "How is it you do not know the pitch names of these notes? I know they are taught in your school," thus proving to the pupil that it is to his advantage to give attention to the music lesson at school. Co-operation cannot fail to be productive of the best results.

SCALE FINGERING SIMPLIFIED

BY ADELIA M. RANDALL

Scale fingering, which so puzzles the beginner and is often pronounced impossible to reduce to rule, becomes simpler if we consider the indisputable fact that there is but one fingering for diatonic scales,—that is, but one succession of fingers used in them all, namely 1, 2, 3, 1, 2, 3, 4 and its reverse, the little finger being used only at the outer extremities, where it—and sometimes the fourth—replaces the thumb. The only problem therefore, is to find at just what point in each scale this succession commences.

For convenience then let us divide all scales into two classes: Those fingered like C major, in which this succession begins at the keynote; and those not fingered like C major, in which it begins at some other point.

To find whether a scale is of the C major class, begin with the thumb on the tonic—a white key, of course, or C-fingering would be impossible—and play toward the little finger, using the fingers 1, 2, 3, 1. If 1 falls the second time on a white key, the scale is of the C major class. This test often places the fingering of one hand in the C major class and that of the other hand in the other class, in the same key; as, for instance, in F major and B major.

Whatever cannot be fingered according to the C major class can be fingered by one infallible rule. But two things must be borne in mind in applying it. The first is, that as our only finger succession is 1, 2, 3, 1, 2, 3, 4, the thumb is never used after 2. The other is that the fingering for the first key and often for the first two, can sometimes not be ascertained until we reach the second octave. Therefore in applying the rule play two octaves making the second the standard.

The rule is this: Play toward the little finger and use the thumb on the white key immediately following a black one. We must, of course, except the cases where the thumb so used would follow the second finger. In such cases the third finger follows the second, the thumb coming next if a white key follows.

You will not know from the rule with which finger to begin, but use the thumb if the first key is white, the second finger if it is black, and the second octave will show the correct fingering for these first notes.

Apply the rule, for instance, to F minor harmonic. Playing the left hand toward the little finger we find it is of the C major class. Beginning the right with the thumb we play until a white key, C, follows a black key and so has the thumb. As this has given us the fingering 1, 2, 3, 4, 1, our series is fixed, and we know that in this scale the regular succession 1, 2, 3, 1, 2, 3, 4 begins on C. At the upper extremity 4 is used instead of 1.

In the left hand of Bb and Eb, harmonic minors, we seem at first glance to have struck exceptions. But we find that the qualified rule holds. In Bb minor, left hand, use the thumb tentatively after each of the first two black keys, remembering that the second octave determines the fingering. Proceeding downward according to the rule, we find that the keynote has the second finger; consequently 3 follows it on the A instead of the thumb. In Eb, harmonic minor, left hand descending using the thumb tentatively after the first black key. We do not have fingers enough to play through the next black keys without using 5. Assuming, therefore, by way of hypothesis, that our keynote had the second finger, we follow it with 3 according to the qualified rule and find, after passing below Gb that our hypothesis is correct, and the qualified rule holds.

In Ab major right hand, and others beginning with two black keys, begin tentatively on 2 and the second octave will show whether 2 and 3 or whether 3 and 4 are the fingers for the first two notes.

Whether the harmonic, melodic or normal minor scales be used the fingerings must be ascertained by playing toward the little finger and applying the rule, then reversing the fingering for the descending right hand or the ascending left.

It is interesting to note that, in any case, to find where the fourth finger comes, or to find where 1, 2, 3, 1 comes, solves the problem for that key.

A MUSICAL SOCIAL

BY HELEN LOVEJOY M'CARTHY

It was an innovation and it was a success. Try it, and see what a good musical tonic it proves to be for both teacher and pupils.

The meeting place was a Boston studio, centrally located, and large enough to accommodate the students and a few invited friends and parents. The first part of the entertainment was a rather short program of songs and instrumental music, the song numbers predominating, as the work with the pupils had been voice culture. This was received with perhaps more than the usual perfunctory attention, for the songs were not without appeal, and had been carefully assigned with special reference to each singer's quality of voice and skill in rendition; but it was not until a gay drum was placed on the grand piano that eyes began to kindle and a newly awakened interest became manifest.

One head of the drum had been removed and mysterious tissue paper parcels, tied with tinsel string, were almost tumbling over the brim. The mute challenge was not long disregarded. A typewritten definition of some musical term was on the outside of each package.

Pupils and guests approached the drum in turn, made a selection, read the definition, and tried to answer it. Then they opened the parcels to see if they had guessed correctly. Each bore away his or her souvenir in triumph or defeat; but, in either event, with a look of pleased interest which the rest of the company shared.

By way of suggestion to any hostesses who may be moved to try a Musical Social, a few of the definitions and favors are given:

Definition	*Favor*
The compass of a voice or instrument.	A tiny cash register.
A curved line placed over two or more notes in the same position on the staff.	A pretty tie.
The speed of the rhythm. The rapidity with which the natural accents follow each other.	A toy watch.
The method or clearness of beginning a phrase.	A paper of tacks.
A certain number of syllables constituting a distinct metrical element in a verse.	A postcard likeness of A. Foote, or a 12-inch rule.
A sign, which, occurring either before a note or in the signature, raises the pitch of a tone one chromatic semitone.	A penknife or embroidery scissors.
The succession of tones, upon which any music is built.	A measuring scale.

Other and even more interesting illustrations are at command, but these will serve to show how the originality and intiative of the hostess or teacher are brought into play. Those who take part in the entertainment are so engrossed in its fun-producing aspects that they do not realize how much useful information they really are gaining.

After the mysteries of the drum had been brought to light, each one of the company was passed a copy of the following, and invited to supply the missing musical terms:

I was pursuing the even —— of my way when I first saw him. He was leaning heavily on his —— only a few —— away. He seemed about to —— forward. With a quick —— I started to —— to his assistance, but missed my footing and fell ——, striking my head on a —— stone. For a moment I saw ——, and it was only —— that I should long to give —— to my feelings, but my concern for the old gentleman made me —— my temper, and —— up to go to his aid. He proved to be simply tired, not faint, so I induced him to sit down and ——. He was a musician of —— and as his ideas were much in —— with my own, a warm —— of friendship was soon established between us, my own obscure position proving no —— to his liking for me.

KEY TO MISSING MUSICAL TERMS

I was pursuing the even TENOR of my way when I first saw him. He was leaning heavily on his STAFF only a few STEPS away. He seemed about to PITCH forward. With a quick TURN I started to RUN to his assistance, but missed my footing and fell FLAT, striking my head on a SHARP stone. For a moment I saw STARS, and it was only NATURAL that I should long to give EXPRESSION to my feelings, but my concern for the old gentleman made me HOLD my temper and BRACE up to go to his aid. He proved to be simply tired, not faint, so I induced him to sit down and REST. He was a musician of NOTE, and as his ideas were much in HARMONY with my own, a warm TIE of friendship was soon established between us, my own obscure position proving no BAR to his liking for me.

Inexpensive prizes were given to the persons who supplied the largest number of correct words in a given time. Refreshments were next in order and, after a short interchange of social pleasantries, the party dispersed.

"When may we have another Musical Social?" was the parting inquiry of the young people. "When your present enthusiasm bears fruit," was the smiling response. But what happened at the second Musical Social is another story.

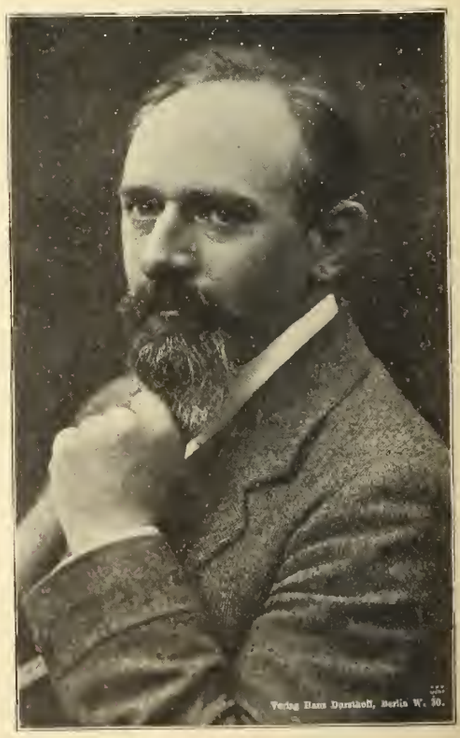
MUSICAL MEMORY AND THE POWER TO REPRODUCE

BY FREDERICK G. SHINN

The value of any form of memory depends entirely upon our ability not only to recall, but to reproduce and to employ in some form or other what we have stored upon previous occasions. In the very large majority of facts about our life and experience, the powers of speech and written language are the media by which we convey our knowledge to others, and as a great portion of our early education is devoted to gaining proficiency in these, the possibility of dissociating the power of memory from the power of reproducing what is retained, may never occur to us, much less the possibility of our being able to convey to others what we can remember, simply because we are unacquainted with any method or language by means of which we can interpret it to them. This, however, is no impossible situation to be in with regard to impressions of musical sounds which we may have stored. Many persons who can remember, with a fair amount of accuracy, the melody or a portion of the melody of a simple song, are quite unable to write down, with any degree of correctness, what they remember, either because they do not understand the signs of musical notation, or, if they do understand them, are unable to associate them with what they hear or with what they have retained from hearing in the past. In other words, they are unable to associate the sounds with the corresponding signs.

It will be seen, therefore, that the value of musical memory depends very largely upon our ability to classify what we retain upon some intelligible and generally recognized plan, and to record it in a language both definite and well understood; and this will imply the possession of the complementary power of reading (that is, hearing in our minds) music written in this same language. How this object may be obtained, seems to us to consist in the adoption in music education of a complete and comprehensive system of ear-training, educating the ear to discriminate different rhythms, intervals, and chords, the memory to retain the sound of such, and the intellect to classify them and associate such classification with the signs of some form of music notation. Scales, intervals, and chords represent the raw material of music, and he who can retain all the varieties of such possesses the material of musical composition. Whether he can fashion them into intelligible musical thought depends upon his knowledge of what may be called the technic of composition in its widest sense.

Many persons who are quite ignorant of musical notation, and who have never attempted seriously to study music, are able by means of a quick and retentive ear and a certain facility of finger, to reproduce upon some musical instrument (generally the piano) passages which have attracted their attention. Such efforts are commonly described as "playing by ear." Without attempting to despise such a power, for it reveals the possession of natural gifts of a fairly high order, we cannot but regret that the lack of any serious purpose which such performances frequently display, bears witness to the absence of other powers which are necessary, before natural abilities may become of true and lasting value.—From *Musical Memory*.



PAUL JUON

Paul Juon, was born at Moscow, Russia, March 8, 1872. He was educated at the Moscow Conservatory, and later studied at the Hochschule, Berlin. In 1897 he located in Berlin, where he still resides. He has written a number of piano pieces of individual character and attractive content. In addition to his work as a composer, he has published a *Hormonielehre* (textbook on harmony), and a German translation of Tchaikovski's life by the latter's brother.

LETTERS TO THE BEGINNING TEACHER

BY HELENA MAGUIRE

ON EURHYTHMICS

"It is through the physical body that Eurhythmy (right rhythm)—the expression of the symmetry hidden within the soul—is awakened into being, and it is by the dance-gymnastic that reactive harmony of soul and body is attained." —Plato.

MANY are the teachers of music who have realized what a dead thing much of the music teaching of the past has been, who have struggled bravely to put life into their own teaching, and it was one of these struggling, dissatisfied teachers, a professor of theory at the Geneva Conservatory, Mr. Jaques-Dalcroze, who, in his efforts to put life into the work of his classes, began what has grown to be one of the most progressive schools of our day—the Jaques-Dalcroze College at Hellerau, near Dresden.

He began very simply—just as all great things are begun—began by introducing little vocal exercises into the harmony lessons that he gave his pupils. The pupils liked it, they learned to sing every chord that they made, every progression. This was good but not enough—rhythm was to be thought of too, and for this motion must be introduced. So the professor wrote a little action-play, and found, through this, how much more quickly and easily young people learn music *if it is accompanied by movements of the body.*

Then he worked out a set of movements to accompany the vocal exercises he had prepared for the harmony class. The results were so good that he next went to the authorities at the Conservatoire and asked for recognition and permission to instal his system as a definite method of teaching in the school. This was refused. His experience was that of many other teachers who find that they may put all the extra time, thought and even money that they will into making the work of their classes successful, but they must not ask for personal recognition.

Mr. Jaques-Dalcroze then hired a room, called for volunteer pupils, and formed an experimental class, and this was the beginning of his college. You remember, perhaps, from the letter on the choreographic-music-drama* that the opera people in our country claimed the greatest obstacle to this combining of the arts in America was that we have no masters of the ballet. But the present trend of music teaching gives reason to believe that the new music teacher is going to prove more capable of teaching the expression of a musical composition in harmonious and symmetrical postures and movements than are the masters of the ballet of the old world.

Dr. Montessori, perhaps, more than any other, has given us the courage to protest against the old method of teaching in which the pupil remains in a state of passivity while we thrust knowledge upon him. There are many of us in America who have realized the need of a method of teaching that will obtain from the pupil "an attention which is at once active and dynamic, insuring an intelligent response to what has been sensed." This is the kind of attention which the Jaques-Dalcroze teaching succeeds in obtaining, and there is no doubt that we will soon have as many teachers of this method in this country as we now have of the Montessori method.

"Rhythmic gymnastics" does not sound as though it had much of personal interest to the music teacher, but a study of the College prospectus proves that it really is music teaching. To quote:

"The studies undertaken in the Institute comprise the several branches of solfège, sight-singing, and ear-training; harmony, theoretical and practical; the important physiological function of respiration and the foundational scheme of gymnastics in association with the development of the rhythmic sense, the basis of musical sensibility in the individual."

You see, we are realizing that we can no longer limit musical expression to lips and finger tips; the new teaching is going to make the whole body the medium for the expression of harmony and rhythm. This sounds strange to the teacher who has sat for many years at the corner of a piano explaining scales and exercises, but to the Beginning Teacher whatever is new is delightful, and nothing is impossible. The work of the Beginning Teacher is following the development of the choreographic-music-drama, and what we have heretofore called music study has really been but a preparation for something much bigger and better.

Mr. Jaques-Dalcroze is a pioneer in this new and larger development; undoubtedly there are others, perhaps right here in our midst, who are working out equally good plans for allying music with its kindred arts, but it will pay everyone who is interested to read the prospectus of this college at Hellerau. It is certainly enlightening to see the way he has worked out his principles.

The exercises are, in their simplest form, based upon two ideas:

First, time is indicated by movements of the arms and sometimes of the head.

Second, the actual notes, their length, grouping, etc., are shown by the movements of the lower limbs and trunk. In other words the movements of the arms, directed in precise consonance with the beats of the music, represent its metrical structure, while the movements of the trunk and lower limbs follow the course of the rhythmical structure itself. Each note is shown by a step forward; a quarter note by a simple step, a half note by a step and a knee bend, a dotted half note by a step with one foot and two movements with the other foot. These two sets of movements provide material for an infinity of exercises. "They cannot be done mechanically, for the pupil who lets his mind wander from the work in hand is reminded of the fact immediately by finding that he has 'lost his place' in the music played."

To give some idea of the process of the work:

1. A rhythm is played; the pupils realize it, marching and beating time; when this is fully grasped a further one is played, which the pupils again realize. In its most developed form this exercise results in a two-part canon between piano and pupils.

2. Times are beaten in canon, one arm being one or more beats behind the other. Such exercises lead to thorough mental and physical control, owing to the necessity of strongly enervating one arm when accenting, while the other performs a gentle movement.

3. Different times are beaten by each of the arms, the head, and the feet; that is, four different times are beaten simultaneously. The successful performance of such an exercise postulates a high degree of control.

4. Part-music is taken, for example, a Bach fugue or a three-part invention. Each part is realized by a group of pupils, first as in paragraph 1, then when the music is known, in unison with the piano.

5. In the more advanced stages the exercises take the form of "Plastic Expression"; that is, the attempt to use the whole body as a means of expressing the emotion conveyed by the music played, which brings us round again to the pantomime and interpretative ballet.

Jaques-Dalcroze's own words are: "My system teaches how to estimate the duration of movements of the body, how to graduate such movements according to the degree of tension and relaxation and, by interplay and counterplay of the muscles, to make feeling for rhythm a physical experience. Hereby balance and harmony of movement are obtained. Moreover, by developing our sense of rhythm we develop all our faculties, give them free play and thus bring our whole being to the highest state of efficiency." No one but a musician could have done what this man has done, and I hope that the Beginning Teachers of our country will take up the study of "plastic expression" and prepare to teach it. It will not only prove a means of putting life into teaching, but it will be also a way of helping on this coalition of music with the allied arts.

*See article on page 237, April MUSICIAN.

A FEW TESTS FOR THE STUDENT

TEACHERS are generally aware that pupils do too little written work in connection with their music lessons. The following test will incite them to more accurate work:

1. Write the scale with various tonics, for example, C, F. A, etc. Use different rhythms, 2-4, 3-4, 4-4, 6-8, 9-12, etc. It is also suggested to begin on an unaccented beat occasionally.

2. The teacher or a pupil can dictate to a class some melody, without giving the divisions into measures. The pupils should try to put the bar lines where they should go.

3. Write the signatures of the keys in sharps, according to the circle of fifths.

4. Take any four or five keys. Write the major scales, then the tonic minor, and the relative minors.

5. Write a series of major thirds on the chromatic scale beginning with C.

6. Write a series of minor thirds and minor sixths on the chromatic scales beginning with C. This exercise may be extended by writing other intervals, such as fifths, fourths, seconds, of various kinds.

7. Take a tune, *America,* for example, and change it from F major into F minor by writing the necessary chromatic signs.

8. Take any simple tune that you can recall and try to write it out on paper.

UNDISTURBED PRACTICE

THE PROFESSOR TALKS ON VIRTUOSITY

THE PROFESSOR SAYS

"Well, how are we today, my highly esteemed Editor? In excellent health, but frightfully busy? Now, for my part, I would consider that to be the very beau-ideal of bliss: to be perfectly well and delightfully busy. No; not 'frightfully'—delightfully. Because I know full well that your occupation is music, and the very best form of music: not the kind that consists in sitting down and playing and singing your own compositions for your own delectation—very pleasant too, no doubt, but having nothing of the 'beau-ideal' about it. *Your* delightfully busy occupation is that of acting as musical mentor to the musically inclined masses; setting high standards before them; mixing the grave with the gay, gilding the pill and seeking always the most palatable form of good musical food for them and endeavoring ever to keep them abreast of the times in the general advance of musical progress. Don't I just wish that I were an Editor, that's all! Yes, an Editor with a great, big 'E.' Wouldn't I have the time of my life! And wouldn't your subscribers be pleased with all the good things with which I would fill the paper 'chock-full'? And I would know the bliss of congenial work!

"What is that you say? That you are *not so sure of it,* because your letter asking me to call today was prompted by the fact that I made an onslaught on superficiality last month which has evoked vigorous protests from a few who thought I surely meant *them!* Good; that's very good; a sure proof that my remarks were striking, for they have hit the mark! Oh! so some of the pro-testants are waiting in the next room to interview me? Delighted, I'm sure! Now shall I be able to scotch the greatest enemy of good musicianship: superficiality. Though experience tells me that, like Shakespeare's snake, it will be 'scotched, not killed.'"

THE PROFESSOR IS ASKED TO EXPLAIN

Without further parley the Professor, evidently eager for the encounter, was ushered by the Editor into the adjoining room and introduced to the protesting elements: a young fellow of about twenty years, another of some twenty-seven years, a stern —not to say surly—looking man who was at least fifty-five, and a sweet little lady, who "might very well pass for forty-three, in the dusk, with a light behind her," but whose appearance and regard seemed to shed about her a sympathetic geniality and good-nature that affected all those about her—even the surly one became momentarily less crabbed.

Mr. Crabbe (most appropriately named) set the ball rolling by asking aggressively: "So, Mr. Professor, you find fault with music teachers for being too superficial, for not knowing enough, for not keeping in step with the progress of the Art, and for being unable to understand the present-day music!!! Why ——, what do you mean by superficiality? What do you mean by———?"

"Excuse me, sir," interrupted the Professor, "one question at a time, *if you please.* Now, my dear sir,"—here beamed an encouraging glance from Miss Sympathy—"my *very* dear sir, a whole treatise could be written on the detestable quality, 'superficiality.' Briefly, superficiality means 'all surface,' not deep, shallow,—'getting-by,' mere show. Applied to our art it signifies the virtuoso: a word that is most frequently wrongly used and misapplied. Virtuoso *does not* mean a player of genius, or of remarkable talent, or of talent of any kind; it does *not* mean the possession of soul or emotion, or of intellect or intelligence; it does *not* even mean mind! Virtuosity in music is the quintessence of superficiality, for it means superlative showiness of technic. The greatest virtuoso of today is the player-piano. It is great in technic, but it cannot think or feel."

EMPTINESS OF VIRTUOSITY

"Then," said the youngest of the party, who had been a well-known pianistic child-prodigy and who is now in the virtuoso class, hard, dry, brilliant but soulless, "I take it that you consider polished, perfect technic unnecessary for a performer or a teacher?"

"You may take nothing without permission, young man," replied the Professor. "A polished, perfect technic is just as necessary as a perfectly polished piano. You cannot play without the instrument, and you cannot play on the instrument without technic. The possession of an instrument does not make you a player, and the possession of technic will make you neither an artist nor a musician. Technic is chiefly mechanism and is, therefore, the opposite of esthetics; although it must be allowed that beauty of touch (which may be inborn, like a beautiful voice) is the first connecting link between the mechanics of the virtuoso and the esthetics of the artist."

Miss Sympathy, who avowed that the subject of her visit, far from being antagonistic—for her desire was to "be in love and charity with all men" (here the Professor bowed most amiably, with a humorous twinkle in his eye)—was an endeavor to learn what really are the attributes of an artist or of a teacher who is not superficial. "Just so," acquiesced the older of the two young men; "I have called to beg the Professor to tell me the same thing and to indicate what I should do in order to become more thorough and progressive."

DIFFERENTIATION OF MUSICAL ENDOWMENTS

"Although the answer is easily given," replied the Professor, "it is somewhat complex, because a difference must be drawn between the musician, the artist, and the teacher. The special endowments for a musician are *talent, creative power, soul or emotion, intellect,* and *technic.* When all of these attributes are present in a high degree, the result is a musical genius, a composer of the first rank who is able to interpret his own works.

"If the creative power be wanting, while the other four endowments exist pre-eminently, the result is an interpretative artist of the highest order, as well as a perfect pedagogue. Leave out both creative power and technic and we shall have an excellent teacher, who needs only facility of technic to become an artist. Omit intellect and creative power and we shall find a natural-born artist. If soul be missing as well as creative power, the result will be a good, but dry and uninteresting, musician. If only talent and technic exist, we shall have a virtuoso, and if technic alone is present we shall have a virtuoso of a lower degree; but neither of these virtuosos may be classed as artists or musicians, for they are wanting both in intellect and soul. One who possesses technic and intellect only may be a correct performer, but dry and cold, because without emotion, like the late Charles Hallé and thousands of those we hear during our musical lives. Another class, which is quite as numerous, consists of those who have only emotion and technic; they delight in an exaggerated *tempo rubato,* either languishingly *lento* or too brilliantly rapid. The most disappointing case of all is, probably, the one who has technic, soul, and intellect, but neither creative power nor talent; in spite of all his striving, he will rarely attain the goal of his desires, for want of talent. There is one class which should not be omitted: those who have only *one* of these five endowments, namely, intellect. Unable to perform on any instrument or to exercise any creative power, but having employed their intellects in the assimilation of many textbooks, it is they who form the large contingent of those who teach theory, harmony, and composition by *correspondence only.*

"Other categories could be made by inter-combinations of these endowments but enough has been said for the practical purposes of testing our capabilities, of correcting our imperfections, of complementing our deficiencies when possible, of further improving our best gifts and, *principally, of deciding which musical path is the one to be followed with the greatest probabilities of success.*"

SAD CASE OF MR. CRABBE

"Your words are more precious than gold," said Mr. Crabbe, still sourly but much less crabbedly. "I began life as a pianistic prodigy; I worked hard and unremittingly at my technic, and I became a remarkably brilliant virtuoso, able to play anything demanding digital dexterity and much quicker than the metronome time. But, at the age of twenty-seven I hurt the fourth finger of my right hand, not much, but sufficient to destroy my wonderful execution and to place me in the class of very ordinary performers. Again and again have I tried doctor-specialists and teacher-specialists, during a period of many years, only to find that my lost finger facility will never return. I teach; that is to say, I try to teach; but I never possessed any gift of emotion, and if I ever had any special musical intellect it was not trained—everything was sacrificed to technic. I am a virtuoso without the power of execution! What is that?"

"Very much like a musical box without a handle," answered the Professor, "with all due deference to you. Recognizing your deficiencies you may be able (somewhat late, 'tis true) to remedy some of them by reading and study and by frequent intercourse with your colleagues in the State Association of Teachers and elsewhere. But there is one great service that you can render passively to the tribe of virtuosos, to the budding instrumentalists—yes, and to vocalists also, with but very little difference—and to the whole of the teaching body; your example can serve for a lighthouse to warn musical wayfarers away from the rocks of Superficiality which wrecked your bark.

TO AVOID THE VIRTUOSO DANGER

"Creative power is inborn; it cannot be acquired. But intellect may be aroused and fostered; emotion may some day be excited in us; some talent must be latent in us, or we would not 'have a taste' for music; technic we may all cultivate to a greater or less degree. Virtuosity is a lure; it alone does not make for musicianship. Therefore let us *cultivate all that is in us* in order to become musicians in the highest and fullest sense of the name; so that, when age or accident diminishes our powers as a performer, our broad musicianship, based upon a solid foundation of intellectual training and cultivated taste, we may still exercise our much-loved profession of music, no longer as artists, but as artist-teachers of artists and teachers."

Genial Miss Sympathy sprang from her chair, ran to the Professor, grasped both his hands in hers and said with a voice much shaken with emotion: "My *dear* Professor! I am so deeply grateful to you for telling us all these wonderful things. You, probably, do not entirely realize how very useful they are to us much harassed teachers. Often the day's close brings with it naught but discouragement, caused by the superficiality of the pupil, whose chief

object seems to be to get a smattering of music, enough to make a showing and to 'get by' with the average audience, or with family and friends. It is very rare to find a real desire for true knowledge, or an endeavor to penetrate the musical maze and snatch the secrets of the Muse from her own self."

TRUE SUCCESS IN MUSIC

"In that, my dear lady," replied the Professor, "the pupils and the teachers have one common goal in view: Success. But 'success' to pupils means getting engagements as quickly as possible, whereby they may earn money, lots of money—and still more; it is all one to them, provided they can 'get by' and 'get the money.' Money means success to them; they do not realize that success based upon so shallow a surface cannot last and that their downfall will be rapid and sure. Only those artists endure who have devoted years and years to careful, thorough preparation; the others start up like a skyrocket only to fall as dismally and as irretrievably.

"The teacher who measures his success by the amount of his bank balance is in a similar plight, as far as music is concerned. By taking all comers for pupils; by giving twenty-minute lessons irrespective of the pupil's educational needs; by making money the ultimate goal instead of music, the teacher loses musical success for he does but debase music and, at the same time, give to the pupil a false idea of success in music. It is true that the teacher must live by his profession; but let him do it legitimately, not in the pursuit of money but in the pursuit of perfection in music, and he will surely achieve success in his works and by his pupils—who are also his works. The true musician will get his greatest satisfaction from his music and look upon all else as beside the great occupation of his life. When discouraged let us consider the lives of Mozart and Schubert and Beethoven and remember that, if money passed them by, their success and fame are immortal.

"Good-bye, my young friends; and you, my dear Mr. Crabbe, come and see me often that we may help each other and be helped by the kindly fellow-feeling of Miss Sympathy."

SILHOUETTES

NOTES ON THE MUSIC IN THIS ISSUE

MAY is a fine teaching month in many sections of the country, particularly those not affected by high temperatures. Educationally considered, it is a month in which teachers are looking forward to their closing recitals and are therefore interested in teaching pieces of a specially attractive character for use in the programs to be rendered by the pupils. The fifteen pieces included in the present issue are all worthy of a place on a program, and we hope that our readers will give them a thorough and interested examination. There are pieces for the lower grades as well as for pupils who have been studying for three or four years.

Album leaf, in C (Feuille d'album), by Alexander Kopyloff, a Russian composer, is a short piece in the lyric style that is especially suitable for teaching use with pupils who are a little weak in delivering a melody with a singing tone. Use a firm pressure touch with legato connection, with careful observance of the phrasing. In measures in which there are supporting harmonies the latter must be somewhat subordinated to the melody.

Hungarian dance (Ungarischer Tanz), No. 3 in F, by J. Brahms, is one of the composer's most attractive small compositions. It belongs to the standard repertoire and should be used with all pupils who have reached Grade IV. Mr. John Orth, of Boston, has made a most admirable teaching edition; the pupil who follows this will be able to present a satisfactory interpretation. The *ossia* near the end simplifies the passage for the left hand.

A dream of the dance, Op. 202, No. 1, by Homer N. Bartlett, is the work of a well-known American composer. The rhythm is that of the slow waltz, the leading themes very melodious and flowing in style, the total effect being that of a dainty, charming waltz. Be sure to observe the staccato marking on the accompanying chords. This makes the melody stand out with great clearness. In the B♭ major section the arpeggio passing from the right to the left hand must be played very smoothly, reaching the bass note at the same time that the right hand strikes the melody note.

Valsette in G, by Felix Borowski, is by a composer who has been a resident of Chicago for a number of years. It is a light, graceful composition in waltz rhythm, very attractive from the musical point of view, and with several interesting and useful technical features, such as piquant phrasing, some syncopation, quick pedal changes, and considerable rubato. Taken as a whole we are certain that teachers will find this a stimulating number for program use as well as teaching. Try it with a pupil who is inclined to be a little logy in style.

Lupita (Mazurka de salon), Op. 44, No. 2, by John M. Steinfeldt, is the work of an American composer who has the happy faculty of producing pieces which unite educational value with genuine musical character, and are useful for teaching and social purposes. The first two themes, in A♭ and E♭, are rather bold in style, and can be delivered with a broad, semi-military effect, contrasting most acceptably with the middle section in D♭, which begins somewhat quietly, working up to some brilliant effects in the passages in sixteenth notes, which are quite bravura in style. This should prove a very acceptable recital number.

Canzone-serenata (Chanson-sérénade), by Giacomo Setacciolo, has a light, graceful, rather catchy spirit, which should please both player and hearer. It has certain characteristics which suggest a composition conceived for the orchestra, and, as far as the interpretation is concerned, we are of the opinion that the player can well afford to keep in mind the different effects of the instruments, such as the strings and wood-wind, and seek to parallel them at certain measures. In the section marked *Minore* note that the left hand adds a second voice part to the melody; this must be made reasonably prominent. The cadenza-like passage is to be played with a light, facile touch.

Tarantella, in D minor, by J. P. Ludebuehl, is included for young players, or those who have had but a short period of instruction. The two hands must work smoothly together in playing the triplets which pass from one hand to the other; the phrase begins with the first note in the first measure and closes with the D, dotted half note. Bear this in mind in playing this and similar measures. The two-note chords are to be given with a light, staccato touch.

The flower girl, Op. 5, No. 4, by Wilmot Lemont, is one of a group of six easy pieces published under the general title of *The Merrymakers.* Each piece is in a strongly marked rhythm, the one under present consideration being in the waltz rhythm. There are no special points in the composition, although we call attention to the melody for the left hand in the middle section in B♭, the effect being that of a dialogue between a bass or baritone and a soprano voice. Make these phrases sing, as if they were played by a 'cello and a violin in alternation.

Punchinello (Humoreske), Op. 273, No. 2, by Carl Wilhelm Kern, is one of a set of little pieces of a humorous character, and a very useful study for promoting light, crisp attack, the phrases being short, alternating with staccato effects. The piece requires a free arm, hands, and fingers.

Mignon, Op. 3, No. 1, by Vladimir Rebikoff, is a short, light concert waltz by a successful Russian composer, full of technical value as well as striking musical interest. The motion is largely in eighths at rapid tempo, giving good finger drill; then we find phrases divided between the two hands to be played in perfect legato, a section in which the left hand has the eighth note passages, a theme in octaves for the right hand, and a close built on a two-note group, the second of which should be made quite staccato.

Nocturne, by R. Spaulding Stoughton, for the church organ, can be used either in connection with the regular service or in recitals. The themes are interesting, melodious, and well registrated.

Call me "sweetheart," song by Marie Rich, has a compass that makes it available for a soprano, a mezzo-soprano, or a tenor. Be careful not to sing this too fast, just with a little swing, such as is necessary in a piece in 3-4 measure; but do not violate the natural emphasis of the words to do so.

Still, still with Thee, a sacred song, by Arthur F. M. Constance, should prove useful to choir singers, for it is interesting from the point of view of melody, as well as fine vocal effects. In this song the executant should pay close attention to giving a clear, intelligible reading of the text; if a word would naturally receive emphasis in a speech, give it stress in singing, which is a very good rule. The climax at the close is especially strong and effective; note the pressure accents over the words "But sweeter far to wake," etc., and "Shall rise the glorious thought," etc. Here the natural reading of the text must be joined to the singing delivery.

I know a little rose, song by Frank Howard Warner, is a dainty little lyric that should prove useful to singers; the melody is marked by simplicity and singableness.

For you, song by Laurence H. Montague, belongs to the high class ballad style; it is melodious and the vocal effects are such as lend themselves to broad treatment, and a sonorous tone quality; plenty of tone, rich and mellow, but not mere loudness, should be striven for.

The Musician
A MONTHLY PUBLICATION
W. J. BALTZELL, Editor
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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

EDITORIAL NOTES

BOYS AND MUSIC

DURING a short visit made to several cities in the Middle West the Editor of THE MUSICIAN came in touch with a very significant fact, namely, that more boys are studying music than was the case five or ten years ago.

Private teachers, those who have children in their care, report an increase in the number of boys in their classes; this applies to pupils studying the piano as well as the violin, popular as the latter has always been.

That the number of children music students would be much larger were it not for the pressure of school duties is well established; it is the fervent hope of all who are interested in the cause of music education that school officers may devise methods whereby music study may count in school work. Although something has been done in this line there is still room for much more. The director of a school of music attached to a university with an enrolment of more than 1,000 students, men and women, reports that the number of college men who are taking musical work is more than double what it was three or four years ago. It is significant in this connection that the work in question is in "culture" courses, so called, rather than in practical music, although the number of men who take up singing has increased.

To the present writer the value of this observation lies in the promise for the future which this offers. When a boy learns to play the violin or piano, possibly also the organ, it is not essential or inevitable that he enter the music profession. In fact only those who show unusual talent and inclination for music should be encouraged to look toward it as a means of livelihood. We need in our cities and towns, men who love music and have executive skill in some branch, who will furnish active support toward community effort in music.

The women of the United States have done much to advance the cause of music, but their work will be greatly extended if they can have the help of business and professional men who have a knowledge of music.

It is to increase the number of men of this class that we look to the men in our colleges and universities who are taking music work, even if they are "culture" or "appreciation" courses, to the men who are studying singing in our large cities to use their skill in church choirs, choral societies, etc., and especially to the boys of today who learn to play the piano, the violin, or some orchestral instrument, and thereby prepare themselves to contribute to organized musical work in their home towns.

Teachers everywhere may do some quiet, effective work by trying to add a few boys to their classes. It will prove worth while to make the effort. Will *you* try?

BEAUTY IN MUSIC

THIS is the time of the year when teachers should make an effort to place before their pupils only music of pure, simple beauty to accord with the beauty which is seen all around us as Nature unfolds again all her rich stores of loveliness. Pupils are sensitive to outside influences at this season, and the wise teacher will try to be in unison with the prevailing mood.

Bright, cheerful pieces, those with pure melodic charm, are the best to use, pieces which suggest the open air, trees, flowers, brooks, the mountains, the sea with its ever restless tides, and all the other beauties which the season offers. Knit your music into the life which is about you, and thus add a new element of esthetic growth to your pupils.

COMPOSING BY THE GRACE OF GOD

AMONG the letters which have come to the Editor of THE MUSICIAN during the past month is one from a correspondent who signs his name without giving his address, making it impossible to write to him as he requests. He asks for information on three points which we repeat here.

1. How is he to know in what key to write on paper the music he improvises on the piano?

2. How is he to determine the time signature?

3. Can he learn harmony with any degree of success without a teacher?

Having in mind the possibility that others may be puzzling over these questions, a few comments are made in this column, not so much with the idea of clearing up the subjects as to indicate the proper course for the inquirer to pursue.

Musical composition is more than sitting at an instrument and playing tunes, reminiscences of things previously heard and played, and various crude melodic, harmonic and rhythmic progressions which, in the nature of things, cannot be thought out carefully. The true composer works by knowledge, not by a doubtful inspiration without knowledge, leaving the production formless and superficial. If some one has the ability to sit down before the piano and to play by "ear," as the saying is, not knowing anything about notation or the technic of the instrument, it is a fair supposition that the person in question prides himself on this ability, and thinks himself above the necessity of regular music study. Such is the observation of the writer of this note.

On the contrary, the person thus "gifted" has a very evident obligation to study music seriously and thus learn to express himself in music to the very best advantage. Talent calls for special training, no less in music than in mechanical matters. Amateur engineers, road builders, architects, druggists, physicians, etc., are not patted upon the back and encouraged; no more should amateur "composers" who "never took a lesson in music, and don't know one note from another."

The writer of the letter in question should go to the best teacher of music within his reach and take a course of study in harmony, elementary and advanced, counterpoint, musical forms, and form as applied in composition, and at the same time try to improve his technical skill in piano playing.

It is possible to learn harmony from a textbook alone, although the plan is not usually successful. The best substitute for a teacher is a course of study by correspondence, which has proven successful in a number of cases.

SUMMER MUSIC STUDY FOR CHILDREN

TEACHERS, especially those who live in smaller towns, are scarcely justified in allowing their work in the summer season to fall off as much as it often does. There is no sound pedagogic reason why children should not have at least one lesson a week all through the summer, if the teacher is prepared to give that amount of time to the work.

The customary long vacation is a great detriment to the work of children; when they take up their studies in the Fall at least a month is required again to get into their stride. Another strong argument in favor of summer study for children is that at this time of the year they are not burdened with school work to such an extent as to make music work difficult to carry on. A teacher who lives in one of the smaller New York cities tells us that she is able to do the best work of the year during the six weeks of July and August which she gives up to teaching; and in addition she has as large a class at this time as at any other time of the year.

We make this suggestion that teachers may have an opportunity to think it over before the summer is here. It may prove worth while to advertise that you will keep your studio open for part of the summer, especially for children whose school work limits their music study during the winter season.

ALBUM LEAF, in C
(FEUILLE D'ALBUM)

dited by John Orth

ALEXANDER KOPYLOFF.

Allegretto ma non troppo (♩= about 72)

IANO

p

con Pedale

a tempo

p rall.

rit.

Più mosso

sf

sf

Tempo I

ten.

rall.

p

p

rit.

Ped. ✻

Grade III

Measures marked ◊ will be found more conveniently notated than in the original edition. *Editor*

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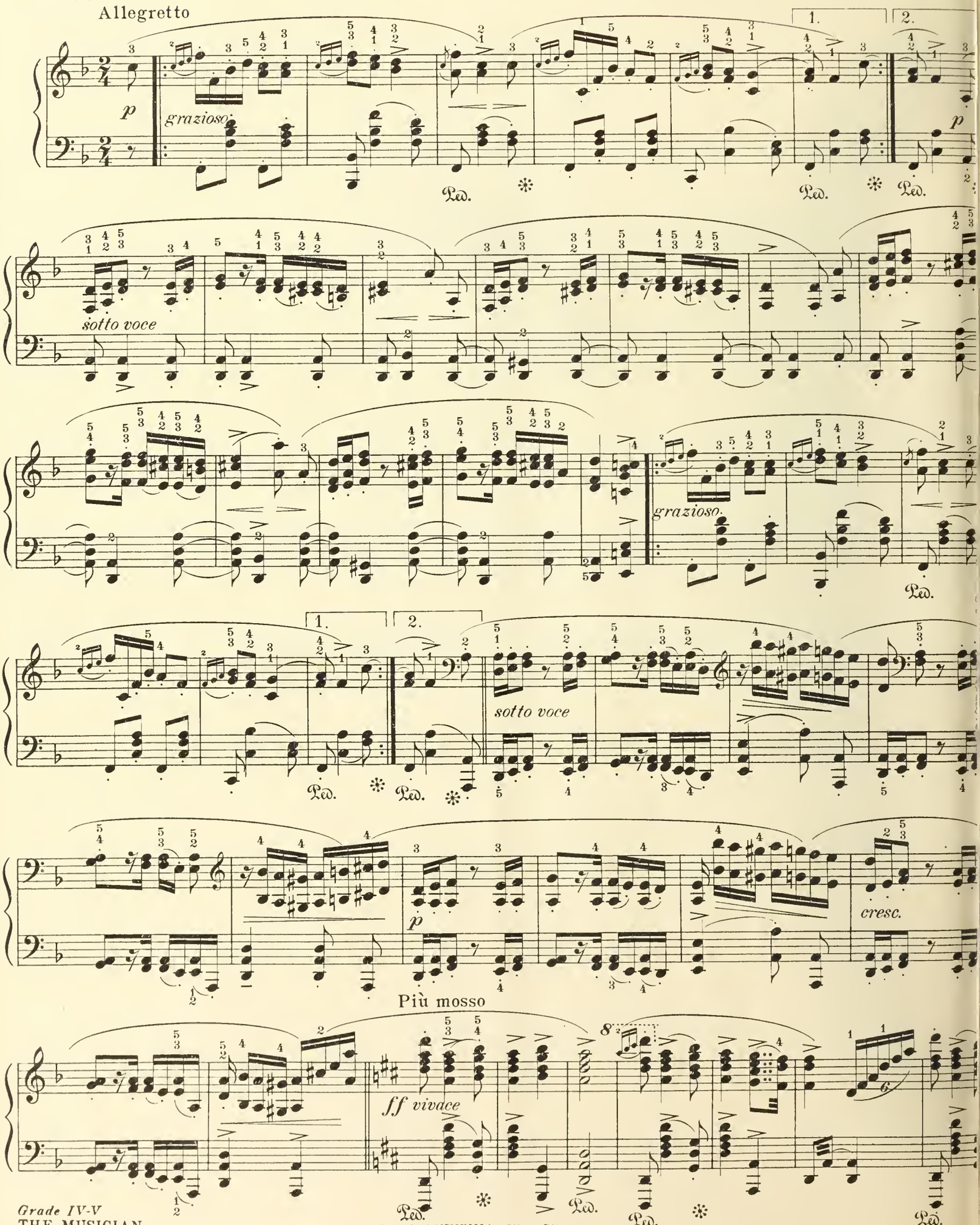
HUNGARIAN DANCE, Nº 3
(UNGARISCHER TANZ)

Edited by John Orth (1869) JOHANNES BRAHMS



Grade IV-V
THE MUSICIAN

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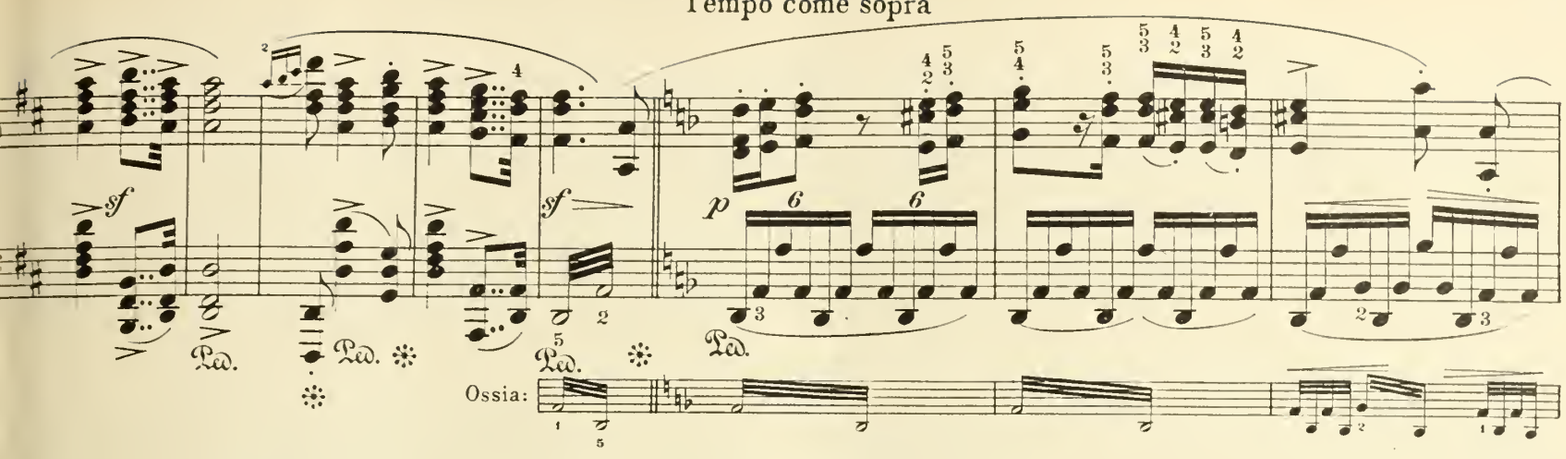
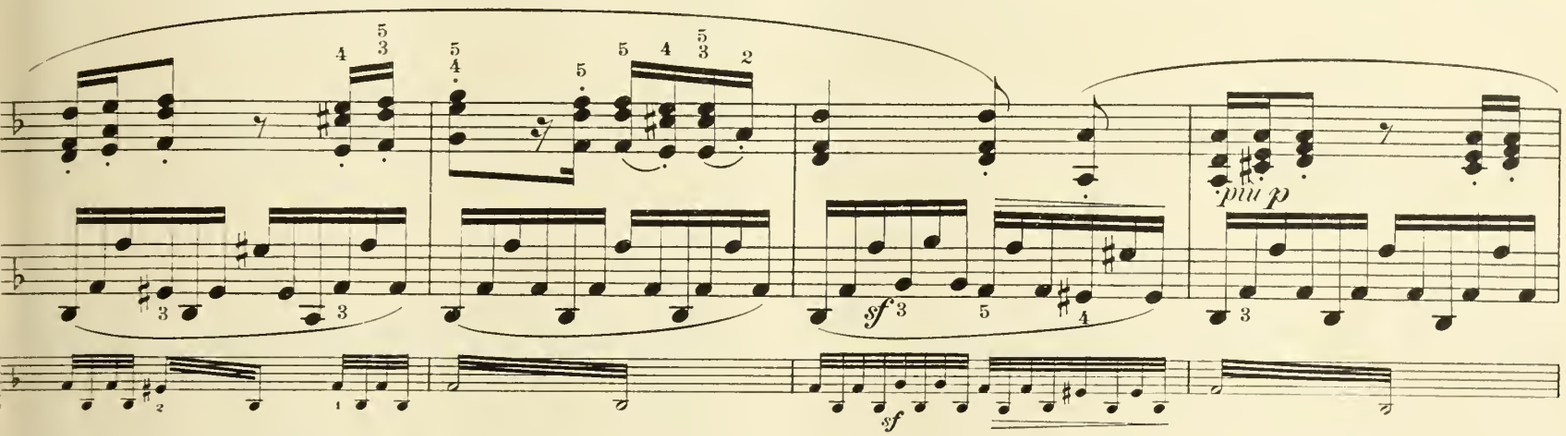
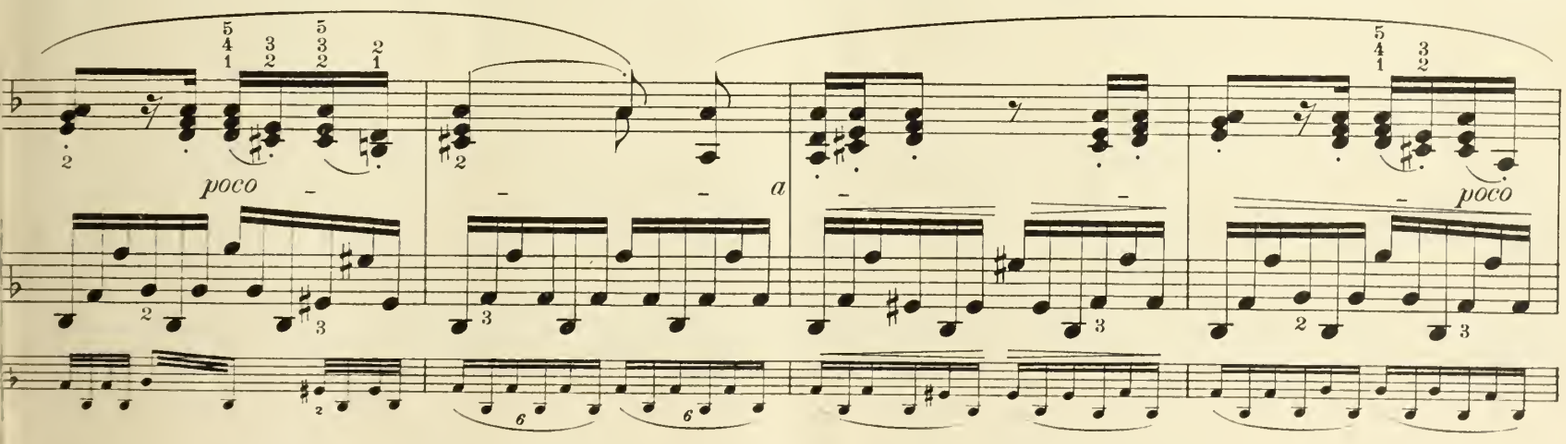
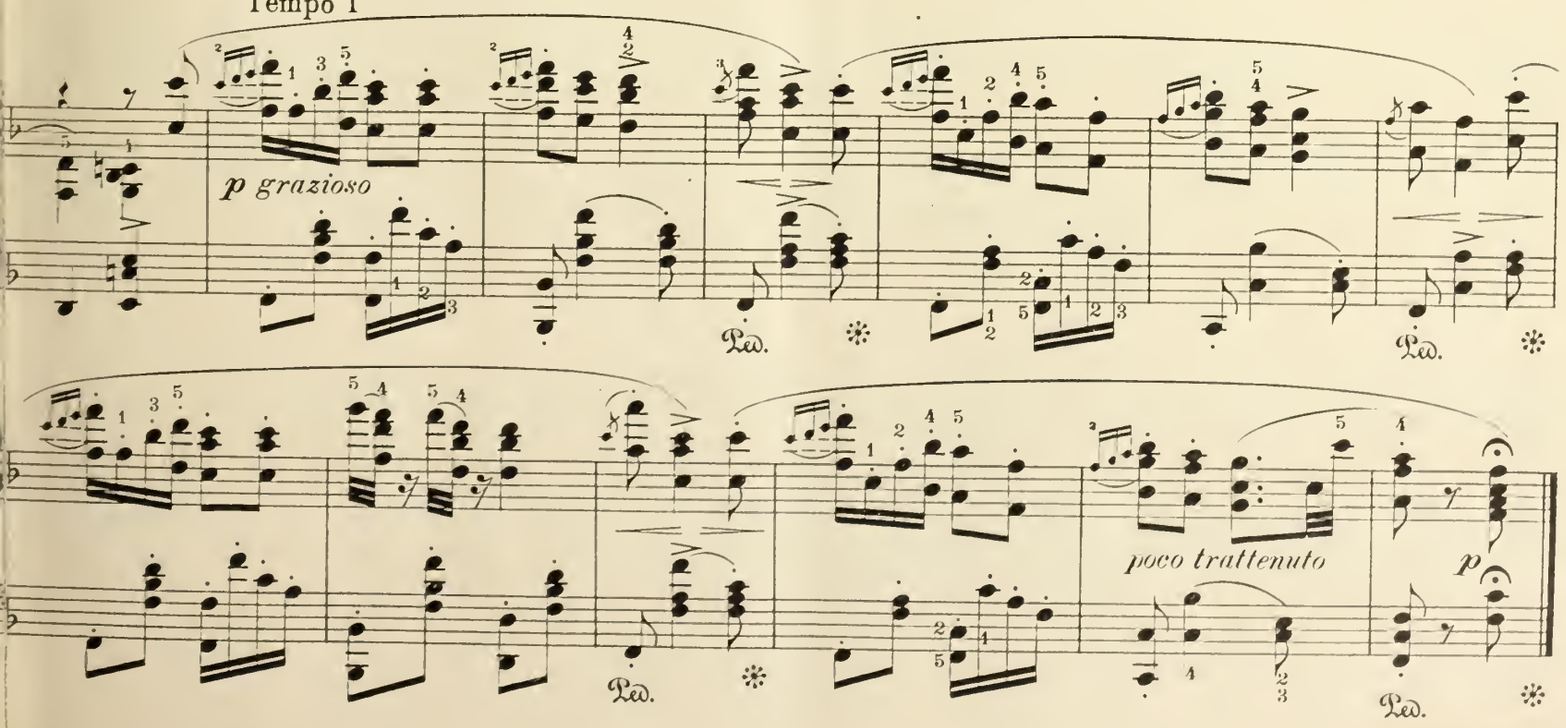
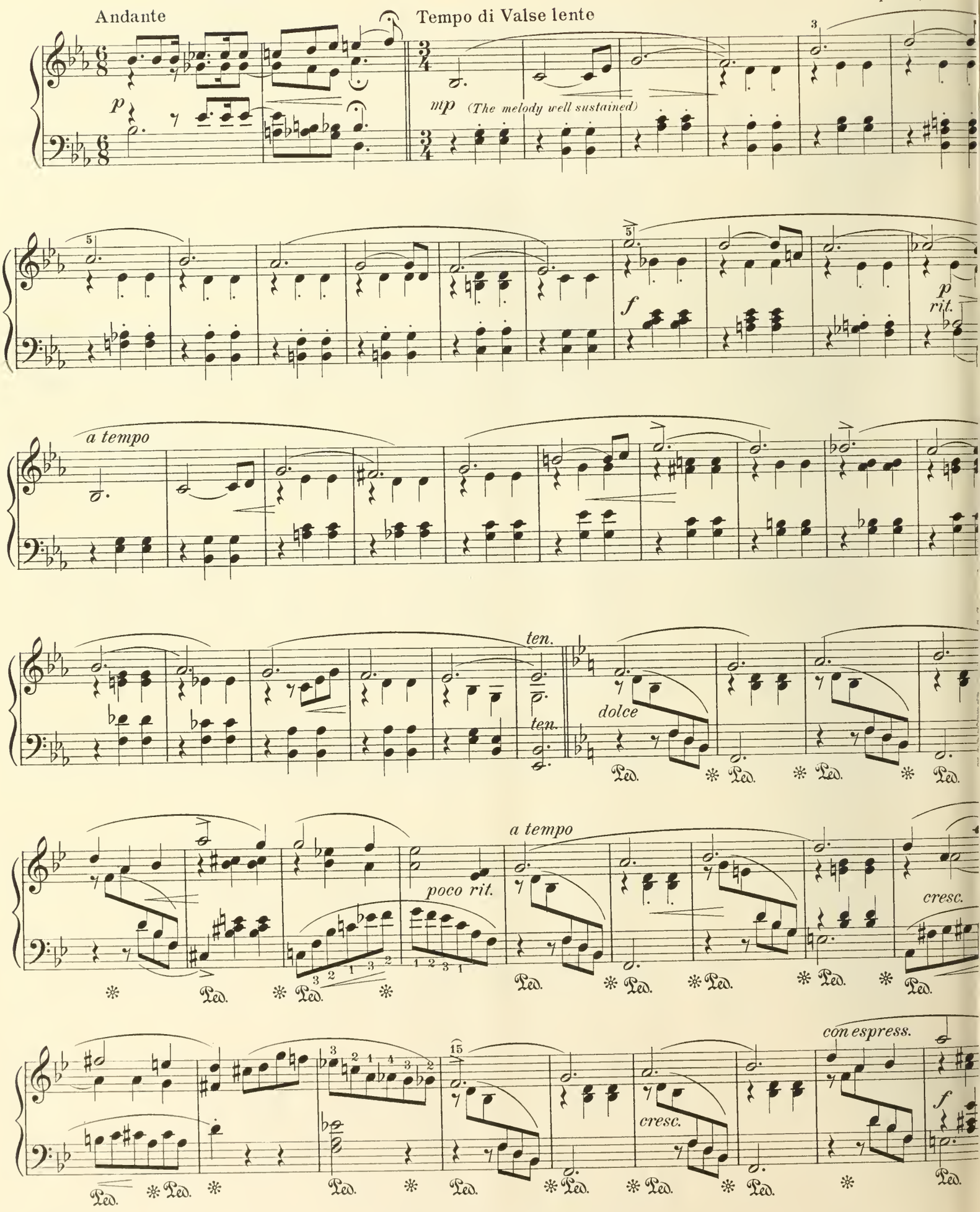
Tempo come sopra



Tempo I

A DREAM OF THE DANCE

HOMER N. BARTLE

Op. 202, No. 1



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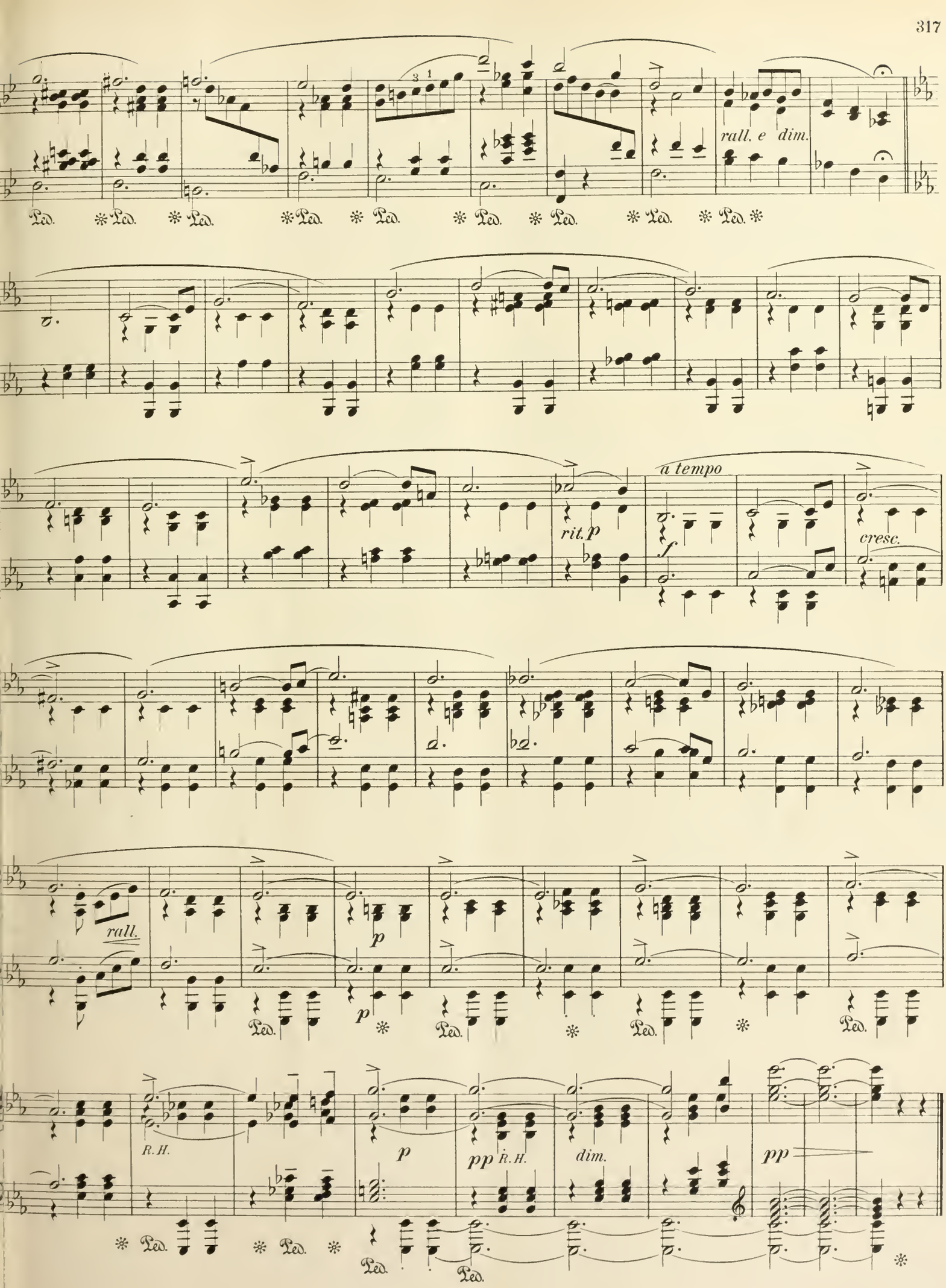

rall. e dim.
rit. p
a tempo
f
cresc.
rall.
p
R. H.
pp
dim.
Ped.

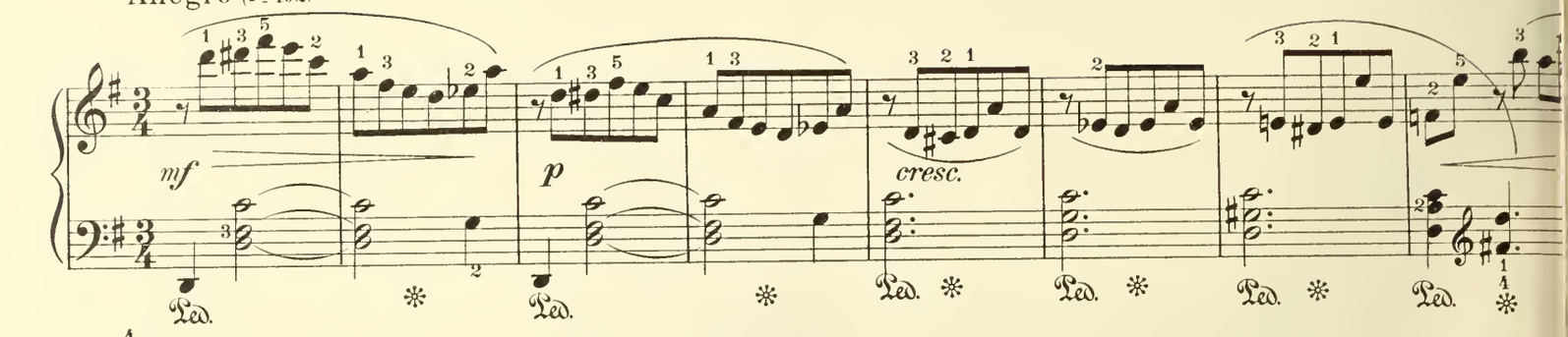
To Mme Grant

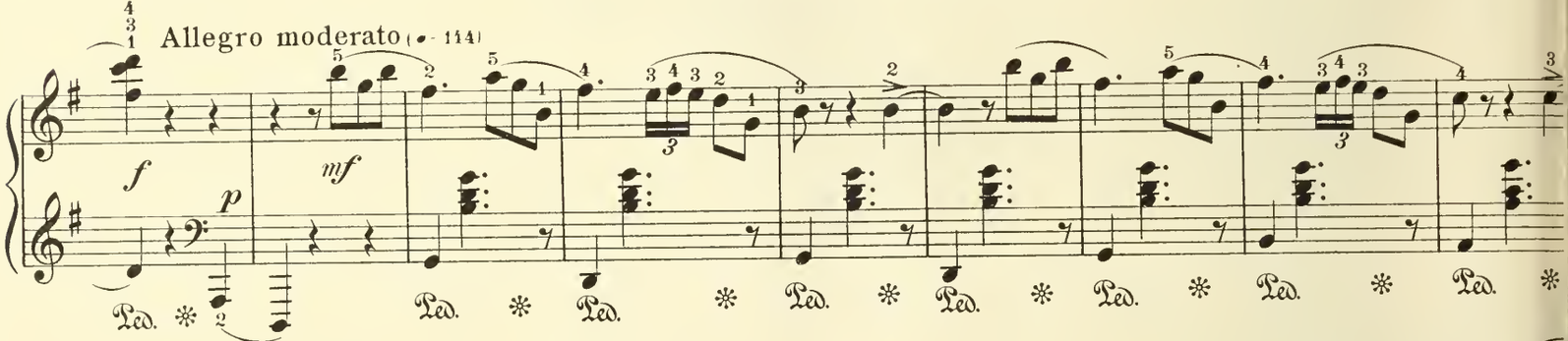
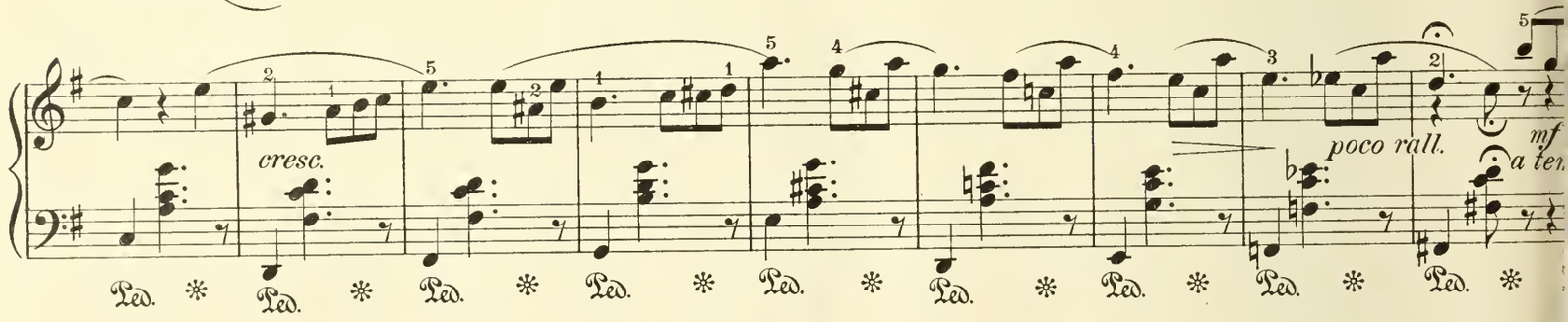
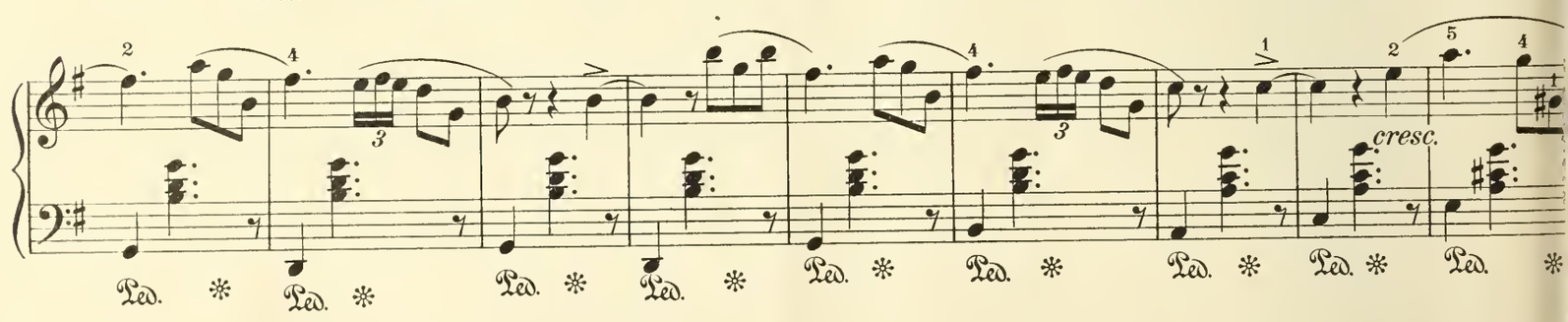
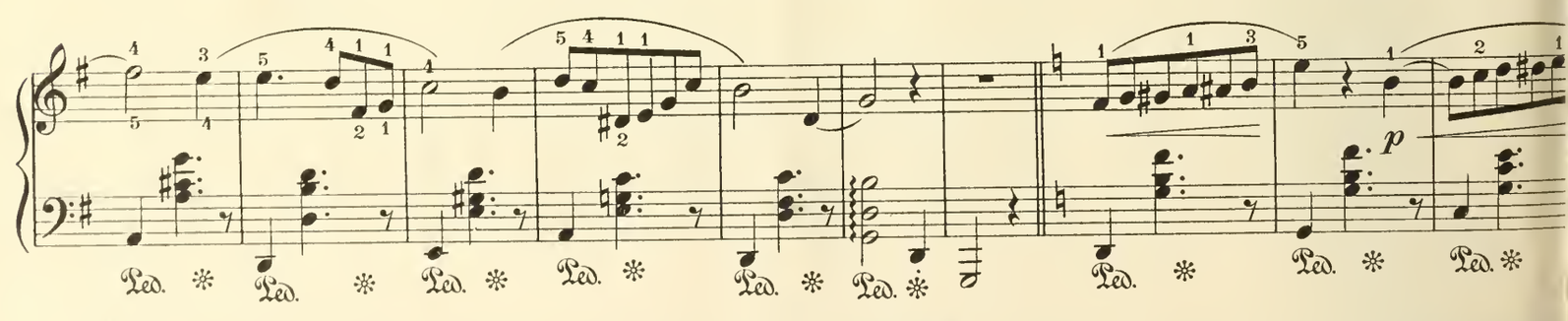
VALSETTE, in G

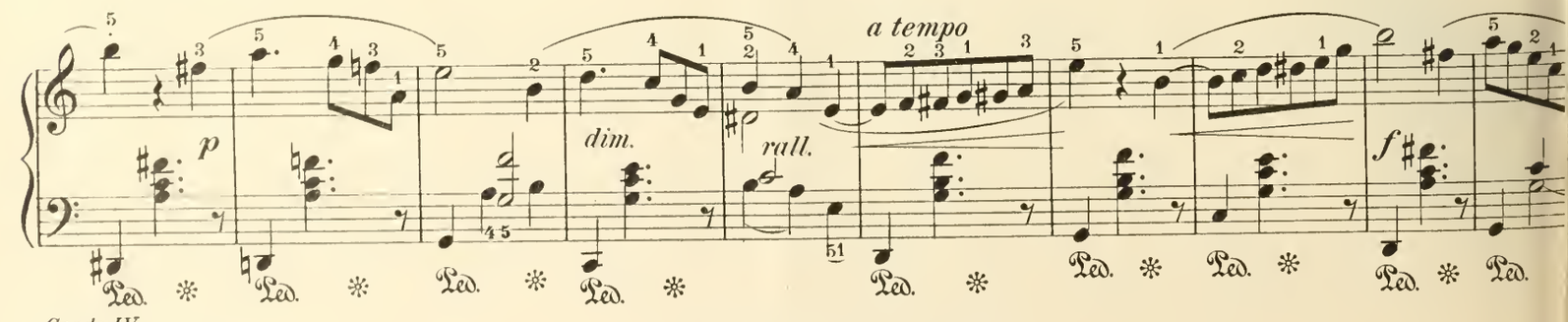
Edited by Karl Benker

FELIX BOROWSKI

Allegro (♩= 192)



Allegro moderato (♩= 114)





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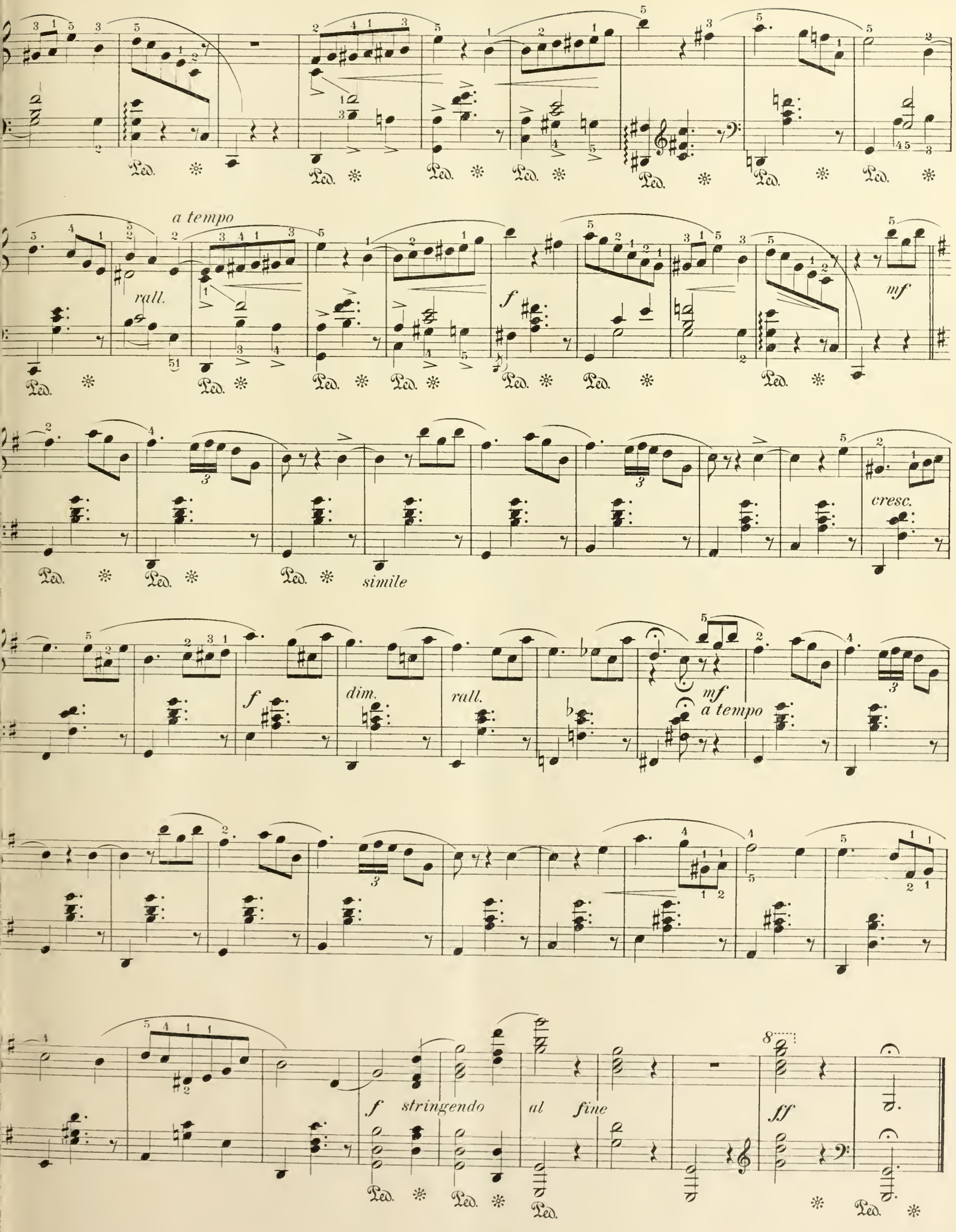
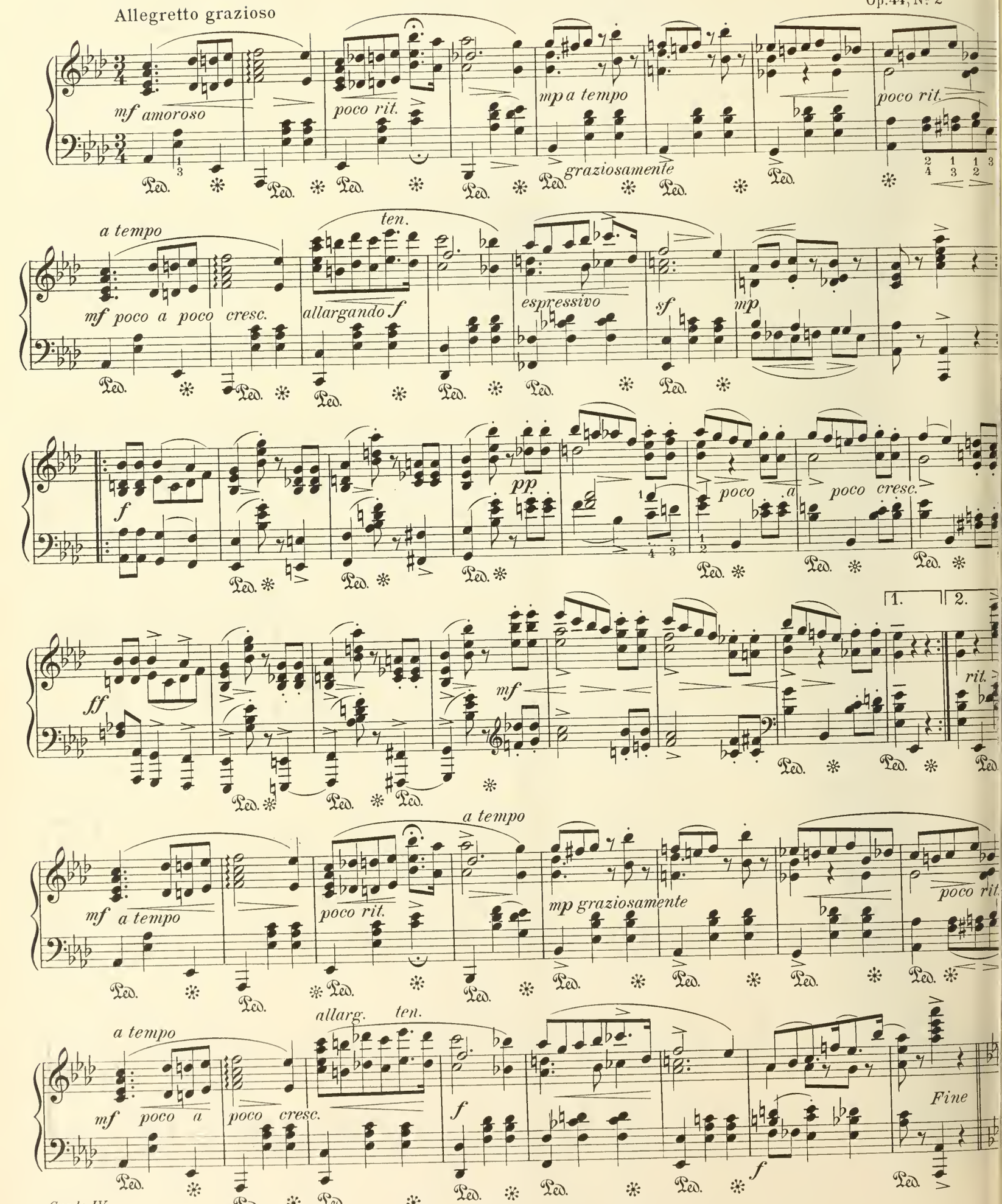

a tempo
rall.
f
mf
cresc.
simile
dim.
rall.
mf
a tempo
f
stringendo
al fine
ff

To my pupil Maria Guadaloupe James

LUPITA

MAZURKA DE SALON

JOHN M. STEINFELDT
Op. 44, Nº 2



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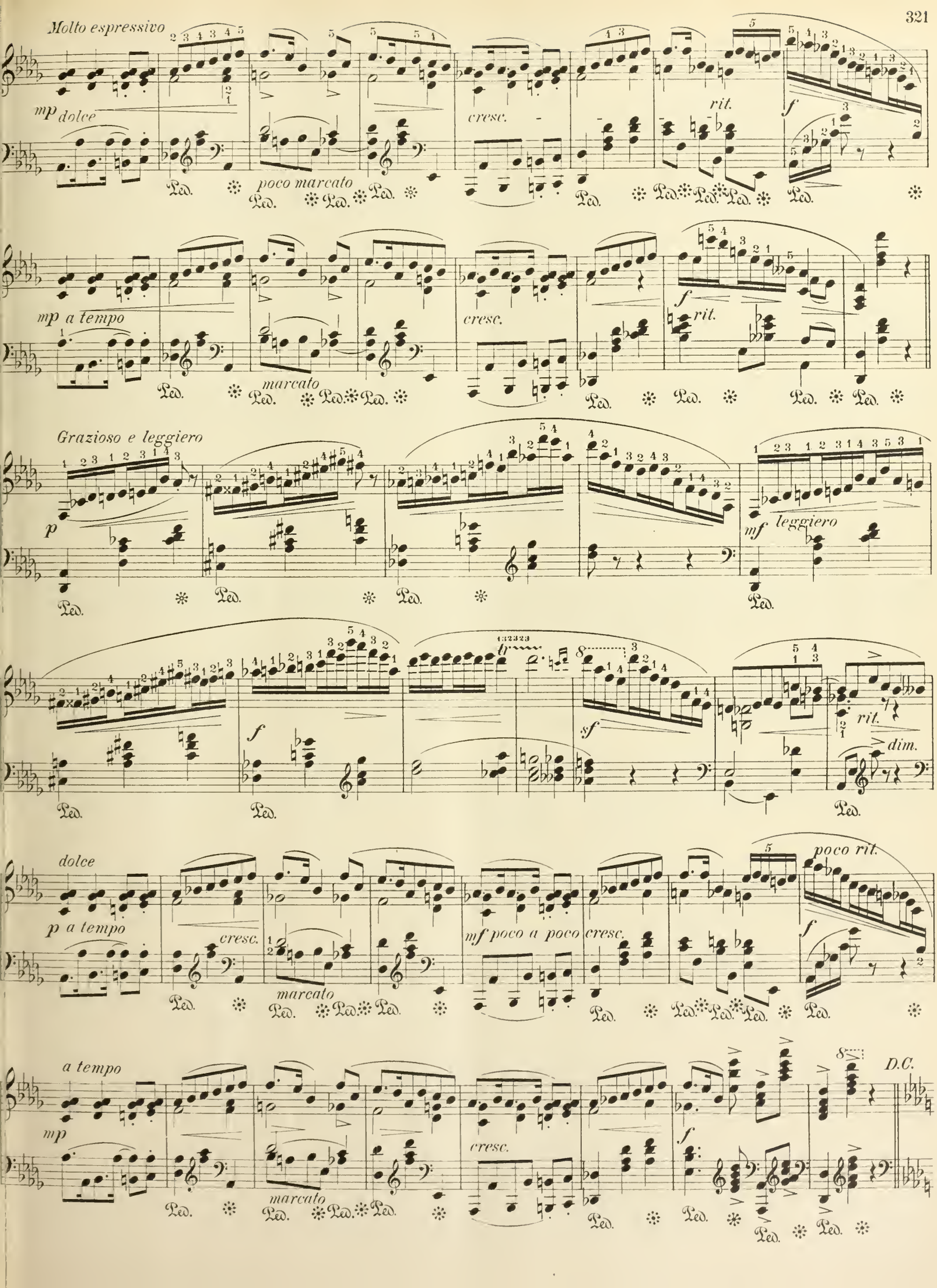
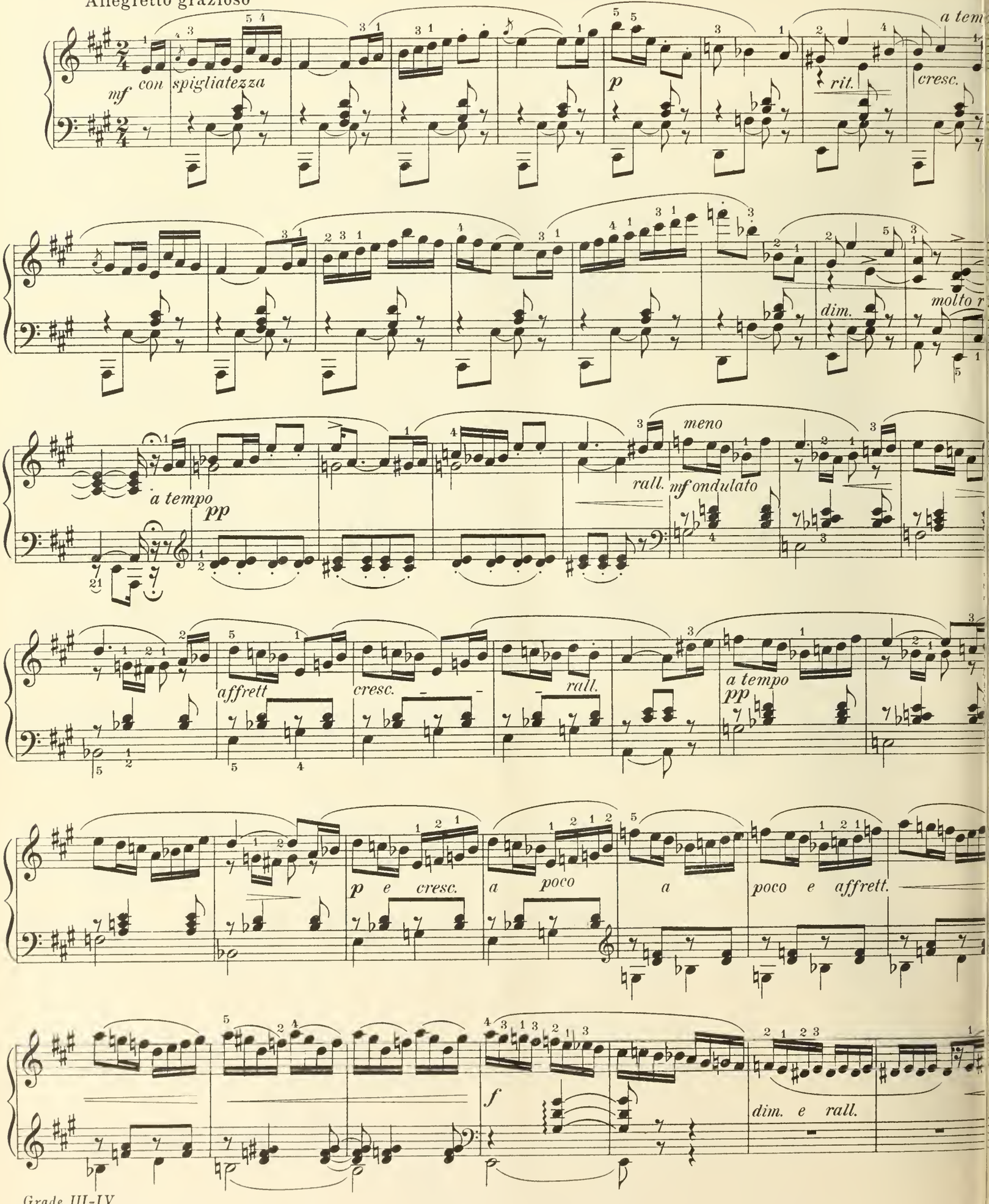

Molto espressivo
mp dolce
poco marcato
cresc.
rit.
f
mp a tempo
marcato
cresc.
f
rit.
Grazioso e leggiero
p
mf leggiero
f
sf
rit.
dim.
dolce
p a tempo
cresc.
marcato
mf poco a poco cresc.
poco rit.
f
a tempo
mp
marcato
cresc.
f
D.C.
Ped.

CANZONE - SERENATA
(SERENADE SONG)

Edited by Karl Benker

GIACOMO SETACCIOLI

Allegretto grazioso



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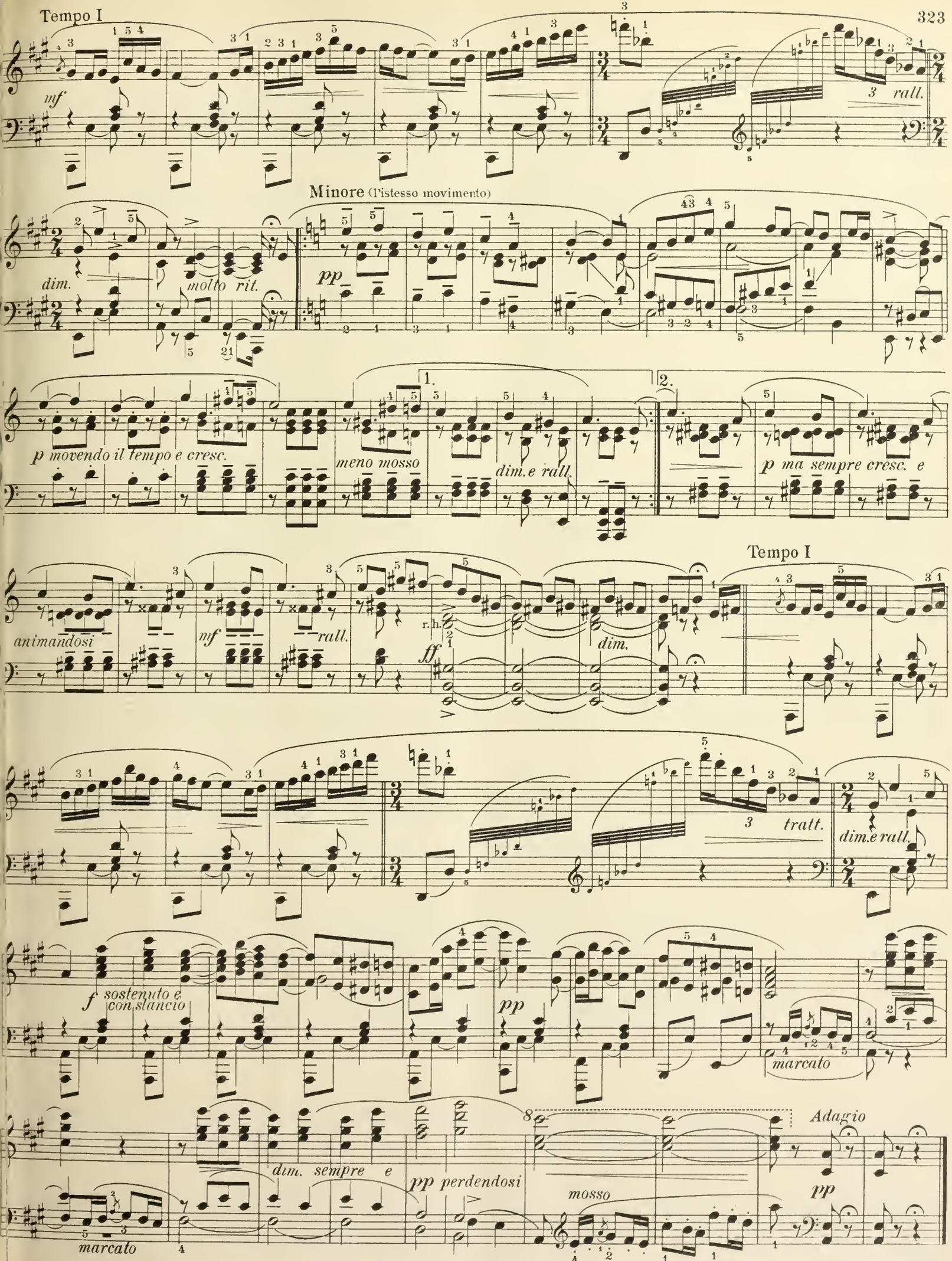
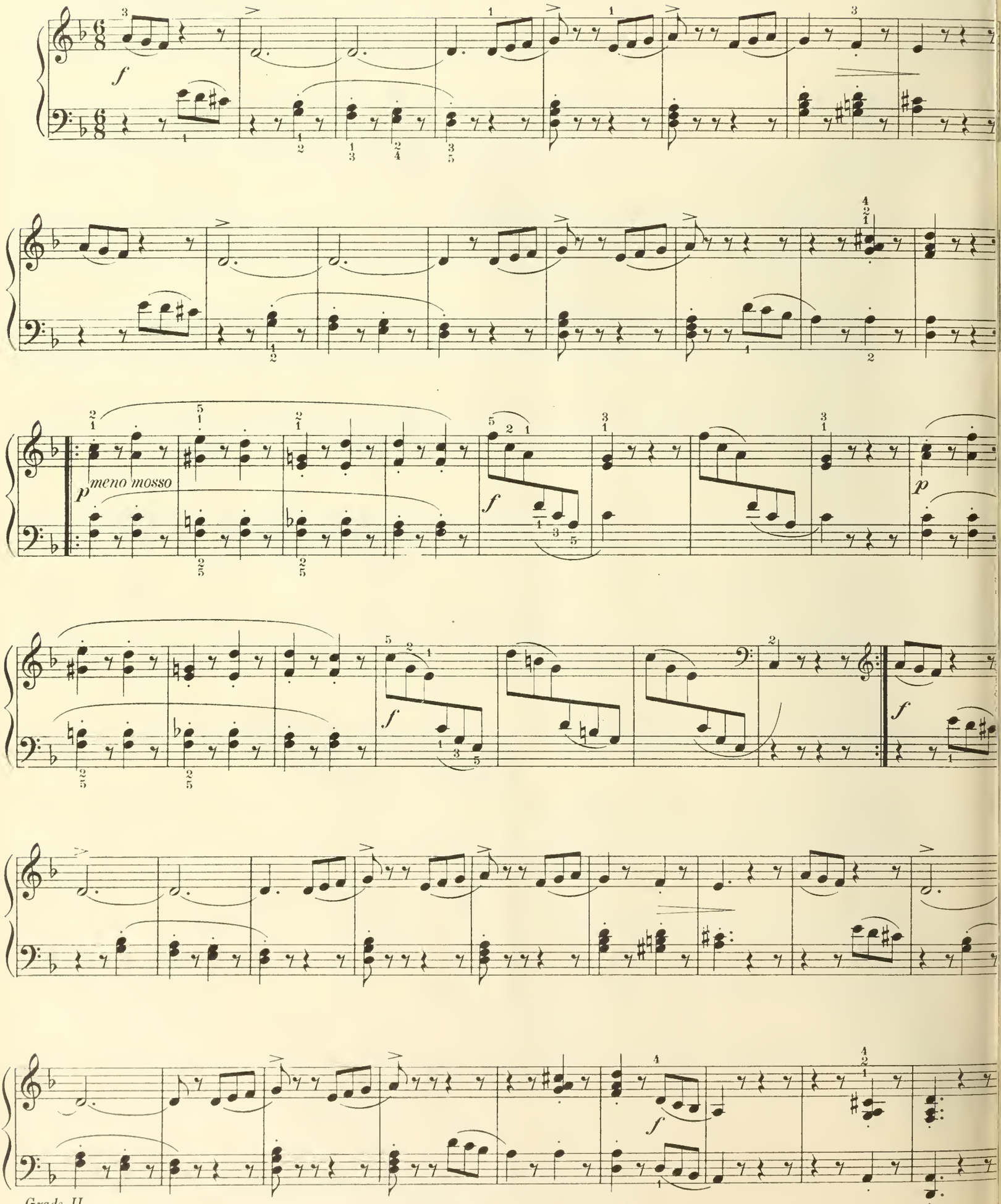

Tempo I
mf
3 rall.
Minore (l'istesso movimento)
dim.
molto rit.
pp
p movendo il tempo e cresc.
meno mosso
dim.e rall.
1.
2.
p ma sempre cresc. e
Tempo I
animandosi
mf
rall.
r.h.
ff
dim.
3 tratt.
dim.e rall.
f sostenuto e con slancio
pp
marcato
dim. sempre e
pp perdendosi
mosso
Adagio
pp
marcato

TARANTELLA

J. P. LUDEBUEH

Allegro



Grade II

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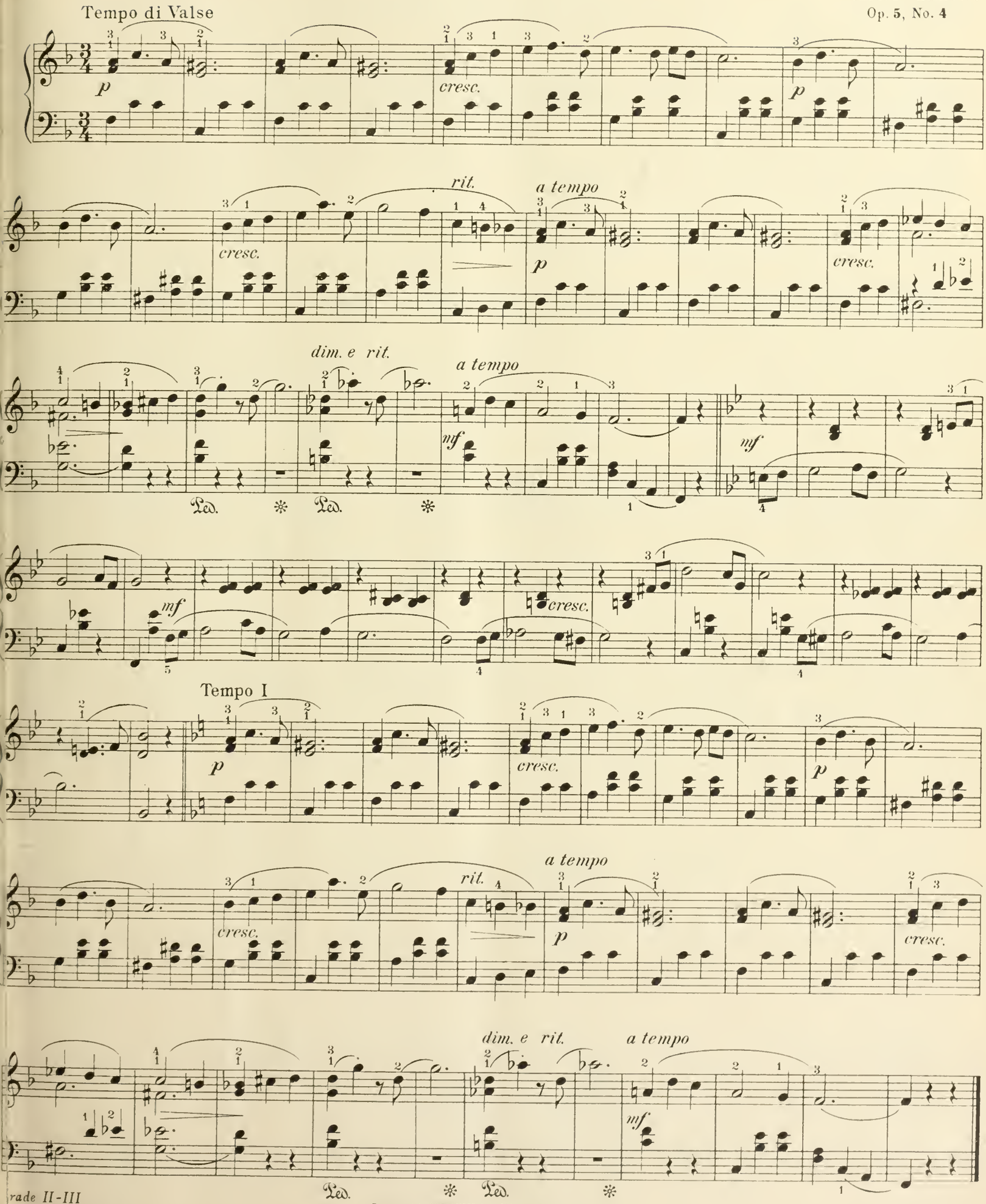
WILMOT LEMONT
Op. 5, No. 4



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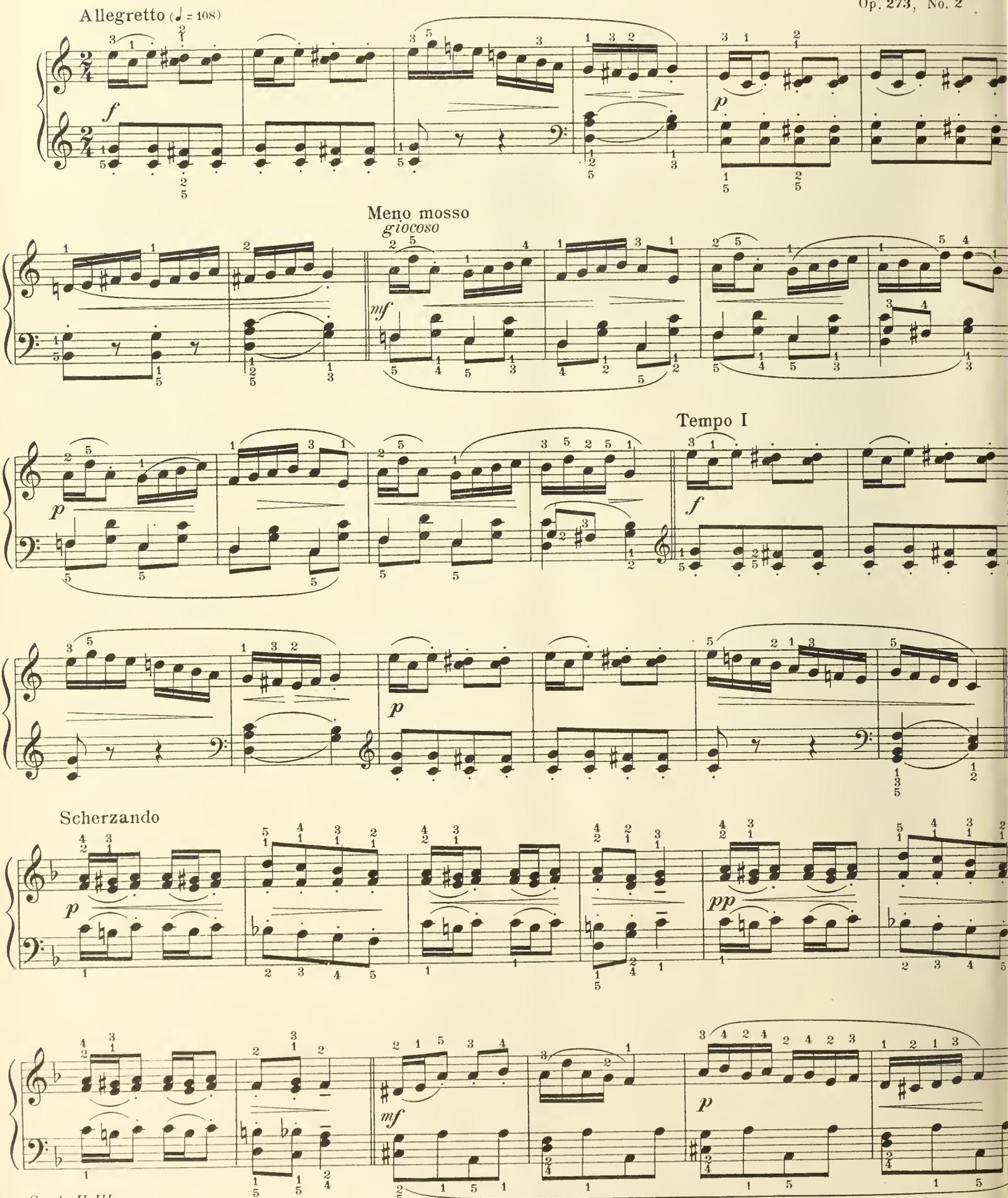
PUNCHINELLO

HUMORESKE

Oh, mother, I'm to be married to Mr. Punchinello;
To Mr. Pun, to Mr. Chin, to Mr. Nel, to Mr. Lo,
Mr. Pun, Mr. Chin, Mr. Nel, Mr. Lo, to Mr. Punchinello.

CARL WILHELM KERN
Op. 273, No. 2



Grade II-III

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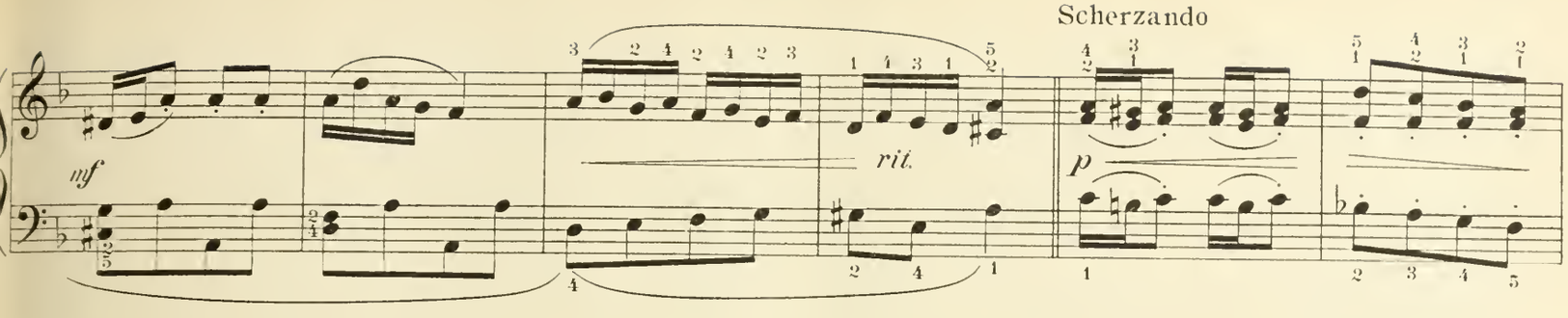
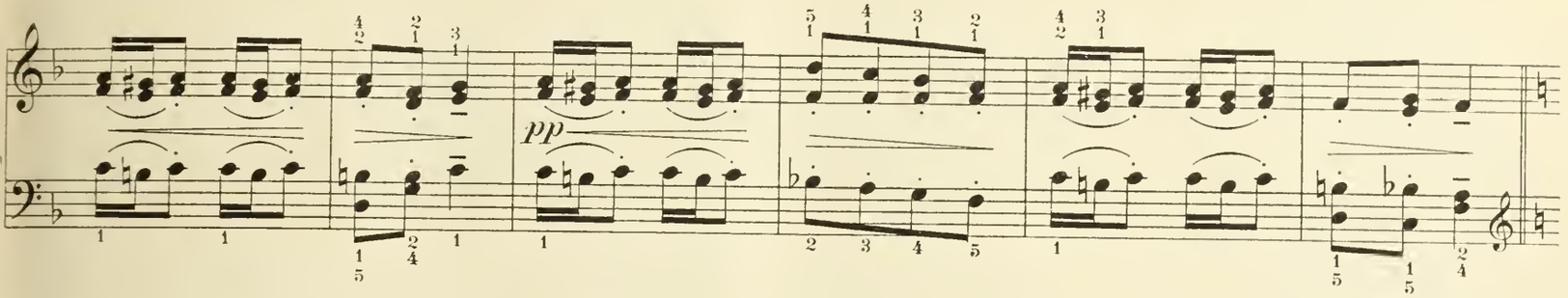
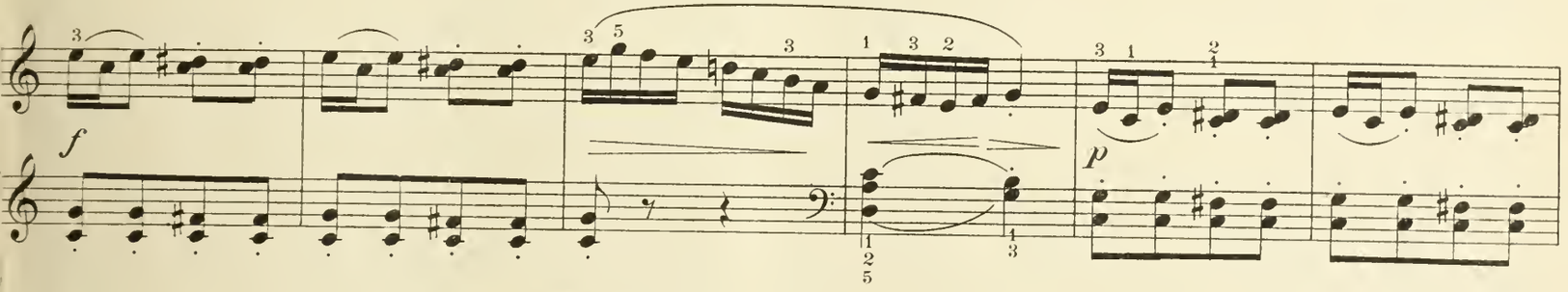
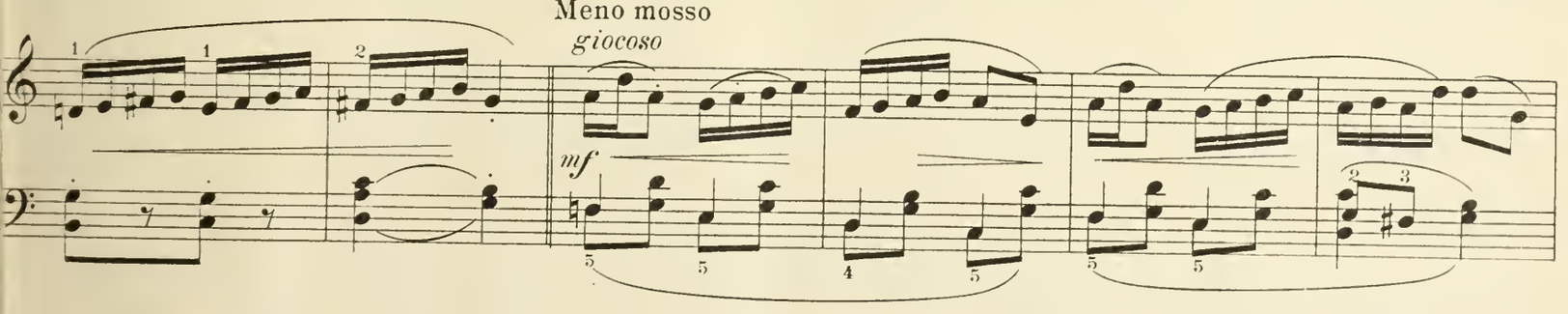
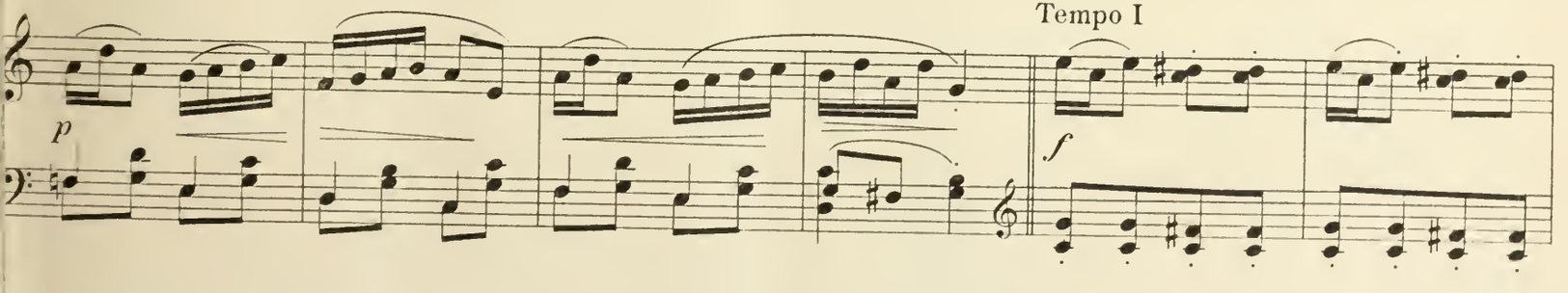
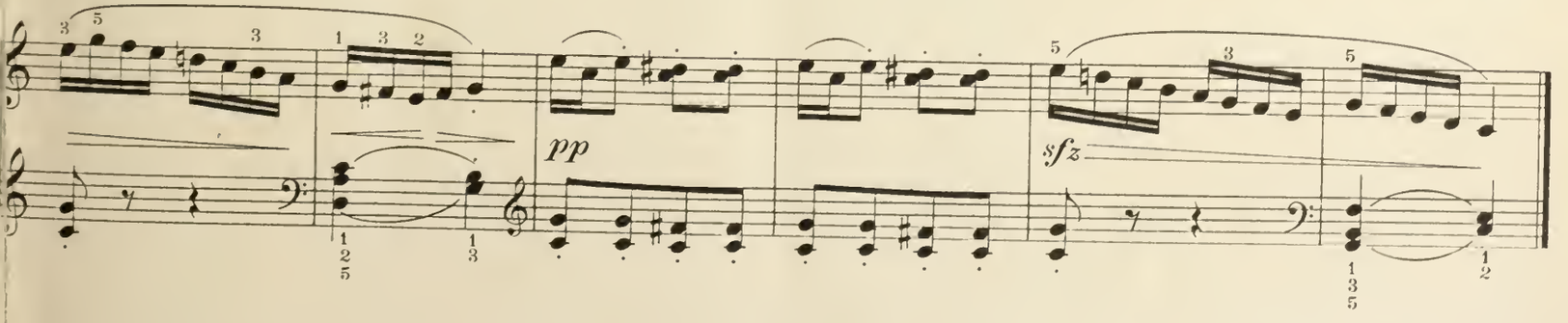
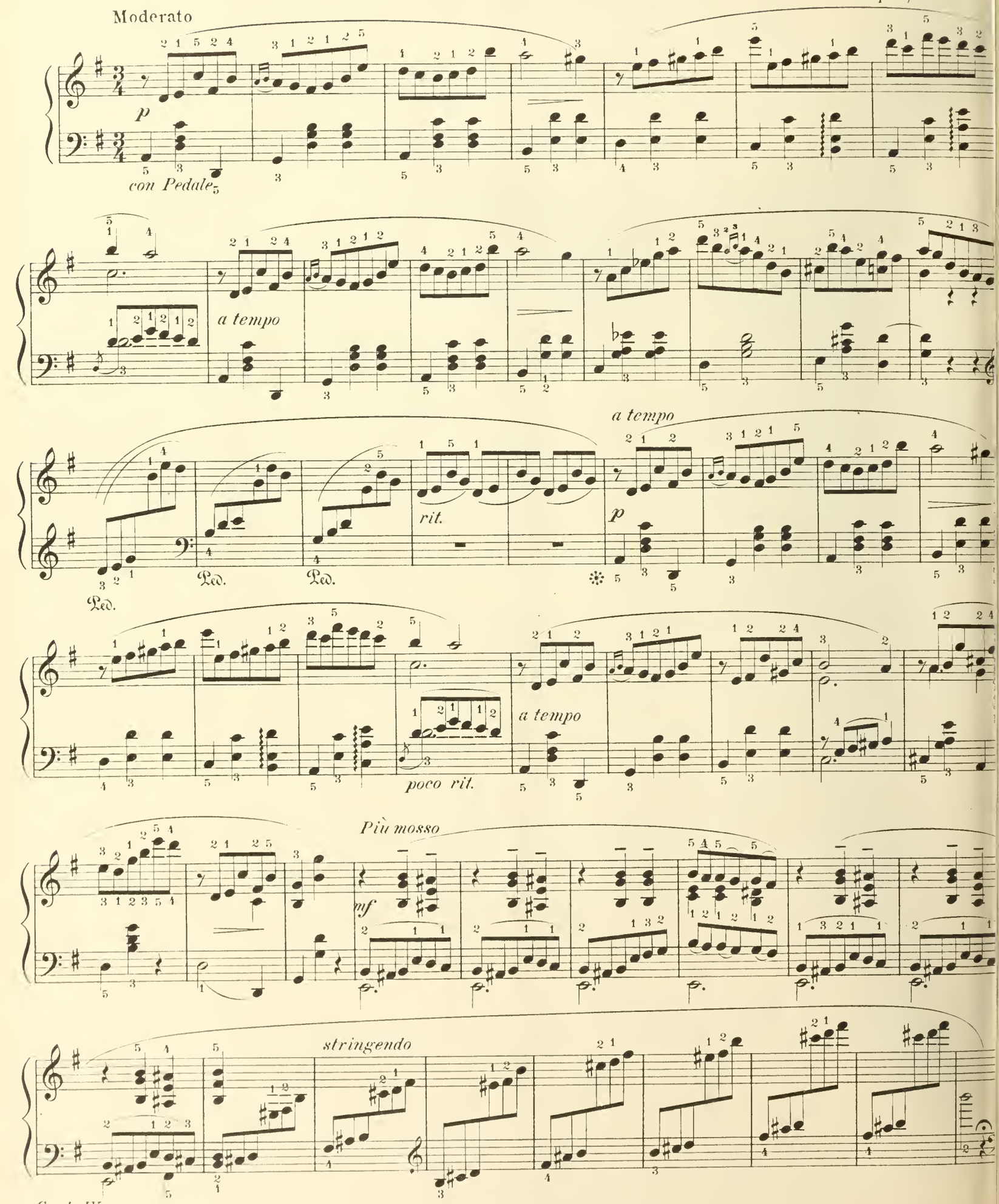
Scherzando

Meno mosso

giocoso

Tempo I

MIGNON

VALSE

Edited by John Orth

VLADIMIR REBIKOFF
Op. 3, No 1



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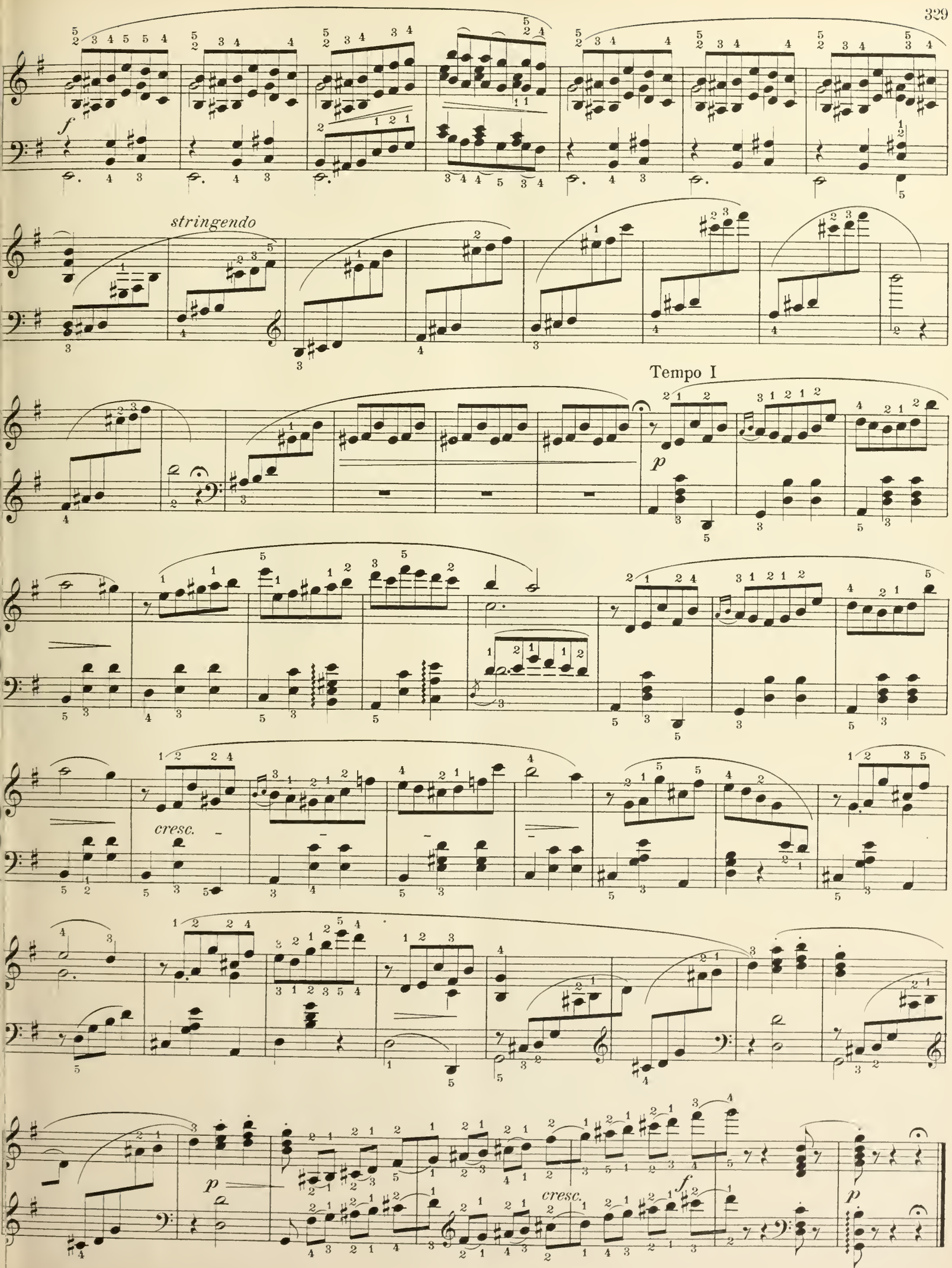

f
stringendo
Tempo I
p
cresc.
p
f
cresc.
p

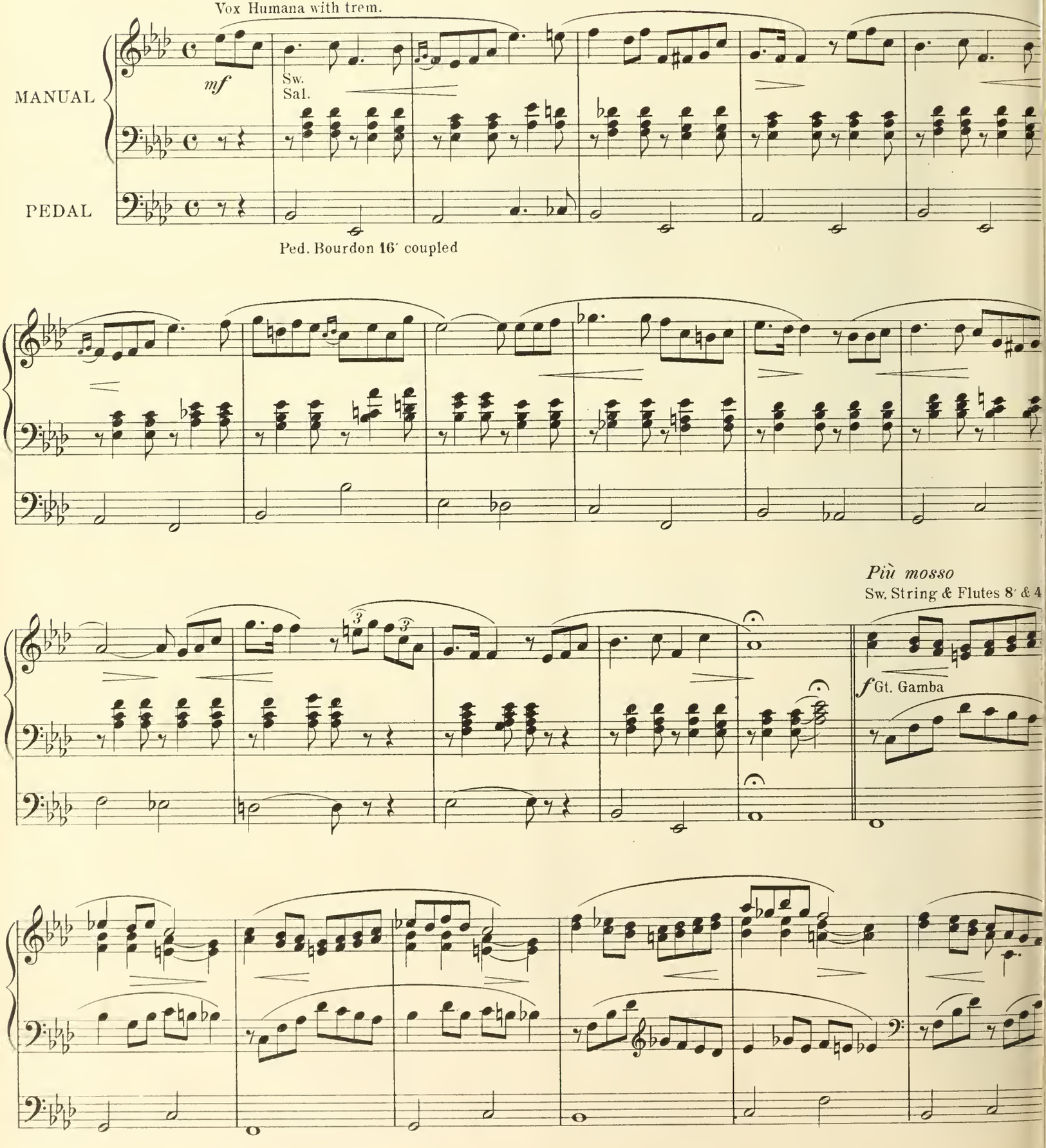
To Mr. Fred W. Bailey

NOCTURNE

Prepare { Sw. Sal. / Ch. Vox Humana / Gt. Gamba / Ped. Bourdon 16′ coupled

Andante con moto

R. SPAULDING STOUGHTO



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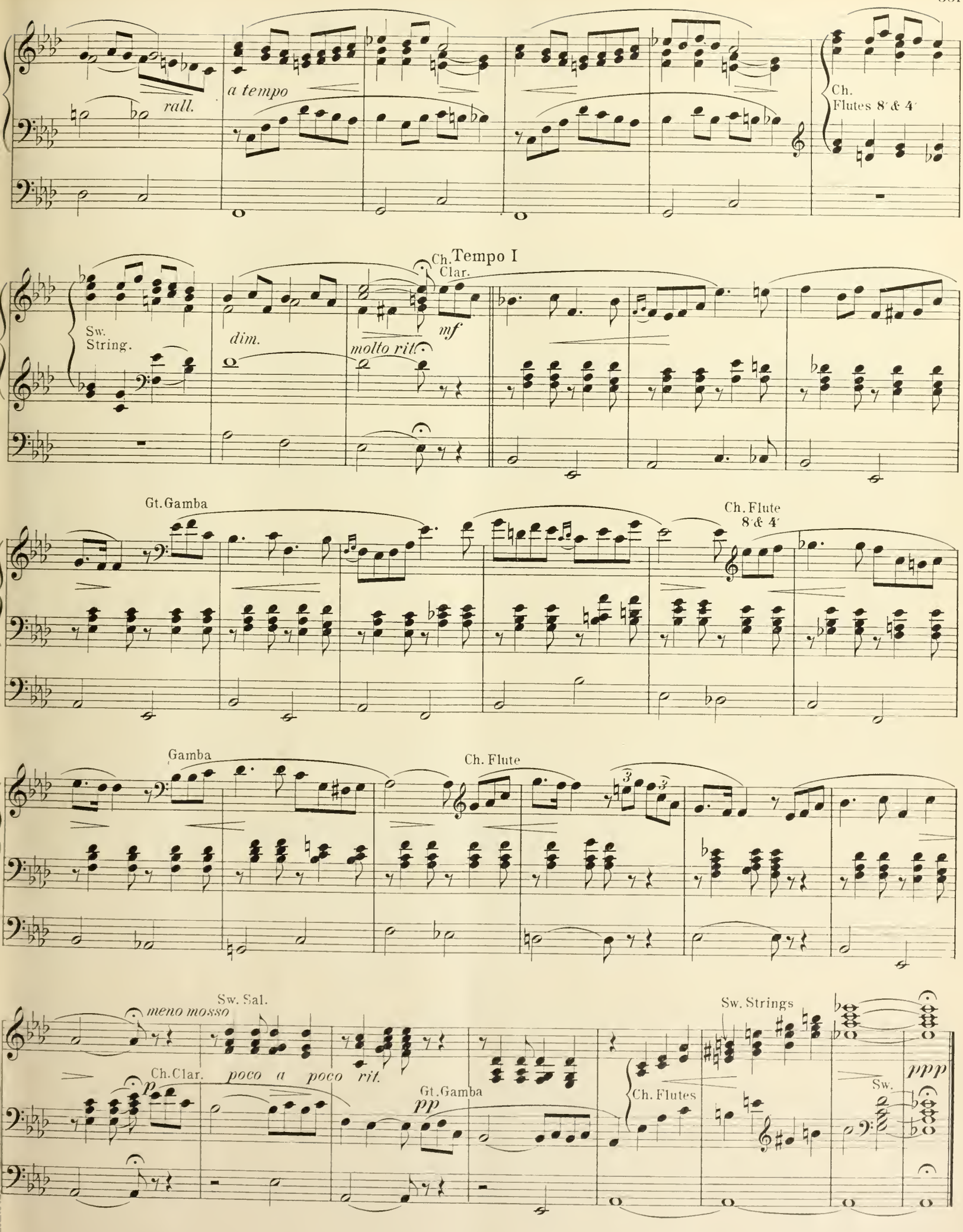
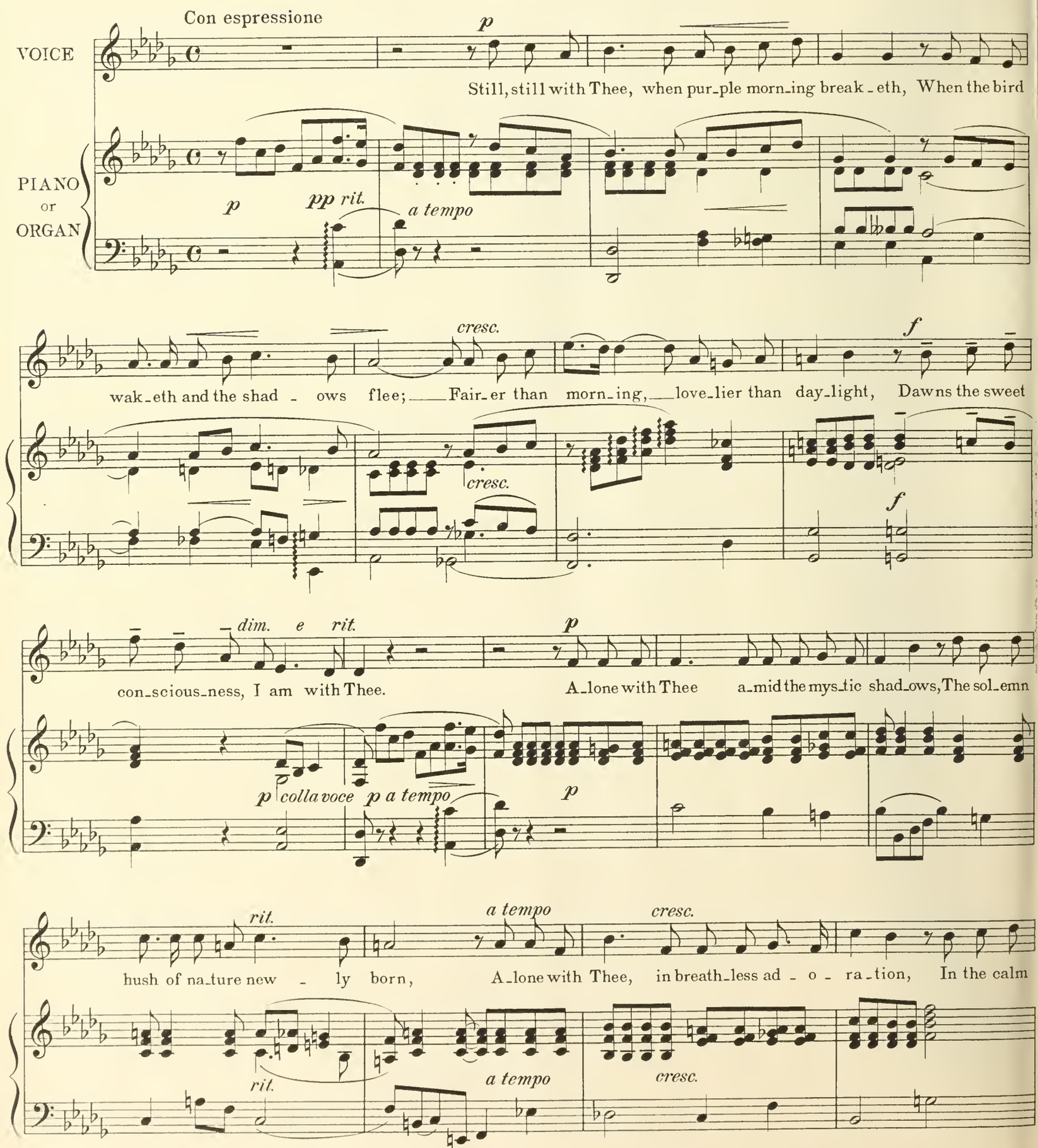

rall.
a tempo
Ch.
Flutes 8′ & 4′
Sw.
String.
dim.
molto rit.
Ch.
Clar.
Tempo I
mf
Gt. Gamba
Ch. Flute
8′ & 4′
Gamba
Ch. Flute
Sw. Sal.
meno mosso
Ch. Clar.
p
poco a poco rit.
Gt. Gamba
pp
Ch. Flutes
Sw. Strings
Sw.
ppp

Dedicated to Donna Riblette Flaaten

STILL, STILL WITH THEE

HARRIET BEECHER STOWE

ARTHUR F. M. CUSTANCE


Con espressione
p
VOICE
Still, still with Thee, when pur-ple morn-ing break-eth, When the bird
PIANO or ORGAN
p
pp rit.
a tempo
wak-eth and the shad - ows flee; Fair-er than morn-ing, love-lier than day-light, Dawns the sweet
cresc.
f
dim. e rit.
con-scious-ness, I am with Thee.
A-lone with Thee a-mid the mys-tic shad-ows, The sol-emn
p colla voce
p a tempo
rit.
hush of na-ture new - ly born,
A-lone with Thee, in breath-less ad - o - ra-tion, In the calm

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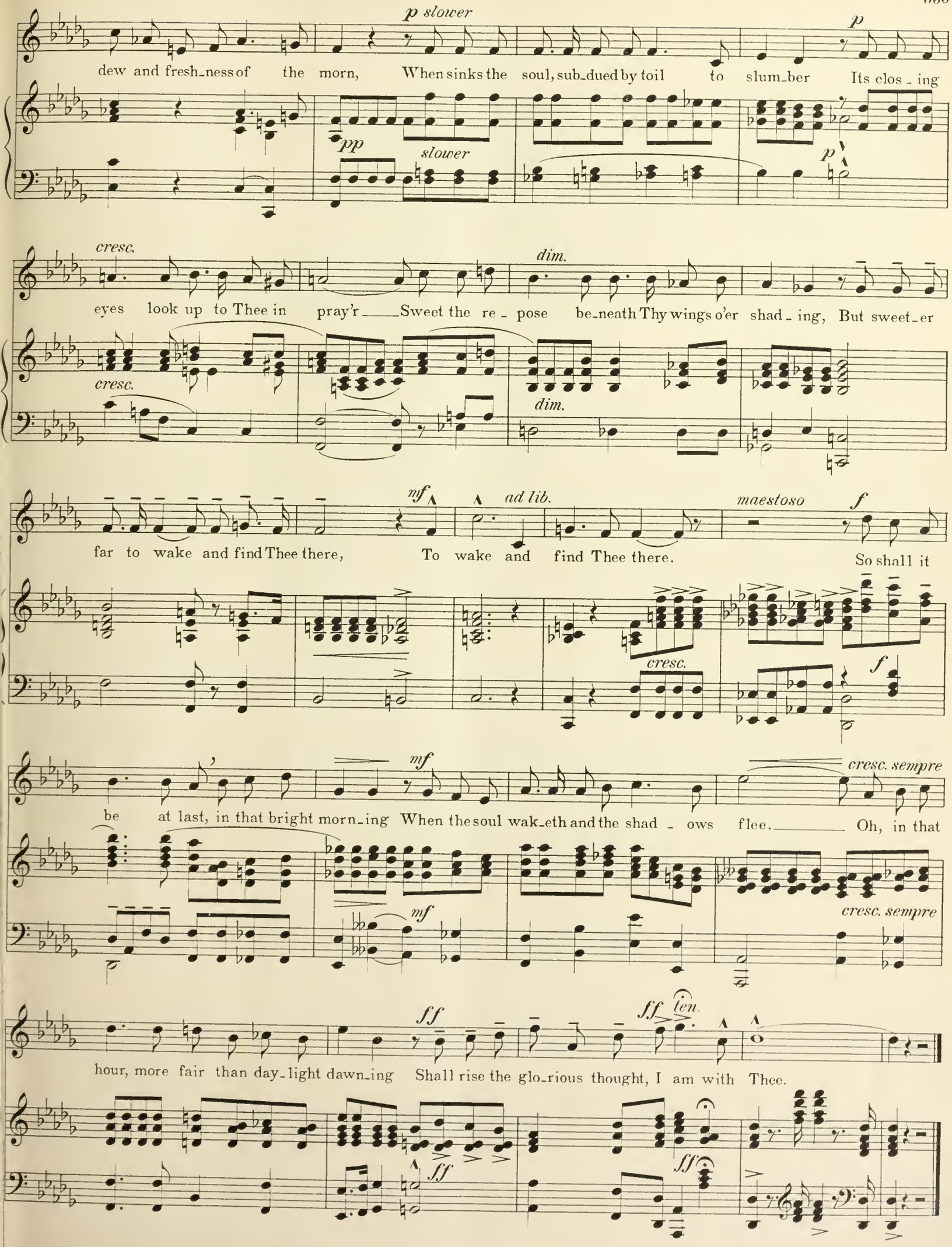
p slower
p
dew and fresh_ness of the morn, When sinks the soul, sub_dued by toil to slum_ber Its clos_ing
pp
slower
p
cresc.
dim.
eyes look up to Thee in pray'r ___ Sweet the re_pose be_neath Thy wings o'er shad_ing, But sweet_er
cresc.
dim.
mf
ad lib.
maestoso
f
far to wake and find Thee there, To wake and find Thee there. So shall it
cresc.
f
mf
cresc. sempre
be at last, in that bright morn_ing When the soul wak_eth and the shad_ows flee. ___ Oh, in that
mf
cresc. sempre
ff
ff
ten.
hour, more fair than day_light dawn_ing Shall rise the glo_rious thought, I am with Thee.
ff
ff

CALL ME "SWEETHEART!"

(Original Key)

Words and Music by
MARIE RICH

Moderato

Call me "Sweet-heart"— I like that best! And hold me close A-gainst thy dear

breast; Oh, tell me a-gain Nev-er we'll part.— Call me, call me, Call me "Sweet-heart!"—

Thine own Sweet-heart Ev-er and aye! Night is too short And too brief the day;— Oh, kiss thou m

lips, Let naught us part— Call me, call me, Call me "Sweet-heart!"—

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To Alan T. Burleigh

I KNOW A LITTLE ROSE

(Original Key)

† RICHARD HENRY STODDARD

FRANK HOWARD WARNER

p

I know a lit-tle rose,— And oh! but I were

mf *p*

dolce poco rit.

blest, Could I but be the dew-drop That lies up-on her breast.

poco rit. *mf* *a tempo* *poco rit.*

Ped. ✻

mf *p* *dolce* *mf*

But I dare not look so high, Nor die a death so sweet; It is e-nough for me to be The

a tempo *pp*

p *cresc. allargando* *rit.*

dust a-bout her feet, It is e - nough— for— me to be The dust a-bout her feet.

p *cresc. allargando* *rit.* *colla voce*

† From "The Poems of Richard Henry Stoddard"
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FOR YOU

Words Anonymous

(Original Key, E♭)

LAURENCE H. MONTAGU

Lento

VOICE

PIANO

cantabile

p *slowly with expression*

1. If I could have my dear-est wish ful-fill'd, And take my choice of all earth's treas-ures
is more joy to my true lov-ing heart, In ev-'ry thing you think, or say, or

a tempo

too, And ask of Heav'n what e'er I will'd, — I'd ask for you, — I'd ask for you.
do; Than all the joys of heav'n could e'er im-part Be-cause it's you, — be-cause it's you.

rit. *pp rit.*

Fine

a tem

2. There

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The SINGER and HIS ART

SINGING TEACHERS' QUALIFICATIONS

BY ARTHUR DE GUICHARD

STANDARDIZATION AND EXAMINATION NECESSARY

It was my privilege, as long ago as the month of September, 1910, in the columns of THE MUSICIAN, to urge very strongly upon my confrères, as well as upon the general musical public, the necessity of reform in musical instruction, throughout the length and breadth of the Union.

Attention was called to the fact that a similar movement had been started, under the best auspices, in France, with the same objects in view: raising the standards of musical instruction, in its various branches; certifying as to the aptitude of teachers to teach, in three different grades, by examinations to which they would voluntarily present themselves, and which would be conducted by musicians of recognized ability and reputation.

It might, at first, have been thought altogether superfluous for any society to initiate such a movement, having in view the fact that the Paris Conservatory and the affiliated conservatories which exist in all the chief cities of France, under the direction of the Minister of Fine Arts, supply the country and the world at large with sound musicians. But the majority of these have not received any special instruction to fit them as teachers. Like many of our own citizens, the first object in the mind of a pupil is to become a solo artist, vocal or instrumental. It is generally long after they have quitted the pupilary ranks that, for one reason or another, the disappointed quasi-artists direct their activities to teaching, *without having any special teaching qualification.*

ENDORSED BY LEADING MUSICIANS

Far from meeting with any opposition from the recognized musical authorities, the movement was assured of a popular and certain success by the adhesion and active support of M. Gabriel Fauré, director of the Paris Conservatory, Camille Saint-Saëns, Théodore Dubois, Massenet, and many of the leading musicians. The society adopted the title of "Society of Musicians of France." It is not the object of this paper to enter into the history of this society in detail. It is sufficient to state that the sphere of its activities has become much larger, that its examinations are held frequently, and that candidates for teachers' certificates flock to the examinations from every part of the country.

Thus, the need for such a movement has been recognized by every one, by the musical public, and by the highest musicians, in a country having so renowned an institution as the Paris Conservatory, and possessing many similar affiliated conservatories, where the musical education is entirely gratis. Personal merit and endowment alone can procure admission to these schools; if the regular term examinations are not passed the pupil is dismissed; it is not a question of paying so much and being kept as long as the bills are paid—merit obtains admission and progressive merit alone secures the continuation of pupilage.

If a searching inquiry into a teacher's ability by an independent body is requisite in a country which has the advantages enumerated, how much more urgent is the need here?

IMPORTANCE OF PRIMARY TEACHING

Gabriel Fauré said, when recommending the formation of the society: "The reform of musical instruction should first of all be directed to elementary instruction." "In order to form musicians the primary professor must be a musician himself, and he cannot be that if he has not completed his classical studies." *"Do not, therefore, be afraid to ask too much in the examinations for the first degree. It is only by the observance of this condition that the reform will be useful and beneficial."* "Parents are wrong in believing that to commence a child's musical studies anyone will do, provided he does not charge too much. The guarantees offered to families by the serious examinations proposed will be of the greatest use."

ONE MUST KNOW MUCH IN ORDER TO TEACH LITTLE

Unfortunately, the reverse seems to be the rule—one may know little to teach much—and the true rule the exception. Here, as in France, there are to be found good music schools and excellent private teachers, but they certainly form a very small minority contrasted with the vast number of men and women, engaged in teaching singing, who have had no training whatever as teachers, and whose only qualifications consist of a few seasons' lessons taken from some equally competent (?) teacher, or the possession of a so-called certificate or diploma from a private individual or self-constituted authority. They are not entirely to blame. Knowing no better, they believe in the instruction and the certificates they have received; but this can be only to a certain extent and for a brief period, for they must inevitably discover eventually that they know but very little where much is required. They must then abandon the professorate and recommence their studies, or abandon their teaching career with the knowledge of their incompetence, and so pass into a very doubtful category.

STATE MUSIC TEACHERS' ASSOCIATIONS

During the past year a great deal has been written and said about the standardization of teaching methods and requirements, also, in a rather fearsome fashion, about the standardization *of teachers themselves!* But happier times are coming, more enlightened days are dawning, and it seems more than probable that the different state music teachers' associations will, before very long, take up the matter with no uncertain hand and a strong determination to see their music and their teachers and their teaching placed upon a firmer footing—one of high repute, because of the sound and superior musical attainments and the proved ability to impart them of every associated teacher in each state.

THE BEGINNING IN FRANCE

The French society began the movement by directing its energies to piano instruction. Then violin teachers were taken in hand and their capabilities tested. It is now the turn of singing teachers; not a light matter. When the approbation and support of the chief musicians in France were sought, Camille Saint-Saëns, the renowned composer-pianist, wrote.

"Paris, April 29, 1910.

"You are quite right, my dear Mangeot. *Teachers of music ought to undergo examination and be certified the same as others.* But it is chiefly for teachers of singing that it is necessary. Bad instrumental lessons make pupils lose only their time; bad lessons in singing destroy their voices.

"Cordially yours,

"C. Saint-Saëns."

These are precious words which should not be passed by lightly.

AFTER FOUR YEARS

This was four years ago. Saint-Saëns has had to wait four years for his advice to be followed about teachers of singing; because, of all the branches of music teaching, singing is the one that engenders the most smallness of views, the most jealousy of each other, the most positive assertion of incapability and the most charlatanry. We must not shut our eyes to these facts, because their undoubted truth makes the present movement necessary.

SUGGESTION FOR STATE ASSOCIATIONS

What is now needed—and urgently needed—at the present time is that each state shall inquire into its singing teachers' fitness to teach singing. As a suggestion: Could not the state associations have two categories of members? Those who are merely joining members, such as they now are, and those who satisfy duly appointed examiners as to their ability to teach the subject they profess—something similar to the distinctions that exist in the American Guild of Organists? *Apropos,* is it not strange that organists are always ready to do the right thing and prove their abilities, while teachers of piano and of singing decidedly fight shy of it?

It goes without saying that the forms and questions for establishing examinations are going to be somewhat difficult to formulate. But the difficulty is by no means insuperable. If approached in the right spirit the *modus quærendi,* that will be a fair and sufficient test for all postulants, should be quickly found.

For my part, there is one thing I would insist on, because it is the very essence of the whole matter; each candidate shall be required to give in the presence of the examiners a practical voice trial and lesson to two or more unknown pupils. There should be no partisanship and no discussion of this, that, or the other method; the right method is the one that produces the perfectly right result.

Everything else in the examination should be questions probing the knowledge that leads to that practical right result.

AN INTERNATIONAL CONGRESS

I notice in my Paris exchanges that, while the opinions of musicians are being asked about the subjects and questions to be proposed to candidates

for examination, the following very pregnant and far-reaching remark is made: (*Monde Musical*, Paris.) "We are aware that certain questions will necessitate very full answers, which may even need practical demonstrations, but there is no reason why they should not take place *in an International Singing Congress*, for which our present vast inquiry would serve as a preparation."

It is much to be hoped that such a Congress may take place, and may I be there to see. While it may be asking too much to request my readers to express their views on the subject, I shall consider it a very pleasurable duty to keep them posted on the progress of the movement, both in Europe and here, for the Standardization and Examination of Teachers of Singing and of their Qualifications.

———*———

MAGGIE TEYTE'S VIEWS ON AMERICAN SONGS

SOME time ago the New York *Sun* published an article on American songs by Miss Teyte, which contained remarks of unusually interesting character. She expresses herself very strongly upon the promising character and fine quality of the work of American song writers, and of her intention to make use of their work in her recitals. We quote a few paragraphs:

I have put American songs on my program in close proximity to the songs of such composers as Debussy and Strauss. I cannot say that they suffered by comparison. All that was needed was a serious interpretation and a sincere respect for the American music. I shall continue to present it in this way. I shall even challenge comparisons by alternating American and foreign songs on my programs.

One reason why American songs often fail to make a good impression is that they are often badly sung. The best artists seldom put them on their programs at all and those who do condescend to sing them never take the trouble to study them with care, but interpret them on the spur of the moment as it were. This has led to the very general belief that English is, *per se*, not a singable language.

No greater fallacy exists. English is not only a pleasanter but an easier language for the singer than German, for instance. But it must be studied, as French, Italian, and German are studied by all singers, no matter what their nationality. It is a well-known fact that no one ever has a naturally correct enunciation of his own language. What actor would attempt to deliver his lines without making a special study of the language in which they are written? Yet most American singers, while willing enough to study the enunciation of French, German, and Italian, take it for granted that they know everything about their own language and refuse to spend any time upon the preparation of songs written in English.

Another reason for the unpopularity of English as a medium for song is the very common mistake of presenting foreign songs in English translations. Naturally such a proceeding is ruinous to the spirit of a composition, for the English words cannot possibly fit the music as did the original. But this does not by any means prove the unfitness of English words in general to be set to music.

———*———

WORK AND PLAY

"You musicians ought to lead a very happy life."

"I don't see why."

"Don't you? Why even your work is play"—Horace Zimmerman.

SHOULD A WOMAN SINGER WEAR A CORSET?

A SYMPOSIUM

I

SOME time ago THE MUSICIAN received the following letter from one of its readers which put up to the Eidtor a question which he did not feel himself competent to discuss. It occurred to him to submit the matter to certain teachers and singers whose experience would be worth placing before the readers of THE MUSICIAN. Some of the replies to a letter requesting a discussion of the subject follow this introductory note. We expect to print others in the next issue of THE MUSICIAN, and hope that our fair readers may find the material helpful and practical to their needs.

A LETTER OF INQUIRY

To the Editor of THE MUSICIAN:

Dear Sir:—As a student of music and a singer who desires to do her best, yet has found difficulty in sustaining tones because of restriction due to the corset, I am asking THE MUSICIAN to advise me in the matter.

Shall I discard the corset? My teacher claims that it hinders my breathing. My mother says that a well-dressed woman must wear a corset. Can you not get the experience and advice of singers and thus suggest the most practical way of solving the problem?

One of my friends is studying with a teacher who says that a front-lace model is the only proper kind for a singer and that Tetrazzini wears that style.

Very sincerely,

J. L. L.

The reader will note that the various writers art not in accord as to the advantages or disadvantages to a woman singer from wearing a corset. Yet a careful examination of the replies indicates that the greatest objections to the use of the corset seem to apply to the *older* models, and that the singer can provide herself, today, with a corset which will not be a hindrance to her breathing and breath control.

———*———

THE CORSET AND THE SINGER'S BREATHING AND BREATH CONTROL

BY J. C. WILCOX, BARITONE AND TEACHER

RESPONDING to your request for an opinion as to the relation of the corset to a singer's breathing and breath control, I must confess that I cannot, as you suggest, "indicate under what conditions the corset may be a help and not a hindrance to a singer."

It is conceivable that there may be some weak sisters whose muscles are so atrophied through long constraint and disuse that they now require artificial support, and that they find such support from that invention of the devil, the corset. But how any normal human being can find assistance to breathing, or to control of breath, through wearing corsets I cannot imagine.

This I know: As a teacher of singing who has been called upon to direct the vocal studies of hundreds of young women—and some not so young—I have been constantly handicapped in my efforts to assist them to acquire adequate breath control by their miserable muscle-killing corsets. Incidentally, I cannot remember having secured the admission from any one of these hundreds that she wore her corsets too tight for ample breathing.

Every voice teacher knows that corsets are a handicap to vigorous breathing. To be sure, the few women who wear their corsets loose enough to permit full expansion of the intercostal and dorsal muscles, *and who have always worn them so*, may be good breathers; but who will say that they would not have developed even greater muscle strength had they never worn them? A muscle that has for years had an external prop to lean upon will hardly have the resiliency of one that has been obliged to develop its own strength.

I do not advocate an attempt to have women who have worn corsets from girlhood to adult maturity take them off. For such it is probably wiser to advise the wearing of the most flexible corset obtainable, loose enough to afford adequate expansion of the air chest walls. But I *do* advocate an attempt to make mothers realize the hideous results of corset wearing, that they may prevent their daughters from ever adopting them. A flexible corset waist, without steels, is sufficient support for any young woman who is not abnormally stout. There is one redeeming feature, at least, in current styles for women's dress: The bloused bodice does not require the tight lacing that was formerly necessary to secure "tailored" lines.

I believe that the time required to develop the average girl into a singer of power is very materially lengthened through weakness of the breathing muscles due to the wearing of corsets. I have no good word to say for the things!

———*———

THE CORSET AS AN AID TO BREATHING

BY EVA EMMETT WYCOFF, SOPRANO AND TEACHER

I SHOULD say that, when worn properly, the corset is a benefit, decidedly so, to all women. Again repeating this statement, when the corset is worn properly, when it is pulled down, and the flesh of the body pulled up. Certainly the corset that is worn by many women of this day, where their hips are bound to the extent that the flesh of the thigh sticks out to the point of malformation, cannot be otherwise than injurious. But when the corset is put on so that the waist line is low, leaving the upper part of the body and ribs free for expansion, this cannot be injurious to the body for it is a helpful support, and the singer feels this support and freedom, in the breathing apparatus, as a natural result.

———*———

THE CORSET AND THE SINGER

BY F. W. WODELL, TEACHER

WHAT the singer really needs is a well-developed body, with nerves and muscles in a normal, healthy condition, able to respond effectively and quickly to the mental impulse.

The chief prerequisite to good tone production, after natural gift, is bodily poise: the weight of the body balanced on the ball of either foot; upper chest well up, but without strain; chin a little down rather than up, if any variation from the level is to be permitted; no rigidity anywhere. With this position the lowest part of the abdomen will be found to be very slightly retracted, which is desirable.

If now the clothing be such as not to hinder in the least the freedom of expansion of the body, waist front, sides and back, on her thinking of singing the breath will take possession of the singer. The

if the singer, on beginning to sing, will slowly, gently, yet firmly, without any effort that brings in the slightest rigidity, carry the trunk upward out of the hips, she will have at her waist at the front, just under the breast-bone; at the back, up under the shoulder-blades; and at her chest a feeling of expansion, of moving outward, one as of an outward pressure from within; at the same time the lower abdomen will move slightly inward. This latter movement, which also involves the lower sides and back, will spread gradually upward toward the breast-bone, as the tone is sustained, reaching, finally the upper waist center; the chest at the same time raising slowly and slightly.

It is evident that to obtain the proper poise and movement for singing no corset or other apparatus which trammels the action of the muscles of inhalation and exhalation can be worn.

To get the necessary strength of muscle for any action one must use the muscle (not abuse it), then rest it; then use it again, and so on. Weak, flabby trunk muscles mean sunken chest and sides and protruding abdomen—an exact contrary condition to that of the "poise" mentioned above. Corsets can be made and worn which will not embarrass the muscles involved in the correct use of the body for singing.

The "singer's poise," referred to is nothing more than the normal, natural carriage of the healthy, vigorous young boy or girl, who need no apparatus to assist them in maintaining it. It is conceivable that a woman singer might be of a build which would make the assistance of a special corset apparently necessary if she is to take and retain singer's position."

But after all, is not such apparatus more properly considered as the "crutch" of sick or lazy people?

SINGERS AND CORSETS

BY HERBERT WILBER GREENE, TEACHER

WHAT can be more noticeable to intelligent observers than the change that has taken place in the attitude of women to the question of corsets. Modistes have cut them off at the top and lengthened them at the bottom with the result that, as now worn, they are of no inconvenience to the singer.

Corsets are a necessity of woman's dress. Those who do not wear them are not well-dressed and that comprehends the entire question. Most women aim to make an attractive appearance, and the corset is necessary to that end. The average woman would as soon think of appearing without her shoes as without her corset.

There are a few silly women who squeeze their feet into shoes a size or two too small for them, and they suffer accordingly. They are the kind who lace their waists to gratify their vanity and with the same result.

It is many months since I have had a pupil in my studio so tightly laced as to interfere with her proper diaphragmatic respiration.

It seems to me that the problem no longer exists. It has solved itself. It certainly has with intelligent singers and students of singing. Those who are not intelligent will not change their custom in this respect, not even if "teachers, doctors and anyone" write symposiums against it.

THE SINGER'S CORSET

BY MME. ANNA E. ZIEGLER, SOPRANO AND TEACHER

You ask, under what conditions the corset may be a help and not a hindrance to a singer? My answer is: Under no circumstances should a grown person be made to wear a corset, as the latter weakens all the muscles which the corset supports, so that for a time these muscles are unable to support themselves; and, in fact, if the corset is worn in early years, the supporting muscles never develop, consequently girls suffer from backache at various times, and their health is materially impaired, besides ruining the shape of the body forever. No painter or sculptor could consider a corseted girl for a model.

On the other hand, the body being misshaped and unable to support itself, the singers of today not swing themselves up to a high knowledge of normal shape, there seems to be nothing left but to allow them to wear corsets.

The only advice I can give to the latter, is to wear the corsets loose, and to use elastic corset laces; also to insert pieces of elastic in different places, so that when the lower ribs expand, as they should during singing, they will find the corset expanding with breathing, and may perhaps help to support the flabby, undeveloped muscles.

(Part II in THE MUSICIAN for June)

BENEFIT FROM PROPER VOCAL STUDY

BY JOSEPH BAERNSTEIN-REGNEAS

WHAT the young people of today, and more especially the young women and girls, need more than anything else to benefit their health and appearance is a course of study which will awaken them to a pride of carriage; not for the beauty of it alone, but for the great physical benefits to be derived from it and from correct deep breathing.

For some unaccountable reason it has become the style for young people to have stooped shoulders and to throw the hip bones forward, thus causing the entire body to be out of plumb. The results are sunken chests and inadequate lung capacity.

It behooves parents to see to it that their children have the requisite expansion of the thorax, so that the heart and lungs may have sufficient space. There is no better way of attaining this than through correct singing. The thorax is more elastic in a youth than in a man; hence it is in the early years that one should study, but young people should enjoy only good instruction. If they are early offered the opportunity of singing correctly, their lungs and chests will be strengthened, and hence the entire constitution. A healthy body is the foundation stone upon which is built an active mind and a happy heart. Gymnastics are beneficial, but are apt to be fatiguing, whereas singing is stimulating.—*Musical Courier.*

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is charming in its atmosphere, unique in its methods, and satisfying in its results.

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CHILDREN'S WORK IN MUSIC

CONDUCTED BY HELENA MAGUIRE

MY NEIGHBOR

BY HELENE VANDER POEL SINNOTT

I'm just a little girl of nine
Who loves to run and play—
But yet I always stay at home
And practise every day.
The little girl who lives next door
Is learning music too;
But she doesn't have to work at scales
And dull things—as I do!

Her mother lets her play ragtime
In any old kind of way;
That's why teacher says that Ann
Will never learn to play.
So although the children laugh at me
For only knowing scales, . . .
When lesson day comes 'round again
Ann—most always fails!

It's true my fingers ache, sometimes.
Oh, well—I just don't care!
A great musician I'll be—perhaps—
And Annie won't. So there!

MUSIC CLUB DIVERSIONS

BY JESSICA MOORE

1. A BOUQUET OF COMPOSERS

LUCRETIA LAWRENCE compiled the following game for her Music Study Club. They found it so entertaining that she has sent it on for the use of other clubs.

Each player is given a card with the list of flowers written on it, and the players must find in each flower the name of a composer.

Hydrangea	Haydn
Bachelor button	Bach
Lady slipper	Plaidy
Trailing arbutus	Tausig
Ragged robin	Grieg
Snowdrop	Dorn
Star of Bethlehem	Bohm
Sweetbrier	Weber
Butter and eggs	Bauer
Spider plant	Spindler
Eglantine	Engel
Moon vine	Nevin
Dutchman's breeches	Brahms
Heather bell	Heller
Scotch thistle	Tosti
Crimson rambler	Cramer
Jack-in-the-pulpit	Lack
Bleeding heart	Handel, Bendel, Behr

INVERTED MUSICIANS

THE following will prove to be a very novel and enjoyable half hour diversion for any gathering of children who are musically inclined:

An ordinary chair is placed in the center of the room, care being taken not to obstruct the view of those watching the performance. The host or master of ceremonies invites one of the audience to this seat; then he places and holds to the forehead of this participating player a piece of heavy white paper. Next he hands to the player a soft lead pencil and requests him (or her) to write upon the paper the name of one of the world's master musicians. The player will do this, but it will be a noticeable fact that after several unsuccessful attempts, he will finally accomplish the task by starting from the *left* temple; the result of this writing will be intelligible only when held in front of a looking glass.

The paper is now handed to the guests, one after another, with the request that they decipher the inscription on it and make a memorandum of their solution.

This routine is continued until all have taken part.

The looking glass is then brought into service and the person making the greatest number of correct guesses wins.

To avoid confusion and misunderstanding, the host should number each paper and write the name of the player on the back of his contribution, likewise request the guessers to put a corresponding number on their solutions.

CARLOTTA'S COMPANY

BY MARY COLES CARRINGTON

(A MUSICAL FAIRY TALE)

CARLOTTA was very tired of practising; the hands of the big clock crept slowly, slowly; the hour dragged wearily on, and her leaden fingers seemed to find their task almost impossible to fulfil.

"It isn't that I don't love music," she whispered, while the dreary one-two-three-four continued; "I *want* to learn, I *want* to be a great musician, and I love to hear Miss Smith play! But these old exercises are so ***hideous!***" —and she sobbed softly, while a big tear rolled down and sat winking at her from Middle C.

"Oo-oo-oo!" growled a very tiny bass voice; "Ee-ee-ee!" shrilled a wee, sharp tone.

"What was that?" cried Carlotta, whirling around on the music stool.

"'Twas I!" the deep voice replied.

"Me too!" squeaked the high one.

And there, sitting on the keys of the piano, Carlotta saw the two queerest little figures you can imagine.

Big, black heads they had; thin, spindling legs and long, straight feet.

"Why," said Carlotta in surprise, "you're *notes!* Where on earth did you come from?"

Before they could answer, and while Carlotta still blinked with astonishment, more and more funny-looking figures appeared until one was seated on each key of the piano. Some had white heads, some had black, but all sat and pointed at her, and made odd little noises.

"So you don't like us!" they chorused; "and yet you say you love music. Aren't *we* music? What good would ivory keys and metal wires do if we did not sit back there and sing? Silly child!"

"Oh!" faltered poor Carlotta, "I don't understand. I do love music, but I just said I hated exercises—they're not real music!"

"*Not music?* How do you suppose all the great musicians compose their pieces? Come, come, child, listen! Do you like fairy stories? Yes, of course you do. Do you like spelling lessons? Do you like to say the alphabet over and over? Don't you see that all words are made up of letters, and all stories are made up of words and phrases, and —"

"Why, I think I see what you mean!" interrupted Carlotta, drying her tears, "but I never thought about it before. You mean that notes are like the alphabet, chords are like words and pieces are like stories?"

"Yes, yes, my dear," answered her visitor rather less fiercely. "And you will soon find if you look at them in the right way, that learning exercises is like learning to read and spell—but, of course, people must understand easy stories before they try hard ones; like your little sister with her primer."

"But I don't see yet what *you* have to do with it," objected the little girl, "You said you sang —"

"Of course we sing!" a note near the middle of the piano broke in rather indignantly, "but though we have power to speak without human assistance, we can sing only when you help us.

"Here!" it commanded, "E, G♯, B! Position!"

Three little figures disappeared from the keys.

"Now," went on the note that had issued he order, and who seemed to be the proprie- or of Middle C, "will Carlotta be good nough to strike those three notes?"

She did so, but she felt very shy and em- barrassed and, striking rather faintly and in- distinctly, only a muffled chord was heard.

"Too bad!" grumbled the three notes, re- ppearing. "You didn't half try, and we an't sing alone. How would *you* like to be reated so?"

"Try again!" commanded Middle C.

They vanished the second time, and Car- otta, summoning her courage, struck this me a full, rich chord that echoed beautifully hrough the room.

"Aha!" all the notes agreed; "that was a ifferent thing."

"Now, my child," Middle C spoke again, "won't you try to remember how disappointed we will be if you ever sit down to play and give us only half a chance to do our part and sing our notes clearly and sweetly? We don't care to sing *loudly* all the time, but we want a chance to give out a full, round, musical tone that will please every ear and be distinctly heard, even if it is only a whisper. Every note, even the notes in the exercises you dislike, can be made a beautiful tone, and by learning to play these well you will be preparing your fingers to help us sing sweetly in your pieces.

"Though every performer cannot be great, everyone, even a very little girl, can give pleasure each time she lays her fingers on the keys. Now, won't you try?"

"Oh, I will, I will!" cried Carlotta joyfully; "I'm so glad you came. I'm so glad—" she clapped her hands and in so doing knocked over a fat book of exercises, which fell to the floor with a bang.

"Why, Carlotta," exclaimed her teacher, entering with a merry laugh, "have you been dreaming over your practising?"

Carlotta rubbed her eyes and looked around in vain for her funny little friends. Not a sign of them was to be seen.

"Well, Miss Smith," she answered, smiling too, "maybe I have; it didn't seem like a dream. But, if I have, it was the nicest dream I ever had, and I'm sorry it is over."

And when she told her teacher all about it, Miss Smith not only wished she could have been there too, but wished that all of her little scholars, and every little girl who was learning to play, could have shared Carlotta's company and have heard the wise advice given her by Middle C.

THE MAY-POLE

A MAY FESTIVAL

BY LAURA ROUNTREE SMITH

HE May Festival may be given out of doors on a large porch, the piano being by an n window. If given indoors the stage may set with flowering plants, and green nches in pots. Pink and green paper ins hang from the ceiling.

COSTUMES

he Shepherdess costume consists of a te dress, with pink tissue paper bodice, d up in front with white ribbon, a full rskirt of pink tissue paper, hat covered n pink paper, pink strings, white shoes and kings.

he crooks are wooden poles with a piece in at the end, covered with pink and white ie paper, long streamers of paper at the They are made by a carpenter.

pring wears a white dress covered with icial or real daisies, daisies in her hair.

he May Queen wears white dress, shoes and stockings, and carries a basket of flowers.

If there are boys in the class they may dress in old fashioned shepherds' costume and play or sing the following selections.

The Shepherd's Pipe, Gregh.
Tyrolean Shepherd's Song, De Janon.
Shepherd's Horn, Jungmann.
Shepherd's Song, Williams.
Song. *When I was a shepherd,* from *Folk-songs for Children.*

More difficult selections may be used in the program where the class is advanced. (The music is published by the Oliver Ditson Co.)

The invitations contain a sketch of a shepherdess in one corner and the following verse.

Come to our musical today,
For we will crown the Queen of May.
We all delight to sing and play,
For 'tis the merry month of May!

The shepherdesses pass at the back of the stage or grounds while the first selection is played, they march right and left, are seated, and take part in the following program:

1. Piano. *Little Sheep-bells,* Beaumont.
2. Song. *The Shepherd maiden,* from *Thirty Songs for Children.*
3. Piano. *The Carol of the Shepherdess,* Leston.
4. Recitation. *Spring Greeting.*

Merry Spring comes in with laughter,
Summer days will follow after;
So it is we love to sing
Melodies to greet sweet Spring!

Heigho, for the flowers of May;
Heigho, for the buttercups gay;
Heighho, for the Springtime again;
Daffodils come in her train!

Robin's singing in the rain,
Merry Spring has come again;
Merrily Sir Robin sings
Sweetest songs to welcome Spring!

SHEPHERDESSES

In the woodland there's a sound
Of little fairy feet;
Flowers spring up all around
Merry May to greet.

In the woodland there's a call
Of robin, thrush, and wren;
All the world is full of joy
For Spring has come again!

5. Piano. *In Springtime,* Manney.

6. Piano. *The Dainty Shepherdess,* Beaumaire.

7. Recitation. *Lady Spring.*

Lady Spring, Lady Spring,
We are calling you;
Lady Spring, Lady Spring,
Skies are bright and blue,
So we'll sing a merry tune,
For we know you're coming soon.
Underneath the silver moon
We are calling you.

Lady Spring, Lady Spring,
Coming as of old;
Lady Spring, Lady Spring,
You've a heart of gold,
See the gold-winged butterfly
And daffodils delight the eye,
You'll be coming by and by,
Coming as of old.

8. Piano. *Spring's Return,* Klein (Student's Classics).

(Enter Spring)

9. Song. *Spring's Arrival,* from *Thirty Songs for Children.*

10. Recitation (by Spring) *Over the Meadow.*

Over the meadow with fancy free,
I come a-tripping in as you see;
For who is so merry, so glad and free
As Little Lady Spring?

Over the meadow with scarce a sound
Flowers are springing up from the ground,
Oriole's singing, shade she has found
For Little Lady Spring!

Over the meadow 'mid sun and rain
All of the birds are flying again,
Little white butterflies in their train,
To welcome Lady Spring!

11. Piano.
Meadow Song, Bachmann, or
Over the Meadow, Williams.

12. Piano.
Birds in the Orchard, Cadman.
Springtide, Esipoff.
Flying Birds, Lichner.
The Running Brook, Fink.

13. Recitation. *The May Queen.*

Spring.
Pretty little shepherdess
In your dainty new spring dress,
Tell me, truly, can you guess
Who'll be Queen of May?

Shepherdess.
In the spring, the merry spring,
Who would not delight to sing?
Sweet the woodland echoes ring;
Who'll be Queen of May?

Spring.
Bird and bee and butterfly,
Merry breezes passing by,
Will you pause to make reply?
Who'll be Queen of May?

14. Song.
The Butterfly, or *The Birdies' Ball,* from *Thirty Songs for Children.*

15. Piano. *Flowers of May,* Smallwood. (Group of 12 pieces) or, *The Swallow,* Bachmann.
Butterflies, Williams.
The Busy Bee, Williams.

16. Recitation. *Choosing the Queen.*

Who will we choose for Queen of May?
Who but a lassie so glad and gay?
Come, then, and crown her without delay,
Our laughing, rollicking Queen of May!

MAY QUEEN

We will go search for the May Queen,
Search for the prettiest lass seen,
News of her in the meadow we'll glean,
Our rollicking, laughing May Queen!

(The Shepherdesses go out, re-enter with May Queen.)

17. Recitation. (By May Queen) *May is like a Lassie.*

May is like a little lassie,
Very, very shy;
And she nods her head in greeting
To the passer by.

May is like a little lassie,
And I've heard her say,
"Hang up baskets now in greeting
For the first of May!"

(Spring crowns her and she retires to raised platform.)

18. Piano. *May Bells Ringing,* Siewert. (*Young People's Classics,* Vol. 2.)

19. Piano.
Dream of the Shepherdess, Labitzky, or
The Pretty Shepherdess, Kern.

20. Shepherdess Drill and May-pole Dance.

The Shepherdesses line up, separate in th center of their line, march right and left, marc forward, and meet in twos, fours, and sixe march right and left, face each other, sid to the audience, march in lines forward an back, hook their crooks, sing *A Trip to Poppy land.* (*Thirty Songs for Children*).

They return to places, march forward an back, pass between, repeat. Form a circl march to center of circle and back, hold crook touching. Recite:

Who is so happy, glad and gay,
As a shepherdess in the merry May?
Who is so happy, can you say,
As a shepherdess in the merry May?

Return to places in the circle. Every oth one kneels, every other one circles rou those kneeling until she returns to her pla repeat, those who were kneeling circle rou this time. Skip around in twos and out. T drill may be lengthened by supplying a familiar movements.

The musical ends with the May-pole Dan Music suggested is *May-pole Dance,* Turn or, *May-pole Dance,* Oehmler.

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III

PHYSIOLOGICAL ADJUSTMENTS

With these precautions as to suppleness of the entire arm well impressed, the teacher can now start to mold the pupil's hand around the bow, endeavoring to attain ease and naturalness, placing the thumb under the stick so that it will eventually support the same without any impediment of its functions. To do this molding correctly, stand in front of the pupil or at the side and adjust the stick to his hand, pressing here or elevating there, but *always* having the bow under your control until there seems to be some response to the directions and some assurance that the proper idea of balance has been grasped.

Rest the pupil frequently during this experimenting. While doing so explain how it is necessary to follow certain natural laws of balance for the perfect control of the bow. State how in consequence the position assumed by each finger or the thumb will govern or mar this perfect balance. It will be well to explain that the pearl dot, which is usually found in the center of the frog or nut, is not placed there merely for ornamentation. Instead, it is to show the lower pivot-point above which on a direct line the end finger should be placed in order to help control the stick. Usually the little finger is placed at this point, but, if this member is extremely short, the ring finger must serve the purpose. The lower pivot-point being indicated, the upper pivot-point will, of course, depend upon the space covered by the four fingers (or three, when the little finger is short), the forefinger covering this upper pivot-point. As the thumb represents the under balance-point, it is necessary to place it at an equal distance between the two pivot-points, this practically being the basis of the physiological adjustment needed to govern the proper tilt of the bow in the hand, as to conform with the arch of the bridge which effects the elevation of the strings.

Further analysis will show that the forefinger is used to lower the elevation of the bow by depressing towards the left, that the middle finger serves principally as a balance above the thumb, and that the third aids the little finger, sometimes even taking its place in the task of changing the elevation of the bow to a higher string by slightly depressing towards the right. Thus illustrate that by the actions of the *fingers alone* it will be possible to play at the required angles and on any string; a vital point worthy of the fullest consideration later when the elevation of the right elbow needs explanation. Indeed, it is this clever manipulation and tilting of the bow through the balancing actions of the fingers and the thumb alone which form the basic substance (considered purely physically) of the many seemingly intricate styles of bowing. Indirectly, too, these tilting motions form an important adjunct in gaining continuity of strokes, for only through the utmost flexibility can the change from one stroke to another be overcome, or at least become less abrupt. Therefore be certain that the beginner does not start in the wrong way by clumsily grasping the bow, as locked joints, tight muscles, and other signs of mental tenseness will prevent the proper ideas from being instilled.

To make this plain to the child mind give a playful description of the functions of the thumb, forefinger, and the end finger in tilting or controlling the bowing angles by stating that the thumb is the stump of the tree upon which a board (the bow) has been placed as a "see-saw." This see-saw holds John, Mary, Susan and little Joe (representing the fingers in their respective order from pointer downward) and the children tilt it according to their wishes down and up as they desire. Such explanation will be comprehended more readily by the young beginner than a tiresome talk. In fact, the teacher should reduce these verbal illustrations to their most concise form, endeavoring rather to give the pupil correct impressions by actually molding his hand into what appears to be a pliable position.

DRAWING THE BOW, FORMING STROKES

Having again assumed the correct playing attitude, with the violin properly adjusted, the beginner should now attempt the first strokes, but with the assistance of the teacher who lightly guides the bow, holding it at the screw so as not to interfere with the pupil's hand position. If during the course of a stroke any inaccuracies or stiffness occur, the teacher's guiding hand will detect the fault and be prepared to quickly correct the error. Such physical assistance should be given throughout the first lessons, until some idea of free movement and well directed muscular activity is gained. Such directions will lead to the correct habits being quickly formed, for through this more or less subconscious process the pupil is enabled to direct thought into the proper channels.

Begin with the open A string, forming a downward stroke, during the course of which the arm is to assume the three fundamental positions: 1. Closed position. 2. Open position. 3. Extended position.

1. Beginning with the bow at the nut, the fore and upper arm being comfortably closed, resembling the capital letter V in shape, the elbow is brought fairly close to the body, the wrist is slightly arched, and but little hair is spread upon the string.

2. As the bow is drawn downward toward the middle the arm advances to open position, the wrist and the hand are almost level (parallel with the violin when it is properly balanced), the fore and upper arm now resembling a capital L, the elbow, having changed to a higher elevation, is not quite so close to the body, the shoulder is relaxed and should never be raised. More hair is spread upon the string.

3. In approaching towards the point of the bow the arm is extended, bearing some resemblance to the capital I, the wrist is depressed from its level position and the elbow is again brought close to the body, but slightly more forward than when the arm was in a closed position. A greater hair surface is now spread upon the string.

Having taken the pupil through these prescribed motions in a downward direction, rest a moment and patiently repeat the entire process, guiding the stick correctly, gently changing the arching of the wrist, always suggesting the dipping of the forearm, and giving advice as to the free movement of the elbow and shoulder with the greatest care, but without any apparent exertion. Relax, lift bow from the string, return the arm to closed position, and begin a new down stroke. Do this until some purity of tone is noticed. Next go through these same motions on the D string, then upon the E, and finally upon the G string. Considerable practice in forming the down stroke, always relaxing the arm and carrying it back to the original starting position at the nut, should be insisted upon before attempting the opposite stroke upward, during which the arm is made to pass from the extended position to the closed position.

Strange as it may seem the beginner can more easily open his arm than close it. Perhaps one of the reasons for this is that the law of gravitation may have some effect upon the downward course of the bow, the weight of the arm being sufficient to start the stroke in its downward direction. But in order to accomplish the stroke in an upward direction *will power* must be employed, and there will be no natural phenomena to aid the beginner in the closing actions of the arm. Therefore it is sometimes a troublesome task to teach the command of the upstroke.

Begin on the A string with the arm in extended position, the bow placed at the point with a good amount of hair spread upon the string. See that the depressed wrist is gradually raised, that the elbow is slightly lowered and brought toward the body, that the shoulder is kept quiet but loose while the arm is brought into closed position. Meanwhile the hair is spread as when starting the stroke downward at the nut. Now have the pupil relax, carrying the arm back to extended position, and begin another upstroke. Repeat this process until some control is gained on the open A, D, E, and G strings.

Throughout these actions, downward or upward, the bow should not noticeably have changed its right angles with the violin. Insist upon the fingers, wrist, and elbow describing certain flexible curves to prevent the bow from changing its proper course during the strokes.

After some progress is noted in the forming of single strokes—downward, upward—an attempt can be made to connect the two strokes without interruption. The arm must now pass freely from its closed to its extended position and return to the original closed position without awkwardness or any break in the actions. Use this exercise on the open strings in the order as above mentioned. 1. With the two-stroke group, thus: down and up, relax; up and down, relax. 2. Form groups of four, six, and finally eight full

strokes, relaxing between each group. In fact, have the interim of relaxation between each group equal the period of playing; this will inculcate the first principles of rhythm.

After a brief rest impart the manner of crossing without restraint from one string to another. Caution the beginner that there is but little change in the elbow elevation needed during these actions. Have him remember that the passing from one string-angle to another, higher or lower (as has been stated earlier in this article), easily can be accomplished through the directing motions of the fingers and the thumb alone, and in no case need there be any stiffening of the elbow or the shoulder. First use exercises with single strokes—down and up—then with the connected stroke groups (as before on one string), beginning with the open A crossing to the open E; then reverse the order, the open E crossing to the open A. next the open A to the D, then the reverse; finally the open D to the G, and the reverse. Repeat many times, always with short periods of rest or relaxation frequently interspersed so that fatigue may not be felt, until the pupil is rewarded by having gained a certain amount of control, a clear, sustained tone resulting through this preliminary drill. Up to this point the teacher is still supposed to be directing the arm movements of the pupil. Occasionally, however, it will be necessary for the pupil to do these actions entirely unaided, so that the instructor may ascertain whether the true impressions have really been gained. Some apt pupils will require but little guiding assistance of the teacher as herein suggested; with others it may be necessary to continue this governing for several lessons. Hence no time limit can be set for its continuation. It will be through occasional unaided attempts at stroke formation that the beginner will disclose how well the ideas have been conveyed, and such tests will also show to what extent he can be expected to amplify this given instruction by correct home practice.

———*———

THE ADJUSTMENT OF THE VIOLIN

BY FRANK WALDO, PH.D.

SIMPLE ADJUSTMENT

THE importance of the proper adjustment of a violin should be recognized when I state, in all seriousness, that probably not one violin player in a hundred has ever heard his own violin at its best.

The complete adjustment, or rather readjustment, of a violin may be subdivided into three processes: In *simple adjustment,* which takes the violin just as it is and without opening it or making radical changes in the instrument as it stands, the movable parts are shifted until the best tone is obtained.

In repair adjustment, the violin is opened, cracks are glued up, a new bass bar is inserted, perhaps a new neck is put on, and bridge, fingerboard and sound post are fitted. Such varnishing as the repairs and new neck necessitate is done. The simple adjustment becomes part of this work. In *reconstruction adjustment* the thicknesses of the back and top are properly graduated by taking out wood where the parts are too thick or by adding patches where the parts are too thin. In many cases, also, a re-varnishing is considered necessary. Both the repair adjustment and the simple adjustment become part of this work.

In the present article the simple adjustment, which does not necessarily require the assistance of the violin repairer, will be discussed. We shall take it for granted that the violin has been purchased of a dealer or violin maker who delivers it in playing order. That is, a bridge cut down to the standard height and thickness has been fitted so that the feet of the bridge fit snugly on the top of the violin. A sound post of average diameter and of a length that will permit it to be easily shifted, by means of a sound post setter in its upright position in the interior of the violin, has been made from a thin rod of wood such as may be bought for this purpose. The tailpiece has been attached to the tail pin by the shortest loop of gut string that will permit the tailpiece to assume its normal position.

FIRST STEPS

The violin should first be provided with a bridge of average or normal height, and a sound post of average size which will stand up in the violin when perpendicular and which can be moved quite easily when the strings are relaxed. The strings should be of medium size, No. 2 in the ordinary gauge. The sound post should be about three sixteenths of an inch behind the foot of the bridge.

The violin should now be tuned to the pitch at which it is to be used in playing.

If the tone is shrill and hard, the sound post is too tight and the end resting against the back should be pushed in towards the center of the violin; but if the tone is too soft and lacks power and backbone, the sound post is too loose and the end resting against the back should be drawn outwards towards the edge of the violin to tighten the sound post.

If the tone is still found a little too hard in quality the feet of the bridge may be slipped forward (towards the end of the fingerboard) a trifle; but if the tone is still too weak and diffuse then the feet of the bridge should be slipped backwards a little towards the sound post.

THE STRINGS

When, by means of these adjustments, the general tone of the violin has become such that it is not improved by the slight shifting backwards and forwards of the bridge and the tightening and loosening of the sound post, it is next in order to examine the bridge adjustments.

When the strings have been drawn up to pitch press the end of one finger downward on each string in succession at a point on the strings just above the end of the fingerboard. The force required to press the strings down about an eighth of an inch should be about the same for each string; in other words, the tension force should be practically the same for each string.

It takes considerable experience to know the amount of resistance that the strings should have to produce a good quality of tone. If the resistance is too much and the strings do not yield sufficiently to the pressure of the finger, the violin tone will be hard and stiff. If the resistance is not enough and the strings feel too flabby, then the tone will lack power and solidity.

It frequently happens that some of the strings show the right tension under the finger pressure; but other strings do not. The strings that do not feel right and sound right must be made right either by changing the size of the strings or by altering the bridge.

Increasing the thickness of the strings will increase the tension under the finger pressure; and decreasing the size of the strings will decrease the string tension. It is not wise, however, to make any one string abnormally relatively thicker or thinner than the other strings.

THE BRIDGE

Increasing the height of the bridge at the place where the string rests will increase the tension of the string under pressure of the finger. The bridge can readily be lowered under any string and the tension of the string lessened by taking off a little of the wood from the bridge just below the string. But if the bridge must be raised to increase the tension of a string, then the simplest way is to prepare a new bridge of the proper height.

The tone of the violin should be tested with the bow at very frequent intervals during these tests with the fingers, so that the tone change corresponding to any alterations in the bridge or string may be noted.

A slight thinning or thickening of the upper edge of the bridge or of the whole bridge will make a great change in the violin tone, and the tone varies with the quality and age of the wood in the bridge.

A well fitted, properly proportioned bridge of the right kind of old wood is a most valuable adjunct to a violin, and should be carefully treasured. A suitable bridge cannot be obtained without the expenditure of a considerable amount of time, skill and patience. It is not merely a question of the payment of half a dollar or a dollar to a violin repairer to fit a new bridge, when a suitable bridge is lost or broken so that care should be taken to keep the bridge nearly perpendicular on the violin to prevent its warping. And when the strings cut in too far on the edge of the bridge, the old bridge should be patched rather than have a new bridge made.

THE BASS BAR

In the proper adjustment of a violin bridge in its best position on the violin, the bridge should be moved slightly sidewise (that is, towards the bass bar side and the sound post side) and the

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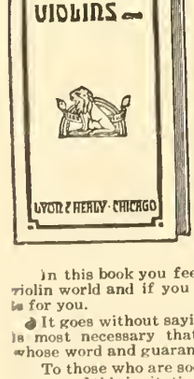

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tone carefully tried with the bridge apparently off center. It sometimes greatly improves the tone to bring the left foot of the bridge in some special position relative to the bass bar, which can be determined only by trial. Few violin repairers will take the trouble to put in a second bass bar when the first bar does not give the expected good results as regards tone; they just let the first bar go, and the violin is more or less of a disappointment. The shortcomings of the bass bar in the violin can be greatly mitigated by the experimental placing of the left foot of the bridge in the most advantageous position. The effect of various placements of the bridge as regards the bass bar is particularly noticeable on the G and D strings.

It must be taken into consideration, also, that sliding the bridge towards the left (G string side) increases the tension on the G and D strings and decreases the tension on the A and E strings.

Tilting the bridge a trifle backward from the perpendicular has a marked influence on the tone of the violin, making it more brilliant.

THE SOUND POST

The adjustment of the sound post necessitates the use of a sound post setter, which may be purchased for twenty-five cents from a violin supply house.

In general, it is good advice for the violinist to avoid tampering with the sound post; but if he can persuade a friendly violin maker or repairer to explain the adjustment of the post and how to use the sound post setter without doing damage to the violin, there is no reason why the violinist cannot himself make the final adjustment of the sound post to meet the varying conditions of climate and use.

The greatest care must be exercised in moving the sound post when it has once been set up in position. The end of the post resting on the back of the violin may be moved slightly when the instrument is tuned up; but when the other end of the post resting against the top is to be moved, then the strings must be relaxed, otherwise moving the end of the sound post against the tender top of the violin would cut away the wood and cause damage.

The sound post should never be too tightly fixed between the top and back of the violin; and should be nearly perpendicularly placed. Drawing the lower end of the post outward towards the edge of the violin tightens the post and makes the tone more brilliant and hard. If the tone is too hard, especially on the E string, the end of the sound post touching the back must be pushed in towards the center, very slightly. But if the tone is too hard on all strings the remedy is to move the sound post back a little from the bridge; which will necessitate relaxing the strings and moving the top of the sound post as well as the foot.

Some violins require a tightly placed sound post and other instruments require it looser. Likewise some violins require little readjustment of the sound post once it has been correctly placed, while in others the sound post must be readjusted with each change of season. The tone of the violin shows when such a readjustment of the sound post is necessary. The trouble with violins, which some players designate as "played out" or "tired out," will generally be found to be remedied by adjusting the sound post. An invariable rule regarding the sound post is that it must be placed sufficiently tight in the instrument that it cannot be jarred so as to fall over when all the strings are relaxed.

The thickness of the sound post exerts a marked effect on the tone of a violin; and if a violin does not produce a satisfactory tone when all adjustments have been made, a thicker or thinner sound post should be tried.

THE TAILPIECE

One final simple adjustment must be noticed, which usually receives no consideration, and that is, the length of the tailpiece and the loop of gut string that fastens it to the end pin. The lengthening of this gut tailpiece string will soften the tone of the violin, and shortening this string will harden the tone.

I recall an instance in which a particularly sympathetic tone was lost while the violin was in the hands of a repairer for a minor repair. It seemed impossible to locate the trouble, and new sound posts and bridges were tried without avail. At last I noticed that the tailpiece seemed nearer the end of the violin than formerly, and upon inquiry I found that the repairer had shortened the gut because it seemed too long. A longer piece of gut was put in and the violin gave out its old tone.

When a violin is in satisfactory adjustment it should not be meddled with; but plenty of time should be devoted to the first adjustment in order to make sure that the tone is at its best.

———*———

POINTS FOR YOUNG VIOLINISTS

When the different movements of the stroke have been mastered, an excellent plan is to execute whole bows without allowing the hair to rest upon the strings, that is, through the air. To accomplish this slowly, so that the bow always remains at the same height above the strings (about a quarter of an inch) and does not wobble unnecessarily at the point, needs perfect control. Now the control which is imperative when the bow is not supported by the strings is just as necessary when the two are actually in contact with one another. At no time should the stick be allowed to rest on the strings with its own weight; but until the above exercise is attempted, few players have any idea of the tense control which is really necessary.

When playing a number of notes on different strings, exactly the same arm movement is employed as in ordinary long bows, making the wrist execute the crossing and recrossing. The arm being in position for drawing the bow along the A string, the alternate notes occurring on the E string can be played by a downward turn of the wrist without altering the position of the arm.

In playing *piano* passages the bow should move away from the bridge — almost over the end of the fingerboard; while to obtain a *forte* it should be near to the bridge. For *mezzo-forte* passages the bow remains at a point almost exactly between the bridge and the end of the fingerboard. The rate at which the bow is moving also controls gradations of sound—a free movement of the bow always producing a fuller and rounder tone than a cramped movement. A flowing bow gives a floating tone; a stiff movement a sticky, scratchy tone, etc.

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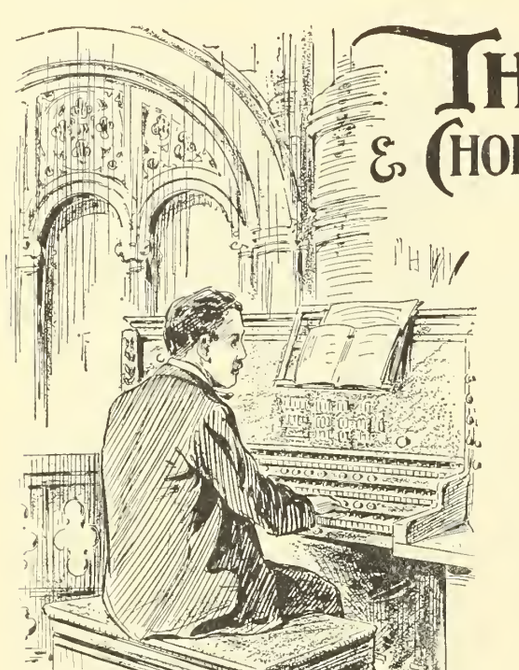
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CHORAL TECHNIC AND INTERPRETATION

UNDER the above title Dr. Henry Coward, conductor of the famous Sheffield (Eng.) Choir, recently published, through Novello & Co. of London, a very valuable work for chorus and choir conductors, and, incidentally, one which has much interest for choir and chorus singers. We have previously referred to the work, but for the information of those who overlooked the earlier notice we give the price of the book as $2.50.

We make some quotations from the book, covering a variety of topics.

QUALITIES OF VOICE

"The members of a choral society should possess:

"1. A fair amount of power.

"2. The voices should be properly produced.

"3. They should have some agility and flexibility.

"4. They should be under control.

"5. When used collectively they should be homogeneous; that is, each part should sound like one full, glorified voice, and not as an assortment of voices. It is the possibility of getting this unity of voice—with well-directed effort and a little trouble—that is the bright spot and salvation of choral equipment.

THREE AXIOMS

"In my scheme of choral voice-building, I start with the three axioms:

"1. The exercises and the time spent in voice exercises must be short.

"2. The exercises must be very easy, so that they can be memorized and sung automatically and thus prevent the mind from being diverted from the object to be attained.

"3. The exercises must unfailingly lead to the desired result."

We much regret that lack of space will not admit of a presentation of the practical way in which Dr. Coward works out the three points enumerated.

WORKING UP A CLIMAX

"When a professional music critic, I was often struck with the effect produced upon the hearer by a few notes, or a phrase, drawn white-hot, as it were, from a violin by a brilliant player. The mental disturbance was quite disproportionate to the quantity or volume of sound produced, for the sum total of the sound could be drowned by a single strong-lunged chorister. On analyzing the cause of the thrill, I found that it was due to the *intensity* of the sound produced by the player's firm attack and nervous energy."

The author tells us that in his talk to the members of the chorus he includes the following: "At every concert the audience should experience at least six thrills. A concert without thrills is like a cloud without water at drought time, or bread without salt—unsatisfactory and unsatisfying. Thrills can be produced by charming pianissimos and well-graded crescendoes and diminuendos, but most of all by stirring fortissimo climaxes. It is evident that to get a rousing climax we shall have to sing louder and with more brilliance. Seeing that you seem to be singing with all your power, you may think it impossible to sing louder. In that you are mistaken. Though you had the impression it was your loudest, you can sing twice as loudly and, which is of greater importance, with greater *intensity*. The question arises, 'How is it to be done,'"

Then follows an explanation of the author's method of producing a sonorous, intense singing tone.

SINGING PIANISSIMO

"To sing pianissimo with firmness and at the same time to maintain the pitch postulates a vocal technic which comparatively few possess; and yet with proper instruction a choir can be trained to meet the severe demands imposed by the dual task. Of course an indifferent choir can sing pianissimo and, at times, come successfully through the ordeal of keeping the pitch, more by good luck or elation of spirit than by mastery of voice. . . . Soft, firm singing demands great skill, and, as every artistic attainment necessarily involves a long preparation, I will go to the root of the matter and note the evolution of the necessary equipment and control of breath."

Among the elements involved Dr. Coward places nasal resonance. In discussing the practical side of the subject he says:

"To get the choir to apprehend nasal resonance, first pattern Ex. 1 (a scale phrase) to the long *e* or long *a*, softly with pure non-nasal quality and get the choir to imitate it. Then sing the exercise rather loudly, very nasally — indeed with nasal twang. Tell the choir how to imitate it, imparting a derisive, mocking character if possible. This excess of nasality will help them to realize nasal tone, and predispose the muscles of the mouth for the next step.

"Pattern once more Ex. 1, but this time with proper amount of resonance, and ask the choir to imitate. Of course success will be limited. This partial failure will enable you to introduce the device of humming on the letter *m*, which, later on, will be used frequently in the developing of *pp* and *ppp*.

"The choir having got an idea of nasal resonance, ask them to sing towards the pianissimo phrase in the work under rehearsal. Afterwards ask them to hum the passage very softly, with the sound on the lips, at the same time calling their attention to the attenuated, nebulous, almost despicable sound, which should be such that one could hardly call it singing. If this is done correctly they will have realized one of the most spirit-reaching effects in all music, the mysterious ethereal quality which I call 'floating tone,' which seems to belong to the seventh heaven."

———*———

THE VOLUNTEER CHURCH CHOIR: ITS POSSIBILITIES

BY ARTHUR SCHUCKAI

AT a time when it is not unusual to hear the volunteer church choir spoken of as a failure, it might seem risky to say something of its possibilities. But there are some who do not admit it is a failure, and some who do see possibilities.

Given an organist who is at all awake, who does not write an itemized bill for every effort, who is interested in his work, and given a reasonably large territory to work in, peopled with a reasonably numerous population, there is no reason why the volunteer choir should be a failure or lack possibilities. Many choirs, however, are failures because they do not measure up to their possibilities.

A choir should be a *generator* of musical interest. It should keep the community stirred up in the interest of music. A choir must have personality. Its services must make such an impression and repeatedly make such an impression that the word *music* will come to mean more to the congregation. It can attract attention to itself and to music, by giving special services on Sunday and miscellaneous concerts on week nights (of course not every night or every week); but its main striving must be to make the service a success—to sing as though that were the last Sunday on earth. There is no organization, no person, and no publication that has half the chance of the volunteer choir to make the community musical.

The choir rehearsal can be made an occasion where things are to be learned. The training in rhythm alone is enough to justify vocal teachers sending their pupils to the choir. The mistake teachers make of thinking that chorus work necessarily injures the voice is so bad that it glitters. If the singer ruins her voice in a chorus, it is a matter between her intelligence and herself. It is a wise vocal teacher who aids and works with the choirmaster. It is admitted that the desirable students are the enthusiastic ones. The choir can be a regular power house, a place where enthusiasm is generated.

For the singer, chorus work offers much of value in addition to the pleasure (for the pleasure has also its value). There is the constant effort to read at sight—and the gradual acquirement of the ability to do so without effort. Singers should know something about the different styles of writing and the different schools of music. It never hurts a singer, no matter how well trained, to know the choruses of an oratorio in addition to the solos. If the choir is spoken of in respect-lacking tones, it is usually because singers themselves do not sufficiently respect their work.

The possibilities that lie in the volunteer chorus for the organist are too many to be counted. Most important is the fact that he is given a means of self-expression no other way obtainable. Through his choir he can speak to the whole community. In his search for new members, in his many efforts in behalf of his choir, he becomes intimately known in the community. That this is desirable most organists will admit. The best way to advertise is to express yourself, and the best way to express yourself,—but that is another matter.

While this is written from a musical point of view, the organist need not be ashamed over the fact that he incidentally may be deserving credit for other reasons. If he is able to bring to the services on Sunday a body of young people

with reasonable regularity, the minister as well as the official board may have good reason to thank him. Churches are using music more and more as a drawing card. I myself am not wholly in sympathy (either as a musician or a man) with this attitude; but if the church surrenders to music, music should make good.

Music never asked to do more than assist at the service—but if the church gives up its own functions to music, the art should rise to the occasion, step to the front and give the message of religion, the power and love of God, the goodness of life and the joy of living with carnestness and conviction.

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RETIREMENT OF SIR GEORGE C. MARTIN

Late advices from London would seem to indicate that Sir George C. Martin, organist of St. Paul's Cathedral, will retire during the present year. Although he has been organist and choirmaster of the Cathedral since 1888, he has been connected with it since 1874, when he became master of the choristers, so that his term of service there has extended over a period of forty years.

Sir George Martin was born in 1844 and was a pupil of Pearson and Stainer. Before coming to London he was organist of Lambourne Parish Church, to the Duke of Buccleuch, and of St. Peter's Church, Edinburgh. He was knighted in 1897.

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FRENCH ORGANISTS AND THEIR ORGANS

[We print below a report of an interesting lecture by Mr. Wallace Goodrich, dean of the New England Conservatory of Music, before the New England Chapter of the Guild of Organists, March 18, 1914.]

A right interpretation of César Franck, Widor, Saint-Saëns, Vierne, Guilmant, and other French composers on American organs is greatly facilitated if one understands the extent to which the art of organ playing is always greatly affected by organ construction. Knowledge of the differences between French and American organs is necessary if, in executing a work by one of the French masters, one expects to reproduce the effects intended by the composer.

One difference grows out of the strictly limited uses for which the French organ is preserved. Organs in France are employed almost solely for purposes of worship, and mainly in Roman Catholic churches. The concert organ exists, but is less familiar than in this country. There has been almost no development of special construction of organs for homes and municipal auditoria. Still less have the French been influenced by the movement taking form in the United States to instal organs of radical construction in theaters and motion picture houses. As the specifications of concert organs are practically identical with those used for religious services, only the church organ is considered in classic French organ music.

French church organs, furthermore, differ in character from instruments in American churches, for ecclesiastical and architectural reasons. The large parishes usual under the polity of the Roman Church encourage the building of great edifices in which big organs are prerequisite for sonority. The chief instrument in such a church is a solo organ, presided over by an eminent musician who often assumes no responsibility for the choir and its music. His instrument is placed at the west end of the church where it is acoustically most effective. The chancel organ, which is small and merely subsidiary, is in charge of a second organist whose sole duty is with the singers.

[To illustrate these points the speaker threw on the screen pictures of Notre Dame, St. Sulpice, the Madeleine, and other Paris churches. He went on to give actual specifications of organs by Cavaillé-Coll and other famous builders, showing these instruments present radical differences in nomenclature and in construction from those made in the United States since the introduction of electric action.]

The ideal organ, from the viewpoint of the French builders, must be "ideal for Bach." Whatever its other qualifications it must be perfectly adapted to registration of Sebastian Bach's music. It should, furthermore, contain in all the manuals a generous representation of foundation stops and reeds in all pitches and a profusion of well-voiced mixture ranks, permitting a proper blending of practically every stop with every other stop. Each manual, in brief, should be a complete organ, and the pedal should be complete, real and adequate for the entire instrument, with absolutely no borrowing of stops.

[Short excerpts for French compositions were thrown on the screen, with the registration prescribed by the composers. At the same time the illustration of the specifications of the organs played by these composers threw light upon the effects actually achieved by use of the given registers on the instruments in question.]

Many radical departures of American manufacturers from the French methods of construction and arrangement of pipes, couplers, and keyboards lead to mistakes the American organist may make if he translates and follows too literally the instructions on the composer's score. To the differences in construction must be added many differences in nomenclature that often mislead the Anglo-Saxon. The French in this respect are simpler than their contemporaries. Their terms are usually descriptive in a sense proper to the organ.

Organ playing owes much to Alexandre Guilmant, whose programs of organ music, ancient and modern, while always conforming to a high standard of musicianship, have done much to popularize organ composition not only in France but throughout the civilized world.

———*———

FASHIONS IN ORGAN EXTERNALS

BY N. H. ALLEN

[As a sort of preliminary to the symposium on the concave-radiating pedal board, which we present next month, we ask the attention of our readers to two articles in the present issue—to the article immediately following, by N. H. Allen, and to the one entitled "French Organists and Their Organs." They suggest certain conservative points of view in organ construction and in playing.—The Editor.]

The *English Illustrated Magazine* of January 1905, contained an article by C. van Noorden describing a considerable number of pianos that had been brought to public notice as departing from the common standard, among them a grand piano with a curved keyboard that lessened greatly the stretch of the arms. The title of the

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article was "Freak Pianos"; but most of the instruments described were more freakish than the one mentioned above.

It is quite likely that a large number of the readers of THE MUSICIAN remember the Janko keyboard that was exploited by the inventor and his trained representatives a few years ago. The demonstration was so remarkable and seemingly convincing, that many believed the old keyboard doomed; but who ever sees, or hears of, a Janko keyboard in these days? The case is not quite the same with the concave and radiating pedal boards on organs, in that they are much more generally accepted; but are they to hold on for many years?

Fifty or more years ago there were radiating and concave pedal boards in New England, attached to organs built by the brothers Hook in Boston. The sharp notes were of varying length, the longest about eight inches, and shaped with a marked incline, so that the foot could slide upon them easily from the naturals. The use of these pedals did not become general, which argues nothing, as in those days pedal playing was chiefly an affair of the left foot, which shuffled about over the pedal keys in a slipshod fashion.

More than thirty years ago Mr. J. W. Steere, of Springfield, Mass., procured drawings of the Willis pedal board from England, and built many organs with concave pedals, some parallel and some radiating. He at length found that stipulations for flat pedal scales outnumbered what he would have made if left to himself, and so nearly discontinued the practice.

No one doubts that the German pedals, that made their first appearance on the Boston Music Hall organ in 1863, gave an enormous impulse to artistic and virtuoso pedal playing in this country, and in all essentials this type of pedals has held sway for fifty years.

Whether our most expert pedal players would have arrived at the same degree of excellence had they been brought up on concave pedals is hardly debatable, for we know that among the finest English organists there are many superb pedalists. It is worth noting that the Continental organ builders have not been sufficiently impressed with the comforts and conveniences of the concave board to depart from the old type of pedals, and yet many of them must certainly be called progressive.

Mr. Hilborne Roosevelt, who commenced business about 1875, was iconoclast enough to upset about all the old notions of organ building, and was recognized in Europe almost before he was in his own country. He did not adopt the concave pedal board, although perfectly familiar with it. His pedals were not perfectly level. The naturals were slightly higher in the center than at the ends. Mr. Roosevelt's friend and great adviser, Mr. Geo. Ashdown Audsley, did not let his admiration extend to the pedals, and alluded to them in his great work on the organ as the "maximum of inconvenience." It is known, however, that another Englishman, Mr. Frederic Archer, who, at his best, was one of the most remarkable concert organists we have had in this country, liked these pedals, and was not heard clamoring for the concave and radiating sort.

The indorsement of the concave type of pedals by the founders of the American Guild of Organists, whose opinions carry weight, and whose influence is far-reaching, has made it almost imperative that all builders adopt this form; and has had the effect, moreover, of standardizing. This in itself is valuable, for what else in organs is completely standardized?

The adoption of these pedals has made it possible to lengthen the scale to 32 notes, and we wait for composers who shall make liberal use of these added notes. Here the old order of things seems reversed, for we had the high G provided for us before any music had been written asking for it; whereas there is no doubt that Bach was anticipating when he wrote the high F in his famous toccata in that key, and we who have not been favored with so liberal a pedal scale as has now been provided, have always had to make an adjustment of our own when coming upon the high F♯ in Lemmens' *Pontifical March.* To play high G's on parallel pedals would indeed be the "maximum of inconvenience," much more so than as though piano scales were carried up to D. Leaving out of consideration the conveniences provided for reaching these high pedal notes without undue straddling, it may be conservatively questioned whether these added pipes are worth the money they cost, as an increased musical effect.

Finally, it may be said, or conceded, that fashion rules very much in organ construction, though in longer cycles, as it does in the designs of wearing apparel. Thirty years ago the non-movable stop system was taken up very generally, and although it had to rely a good deal on what one might call canned combinations, it has held on until it is now declared out of date and insufficient. A dozen years ago or thereabouts, mixtures were declared a barbarism, and with the exception of one little one retained in the Swell, mixtures had to go. Now we rub our eyes on reading the specification of the great organ in the new St. Thomas's Church, in New York, as designed by Dr. Tertius Noble, to find Mixtures most liberally introduced, there being even two in the Swell organ. So what was despised and old-fashioned as a hoopskirt, may be coming to its own again. Does this signify that other discarded things will be drifting along back by and by?

—*—

THE ECHO ORGAN

I HOPE to print some helpful service lists in this department and will thank organists and choirmasters of liturgical and non-liturgical churches to send me two copies of their lists, if printed. A correspondent writes: "When my wife gives a luncheon she gets out menu books and consults them for fresh ideas, although she has been cooking for a

number of years. In my turn I am always glad to get pointers, although for fifteen years I have been selecting music.

* * *

ANOTHER correspondent, Mr. W. R. Voris, recalls an article some time ago in THE MUSICIAN on a hymn-recital service. He goes on— "I happened to remember some of the things and added others, working them up into a service given last Sunday night. A large congregation entered into the occasion with proper spirit and I think the effort did not fail of good effect. One conclusion I reached is that while it is not an easy matter to construct a homogeneous recital-service, a hymn-service is easily done. We now use the idea three or four times a year centering the service about subject, composers, authors or nationality." It seems best to reproduce the service list entire.

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EVENING-HYMN RECITAL SERVICE

This service differs from the ordinary hymn-service in that the organ has a more prominent part and also some of the familiar hymns are arranged in anthem or solo form.

Organ Prelude: Vesper Hymn
Arr. S. B. Whitney

Processional Hymn: No. 78 Wm. Croft

Arranged with elaborate organ accompaniment by Arthur Sullivan; to be sung in unison by choir and congregation. Croft (1678-1727) was organist of Westminster Abbey. *St. Ann*, a stately old choral tune, deserves to be as well known in America as it is in Scotland and England.

Invocation: The Lord's Prayer

Hymn: No. 292—Beecher
J. Zundel 1870

This arrangement is by Wenham Smith, organist of Plymouth Church, is dedicated to the memory of the great pastor of the church, Henry Ward Beecher, and was played at the memorial services in his church.

Responsive Reading—"Praise" Section 22, page 17.

Congregational Hymn—No. 67 Arr. Beethoven

The Scripture Lesson

Anthem—"Lead Kindly Light" H. Pugh-Evans

The General Prayer

Hymn—No. 38—Solo Mendelssohn

An arrangement of the *Song Without Words* known as *Consolation*.

Offertory—Hymn—No. 420 A. Ewing, 1853.

Variations by Dr. Wm. Sparks, the eminent English organist. The words are part of a long poem by Bernard of Cluny, 12th century, tr. J. M. Neale, 1851.

Congregational Hymn—No. 357 Messiter, 1883

Short Address on Hymns Dr. Tyler

Hymn-Anthem—"Faith" Bird-Batiste

Arranged for quartet from a beautiful offertory by Edouard Batiste, a noted French organist.

Recessional Hymn—No. 51 E. J. Hopkins

With a beautiful varied organ accompaniment by the composer, one of England's great church musicians. First stanza to be sung in 4-part harmony, the others in unison.

Benediction

Dresden Amen

Organ Postlude—Onward, Christian Soldiers
Arr. George Whiting

* * *

IN visiting churches where a good choir and organist do their parts in the worship I sometimes find that on the service list the pastor, assistant pastor, deacons and committees are all named, but no allusion made to those whose music has added so much to the dignity and enjoyableness of the service. The musically inclined attendant at church has a rightful curiosity to know what are the names of the organist and singers. Who has not felt a debt of gratitude for some exquisite bit of solo or concerted singing or for some fine organ piece? To fail to print the names of the choir and organist on the service list along with those of the pastors and their helpers is not only to withhold useful and legitimate information but also to fail in Christian courtesy.

* * *

As one travels about hearing church music, one cannot but be struck with the variety, or perhaps one would better say, the absence of standards. Although our Roman Catholic and Episcopalian friends try to make us believe that they have authoritative pronouncements on the subject of church music, in practice their services show that the taste of the particular congregation is in some measure deferred to. Each of these churches uses a noble liturgy, and that tends to the standardization of the service, although Plain Song, sixteenth century music, the masses of Mozart and Haydn, the anthems of Wesley, Smart, Barnby, Stainer, Tours, Stanford, Martin, Dudley Buck, Shelley, Parker, Foote, and Chadwick indicate that it has not been achieved.

In the non-liturgical churches there is certainly not the vestige of a standard; each congregation, each musical director is a law with itself or himself. This applies not only to the words of music and to the style of music, but also to the performance of it. Hymns didactic, hymns sentimental, verses from the Bible, *quasi* secular poems, "sacred" ballads—all find their way into the catalogue of "church" music. The trouble lies far deeper than in an absence of musical standards, we have lost the art of behaving with dignity in public. There is room for a work on liturgical propriety.

EDWIN ARTHUR KRAFT, ORGANIST

(*Continued from page 292*)

boy choir. A scholarship in the Department of Music, Yale University, gave him three years' study under Horatio Parker and Harry Jepson.

In 1901 Mr. Kraft became organist at St. Thomas' Church, Brooklyn, where he remained two years, at the expiration of which he spent some time in Berlin and Paris, in the latter city being under the instruction of Guilmant and Widor.

EDWIN ARTHUR KRAFT

When he returned to the United States in 1905 he accepted the position of organist and choirmaster at St. Matthew's Church, Wheeling, W. Va., but did not stay there very long, as he was called to Trinity Cathedral, Cleveland, where he remained until he accepted the post of municipal organist at Atlanta.

Mr. Kraft is a Fellow of the A. G. O. He has won an enviable reputation as a concert player, and has given recitals in over half of the States of the Union, and in a number of Canadian cities.

Among the pieces which appear on his programs we note the following, issued by the Olive Ditson Company, publisher of The Musician:

Nocturne, by R. Spaulding Stoughton (used in the present issue).

Minuet, by Beethoven.

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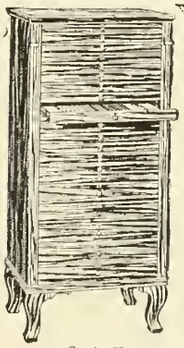
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Address all questions relating to the work of this department to Mrs. Blanche Dingley Mathews, 25 E. 18th Avenue, Denver, Colorado.

"I AM a young German piano teacher, pupil from the conservatories of Leipzig and Vienna, recently arrived from Europe. I find that there is in this city a dislike for European methods of teaching. Really why I do not know. I have given several recitals to show what I can do, and I have given a few étude recitals illustrating the European method of teaching, which consists in giving along with the études a piece or a sonata. Yet the pupils always ask me if I teach the American methods. I do not see how the American methods can change so much! Could you suggest anything to make people here see that I do not teach differently than all good teachers?"—T. W. H., Canada.

I was much interested in your letter, as in the States we are always meeting with the demand for the "European" teacher. Here everything must come with an O. K. from Europe before we can come into our own, and your experience is, to say the least, gratifying and soothing to us Americans who have worked so patiently for some recognition as original thinkers.

The American teaching, especially the elementary work, differs in many ways from the European methods. The life and attitude of our so-called middle class are so very different toward an art like music from the attitude of the European of the same class, that it has become necessary for teachers to deal with the beginnings of music from quite another point of view than that offered in the conservatories abroad.

The successful American teacher sugar-coats her pupils and makes the work as easy as possible for the student. She assigns material in the elementary grades that can be understood and enjoyed by the child, trying to develop the child from the rhythmical side as well as from the melodic and harmonic. The endless stream of études which are poured out in conservatories the American teacher tries to do without. She condenses the technic to certain principles, such as scale fingerings, difficult crossings, extended hand positions, pedal exercises, and all conventional chord cadences, to save time for the giving of more material to bring out the individuality of the student. The ear is given much attention and all sorts of productive exercises are introduced by the ambitious American teacher to produce music thinking on the part of the pupil. The American child won't stand the grind which plays so important a part in the music education of the European. Our children have very little time for music work, and the mothers are so busy with their own social life that it is exceedingly difficult to secure any sort of "home backing" for regular practice periods. So it is up to the teacher to make the lesson hours interesting and inspiring, and the giving of tuneful material is one of the most necessary adjuncts for our work.

If you are a good player that should be an immense help to you in any community, as the teacher of the future must be able to play and play well.

It might perhaps be worth while for you to try the American way of giving the technic orally and condensing it as I outlined above, and supplementing that work by pieces well chosen for the taste and talent of the pupil. First bring out that which is strong in the talent you are working with, and then bring up the weak side of the student to the same level as the strong.

A generous slice of technic at each lesson, given orally, and an attractive and stimulating piece or two seem to us much more productive than to play book after book of études without really learning any of them.

We give about one étude to your twelve, but that one will be well memorized, transposed into several keys, and kept in practice possibly four weeks before passing on to another.

* * *

"How would you explain, to a child, that A must be the relative minor of C?"—M. E. A.

I use the term "relative minor" for keys having the same signature, and "tonic minor" for those having the same key-tone.

Each signature stands for two keys, a major and a minor, and I try to have my pupils learn both keys instead of thinking of a signature as belonging to the major key only.

In advanced music there is much more minor than major music, presumably because the mode is so much richer within itself, and still how few students, seeing two sharps in the signature, ever stop to think that the composition might possibly be written in B minor rather than in D major?

To return to your question, present A minor as the "relative" minor of C major, because it has the same *signature*. A minor is the "tonic" minor of A major, because it has the same *key-tone*.

* * *

"Will you kindly explain the use of the metronome, and if it is advisable for violin students to use same?

"Is it detrimental to violin students (not very far advanced) to practise by ear between lessons?"—J. G. C.

1. The metronome is an excellent "monitor" for every music student, regardless of his instrument. Many teachers like to have a certain amount of practice each day, with metronome, but I only use it occasionally to practise by. It is advisable to use it to secure the rate of speed for any composition, but not to rely on the tick for keeping time. The feeling for time and rhythm must be built up, little by little, by various kinds of exercises in which the metronome does not play any part. Counting out loud and the tapping of different sections of a piece, I consider more useful than working by the metronome. If you feel that you are taking too many liberties with the time then the metronome is most useful to bring you up to some saneness in the rhythmic handling of the composition; but don't continue it too long or it will make you mechanical, which means that you will become unrhythmical.

2. If "by ear" you mean practising without doing any reading from notes, I should say it is detrimental; for one cannot learn to read music *without reading*. But there is no instrument where the ear is needed with every practice period as with the violin. You must listen every instant and the better your ear the more effective your work.

* * *

"How can I get a pupil to notice details of time, fingering, etc.? She is in Grade III, but does not wish to study a piece for longer than one week, and is anxious 'to get into the next grade.'"—E. S.

Why don't you suggest to her that the best and quickest way to get into Grade III is by doing Grade II well?

I have been most successful in getting the details of time and fingering worked out by having the music scanned away from the piano. If the fingering is tapped on a table, calling off the fingers as you use them, it is most helpful. Another way is by making an exercise out of the place where the fingering is inaccurate. When

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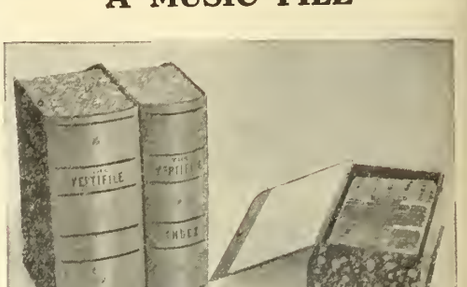

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the pupil arrives at the point where she misses the finger, have her call aloud the number of the finger she is about to use, stopping at that point to emphasize the finger still more. As for the different note and rest values that go to make up the rhythm nothing has been of so much help to my teachers as tapping out the different rhythmic elements occurring in the melody and accompaniment. First, have the melody tapped, tapping just what the notes say, counting the measure out loud. Then have the accompaniment tapped the same way.

Students do not look at their music half enough. If they would take their music to a table away from the piano and work out some of these things, their progress would be much faster.

If the method of study is right and the teacher uses plenty of "sapolio," such inaccuracies as you suggest will gradually disappear.

If your pupil wants to study a piece only one week, you must endeavor to bring out in the lesson period unsuspected beauties in the composition that will make further study more interesting. It is our business to give them something new, interpretatively, each lesson, some inspiring and helpful suggestions which will make the week-old piece seem something fresh and beautiful, worth working over and keeping in memory.

* * *

"Will you kindly tell me if you believe in a high finger action? Some teachers seem against it."—C. W.

Yes, I do. It's a sort of an "outward sign of an inward work," for we may be sure when we see a finger raised before making a tone, that the student has thought that much of the tone about to be sounded. I believe also that it makes better fingers in the advanced grades, and at least a part of the practice should be with the high finger action, whatever the type of hand. I endeavor to have the student secure the tone by permitting the finger to fall on the key rather than to either push or pull the tone out.

GENERAL NEWS ITEMS

A "Musician's Pilgrimage" will be conducted this summer by the Sinfonia Fraternity, an organization of men music students in music schools and colleges. The "Pilgrims" will sail from Boston June 30. on the Carmania. The Boston headquarters of the Sinfonia are at 31 Gainsborough Street.

The Louisiana State Music Teachers' Association met at Shreveport, April 16-18. Mr. Leon Maxwell is president and Miss Louise Favrot secretary-treasurer. Some important educational questions were discussed in specially prepared papers.

Beethoven's *Missa Solemnis* was sung by the New York Oratorio Society, Louis Koemmenich, conductor, March 28. The soloists were Helen Stanley, soprano; Ottilie Metzger, contralto; Reed Miller, tenor; and Herbert Witherspoon, bass.

All the solo parts in Bach's *Mass* in B minor will be sung by the chorus parts, an experiment that few conductors will be ready to imitate, at the next Bach Festival by the Bach Chorus, under the direction of Dr. J. Fred Wolle. The Festival will be given at Lehigh University, South Bethlehem, May 29 and 30.

The Minnesota State Music Teachers' Association is publishing a bright little sheet called "Minnesota Music." From the last issue we learn that an examination for the licentiate and associate degrees was held by the Association at Minneapolis, St. Paul, Duluth and Winona, April 27 and 28. This Association is going right ahead in its efforts to improve the standards of music teaching in the state. Mr. Leopold Bruenner, of St. Paul, is president of the Association.

Mr. Louis Lombard will continue his series of orchestral concerts at his residence, Chateau Trevano, near Lugano, Switzerland. The concerts will begin August 16 and continue weekly until October 18. Each program will be devoted to compositions by one nation. The American program will close the series. The Musician has a letter from Mr. Lombard which says that admittance is gratis and only by personal invitation. American travelers desiring to attend the concerts should write to the Intendant of the Castle of Trevano, stating the date of the concert they wish to attend and the name and address of each person in the party.

Members of the S. I. M., the French branch of the International Musical Society, held a meeting at Nice and Monte Carlo, March 16-22. The music season on the Riviera is at its height at that time of the year.

Mr. Walter L. Bogert, musical director of the People's Institute, Cooper Union, presented the following soloists at the concerts during February, March, and April: Florence Anderson Otis, Helen Rensch, Joanna Kristoffy, and Helene Pastori, sopranos; Ellison Van Hoose, John Finnegan, and Alfred D. Shaw, tenors; Francis Rogers and Albert G. Janpolski, baritones; Franz Kaltenborn and Jacques Kasner, violinists, and the Von Ende Violin Choir; Sara Gurowitsch, 'cellist; Ada Sassoli, harpist; Rebecca Davidson and Carolyn Beebe, pianists; B. C. Tuthill, clarinetist. The concerts were given on Sunday evenings, and were free to the public.

Music will be a prominent feature in the exercises in commemoration of the 150th anniversary of Brown University, Providence, R. I., next Fall. There will be a daily organ recital, and the Mendelssohn Club, of New York, will give a concert.

Mr. Edgar Stillman Kelley, the well-known American composer, has been invited to conduct his *New England* symphony at the Lizst Festival, to be held at Altenburg, Germany, late in April. Mr. Kelley sailed for Europe April 9.

The 20th annual South Atlantic States music festival is to be held at Spartanburg, S. C., May 6-8. The festival forces are: The Converse College Choral Society, 200 voices, Edmon Morris, conductor, a chorus of 250 children, soloists, and 50 men from the Metropolitan Opera House Orchestra.

Pittsburgh musicians have organized a Musicians' Club, and have engaged club quarters. Mr. Charles N. Boyd, a frequent contributor to the The Musician, was elected president. The club starts with about 56 members. On invitation from this organization the next meeting of the Music Teachers' National Association will be held in Pittsburgh, next December.

Archaeologists at work in the ancient Temple of Sais, in Egypt, report the discovery of musical instruments, which indicate that the Egyptians had an orchestra of far larger scope than has been thought. Some of the instruments resemble our harps, violins, flutes and trumpets, but there are others which are more or less a mystery.

The Mozart Club, of Pittsburgh, J. P. McCollum, conductor, assisted by the Russian Symphony Orches-

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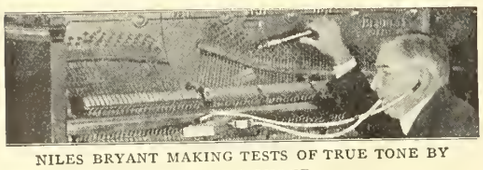

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tra, of New York, Modest Altschuler, conductor, gave a concert April 17, presenting the principal parts of Mendelssohn's *Elijah*. The orchestra played a program of works by Russian and Finnish composers.

MACDOWELL'S *Norse* sonata was recently played in Berlin by Augusta Cottlow, the American pianist, and very well received.

MARK TWAIN'S daughter, the wife of Gabrilowitsch, the pianist, made her debut as a singer in Berlin in March, and made a very good impression.

PADEREWSKI is quoted as saying that he would rather give three recitals than play one piece for the talking-machine.

GRANVILLE BANTOCK, the English composer, advocates varying the lighting of an auditorium in conformity with the character of the music that is being played. Scriabine, the Russian composer, goes farther in his ideas as to the relation of light to music. He has devised a *tastiera per luce* (a keyboard of light), for which a definite "part" is provided in the score of those works in which it is employed.

THE newly-organized Detroit Symphony Orchestra, Weston Gales, conductor, gave its first concert Feb. 26, to a well-filled house. Plans are under way to insure permanency to the organization.

TORONTO city authorities have voted $10,000 in aid of the proposed visit of the famous Mendelssohn Choir to Europe in 1915. The choir will give concerts in England, France, and Germany.

SPRINGFIELD, Mass., music lovers are making an effort to secure funds to give permanency to the Municipal Orchestra of that city. It is evident that the sentiment as to the great value to a community of an organization to present to the people the masterpieces of music, is growing in all parts of the country.

COMPOSITIONS by negro writers were sung at the concert given at the Schola Cantorum, New York, April 1.

ARTHUR HARTMANN, the violinist, who is now living in Paris, gave a concert in that city, in which he was assisted by Debussy. Mr. Hartmann played, among other numbers, three transcriptions of songs by Debussy, which the violinist made especially for this concert.

MRS. CARL BUSCH was the subject of a lengthy article in a late issue of the Kansas City *Star*. Mrs. Busch has not only been a leader in the musical work of the city, but has also been prominent in the work of the Woman's Club.

THE eighth Festival Mandolin Concert, under the direction of G. L. Lansing and H. F. Odell, was held at Boston, March 24 and 27. The orchestra numbered 225 performers.

ERNEST R. KROEGER'S suite for orchestra, *Lalla Rookh*, was on the program of the "Pop" concert of the St. Louis Symphony Orchestra, the last week in February. It was well received by the audience.

THE University Chorus, Syracuse University, Mr. Howard Lyman, conductor, sang Gaul's oratorio, Feb. 26, with the following soloists: Agnes Clark Purington, soprano, Daisy C. Danicls, contralto, Harry Wisehoon, tenor, and Ralph Stillwell, baritone. *Saint Paul* is now under rehearsal, and will be given later the present season. Mr. Lyman has built up a strong choral organization in the two years he has been in charge.

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WITH THE SCHOOLS AND TEACHERS

THE Orchestra of Dana's Musical Institute, Warren, O., with soloists, gave a concert, March 18, presenting a program of works by Richard Wagner. Mr. Lynn B. Dana conducted.

PUPILS of the piano, vocal, and violin departments of the Cincinnati Conservatory gave a recital at the school, March 12. On March 30, pupils from the composition class of Mr. Edgar Stillman Kelley gave a recital of original compositions.

THE Alumni Orchestra of Pottstown, Pa., Eugene Z. Weidner, conductor, gave a concert, March 24, assisted by Herman Sandby, 'cellist, of the Philadelphia Orchestra.

MR. GORDON BALCH NEVIN, a contributor to THE MUSICIAN, whose writings have been enjoyed by our readers, has removed from Easton, Pa., to Johnstown, Pa. where he has accepted the position of organist at the First Presbyterian Church.

KNOX COLLEGE CONSERVATORY OF MUSIC, Galesburg, Ill., will hold its 28th annual commencement, June 9. The graduating class numbers five. Mr. Wm. F. Bentley is director of the Conservatory.

MAXINE BUCK was the soloist at the first April concert of the Faelten Pianoforte School, Boston; Martha E. Gifford at the concert April 23. Other concerts for the month were on the 9th, 16th and 30th.

MENDELSSOHN'S *Hymn of Praise* was sung March 10th, by the Charleston (W. Va.), Choral Club, J. Henry Francis, conductor. This organization is doing active work for music in its community.

THE California School of Artistic Whistling gave a recital at Los Angeles, March 5th, the chorus consisting of fifty-three whistlers. Miss Agnes Woodward is director of the school.

MR. ERNEST R. KROEGER'S fourth "Lenten Recital" was devoted to works by Adolf Henselt; the fifth consisted of music in old and new dance forms.

THE Chicago Madrigal Club, D. A. Clippinger, conductor, gave a concert at the Chicago Theological Seminary, March 17th. The program consisted of part-songs by classic and modern composers.

MR. LOUIS P. MCKAY, organist of the First Church of Christ, Scientist, Grand Rapids, Mich., sends us a copy of the program of his recital on the new Hillgreen, Lane & Co. organ, recently installed. It is a four manual instrument.

THE next May Festival of the Central State Normal School, Mt. Pleasant, Mich., will be given May 7-8, under the direction of Wm. E. Rauch, of the School of Music.

WILBUR FOLLETT UNGER, of Montclair, N. J., arranged a recital by a number of his piano pupils at his studio, March 21. Twenty pupils assisted.

THREE very interesting programs have been received from the Universal Brotherhood and The

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osophical Society, Point Loma, Cal., given March 15, 22, and 29, by the string quartet and chorus of women attached to the school.

Mr. Edwin Arthur Kraft, municipal organist of Atlanta, Ga., gave a recital at the Eliot Church, Newton, Mass., March 18.

The chorus of the Columbia School of Music, Chicago, gave its seventh annual concert, March 15, nder the direction of Louise St. John Westervelt. The chorus has a membership of 62.

A program made up of compositions by Louis Vic- or Saar, of the College of Music, Cincinnati, was given at Norwood, O., March 11. Mr. and Mrs. Saar were present and assisted in presenting the rogram.

The Wilkinsburg, Pa., Choral Society, Mr. Charles N. Boyd, conductor, gave a program of olk-songs of various countries, March 10. The ociety has 60 members. May 5 a program of ora- orio selections will be sung.

Mr. Sumner Salter, organist and choirmaster, Williams College, gives recitals every week. March 1 he played his 111th recital.

The 353d concert given by the New York School f Music and Arts was held at the Waldorf-As- oria, March 14.

At his organ recital at Atlanta, Ga., March 10, Mr. Edwin Arthur Kraft, municipal organist, played Mr. James H. Rogers' *Toccata*, recently issued by e publisher of The Musician.

A students' recital was given at Wilson College, hambersburg, Pa., March 9, under the direction Dr. Orlando F. Mansfield, of the School of Music. arch 14 Dr. Mansfield gave his sixth organ re- al for the present season.

The Summer Term of the Cosmopolitan School Music and Dramatic Art, Chicago, begins June 29 d closes August 1.

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NEW YORK NOTES

Isabelle Hauser, pianist, and the Saslavsky String Quartet, gave the last concert of their winter series the Belasco Theatre, March 1st.

The Von Ende School of Music had many con- rts and receptions throughout the month of March, luding violin recitals by Julius Friedman, March h, and Harold Michlin, March 13th; a concert by junior students, March 7th, a piano recital by bert Ross Parsons; one by the students of the vari- s departments March 31st, and a large reception in nor of Frieda Hempel, March 29th.

Mme. Esperanza Garrigue presented two of her st pupils at a concert in the Waldorf-Astoria, rch 12th, Roberta Beatty, contralto, and Graham Namee, baritone. Besides scenes from the operas *La Favorita* and *Don Giovanni* both singers were rd in solos.

An "Evening of Composition by Frank Howard rner," was given at the Musicians' Club, March 7th, the assisting artists being Viola Waterhouse, prano; Flora Hardie, contralto; John Barneswell, nor, and Lucien de Vannoz, baritone. The com- er and those who interpreted his songs were en- iastically received by a large audience.

Marie Narelle, soprano, and Eva Mylott, con- lto, gave a joint recital in Aeolian Hall, March 2d. Both artists received much applause for their ks.

Pietro A. Yon, organist of St. Francis Xavier's, ve his initial organ recital on the great organ in olian Hall, March 24th.

Signor Guglielmo Caruson presented his artist il, Neida Humphrey, at the Metropolitan Opera use, Sunday evening, April 5th. Miss Hum-

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MISS ELEANOR COMSTOCK, of the well known Comstock Music School, ente tained at dinner April 1st, in honor of Mr. and Mrs. Paderewski, and Mr. ar Mrs. Fritz Kreisler.

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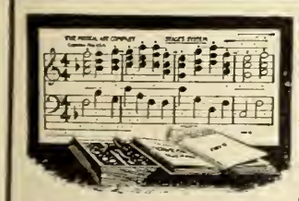
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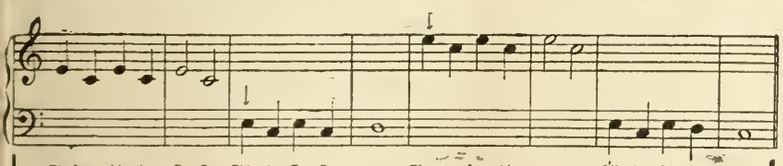

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A. PERILHOU

ECOLE NIEDERMEYER

A MUSIC SCHOOL WHICH MAKES MUSICIANS

By ARTHUR de GUICHARD

A T a well-known Art Club there was, recently, a highly representative gathering of musicians, artists, composers, and teachers, together with a fair sprinkling of amateurs—a designation that is often employed to indicate one who is inferior to a professional musician, but which, in point of fact, more frequently serves to distinguish an enthusiastic lover of the art whose musical endowments id education are of a superior order.

The conversation had turned to the never-failing ipic of the advisableness of European education r our musicians, in the course of which were viewed different musical centers and their schools, ch as Berlin, Leipzig, Milan, Paris, Vienna, and hers. When Paris was named the only institution ntioned or referred to by any of the company as the Paris Conservatory (le Conservatoire Na-nal de Musique), to the complete exclusion or sregard of any other educational establishment.

Just as the subject seemed to be exhausted, the esent writer said, very quietly:

"What about the Ecole Niedermeyer?" Had a mb fallen in their midst they could not have own more surprise.

"The *what!*"

"The Ecole Niedermeyer"; then, realizing that a wer pronunciation would be advisable: "The Ay-e Nee-ay-dare-may-yare," scanning the syllables.

"What is that?" asked several.

"A school for the training and production of rough musicians and teachers. The Paris Con-vatory, a very admirable institution in its way, fects its endeavors chiefly to the training and duction of artist-virtuosos, singers, pianists, in-umentalists, etc. Every singing student who en-s the Conservatory goes there with the idea of he day becoming a star at the Grand Opera or the éra Comique; in the same way instrumentalists go re to strain every nerve to win a first prize (un mier Prix), which will usually assure them a cessful career as an instrumental virtuoso. While ny excellent artists are trained and produced by Ecole Niedermeyer, its unique object and goal is thorough training which will result in the pro-tion of a fully equipped, *complete*, and therefore petent musician."

"Will you tell us all about it? Where is it? How s it function? Has it brought out any noted icians? Why have we not heard of it? Are ericans admitted there?" A whole chorus of questions that could be answered only by giving a detailed description of the institution and its work.

LOUIS NIEDERMEYER

The school takes its name from its founder, Louis Niedermeyer, who was born in 1802, at Nyon, on the banks of Lake Leman. He became a piano pupil of Moscheles, and studied composition with Förster, Fioravanti, and Zingarelli. He began his career at Geneva, at the age of nineteen, and soon became widely known by a number of song compositions. When he was twenty-one he left for Paris, where he passed the remainder of his life, save for a period of two years spent in Brussels as a piano teacher at the Gaggia Institute, about the year 1830.

In Paris he tried his hand at operatic composition, and three of his operas were produced at the chief Opera House, but failed to meet with any success. He then turned his attention to the pedagogic side of his activities, and soon came to the conclusion that the great need of the period—even as it is today—was in less superficiality and greater thoroughness of musical knowledge and, consequently, in the teaching of music.

Alexandre Etienne Choron, a musician, who, according to Fétis, was the most learned theorist that France had ever had, became the founder, in 1817, of the "Royal Institute," or "Conservatory of classical and religious music." This school was highly successful until the revolution of 1838 brought about its downfall, followed shortly after by the death of Choron.

LOUIS NIEDERMEYER

A VIEW OF THE NIEDERMEYER SCHOOL

FOUNDATION OF THE ECOLE

In 1853, after the failure of his opera *La Fronde*, Niedermeyer resuscitated Choron's defunct school, obtained for it a subvention from the state, gave it his own name, and directed all his great pedagogical abilities towards the study and practice of classical and religious music. The success of the institution was immediate and lasting; and today the name of the Ecole Niedermeyer is a sure voucher for the thoroughness of its graduates' musicianship.

The death of the founder, Niedermeyer, only eight years later, in 1861, did not interrupt the success of his school, for, after passing under the direction of his son until his death, in 1865, Niedermeyer's son-in-law, Gustave Lefèvre, became the Director. For a period of forty-five years M. Lefèvre carried on the work of his father-in-law, with the same enthusiasm, the same zeal, the same musical ability, and with the same meed of success.

In 1907, some three years before his death, Gustave Lefèvre, then seventy years of age, gave up the reins of direction to his son-in-law, M. Henri Heurtel, the present Director. As the School has passed each time into the hands of sons-in-law, it may be said that M. Heurtel is the *grand*son-in-law of Niedermeyer.

THE FIRST SUMMER SCHOOL

For a period of almost twenty years the School had its quarters in the center of Paris; at first in the rue Fontaine-Saint-Georges, and then in the Passage de l'Elysée des Beaux-Arts. But the war of 1870 came to break up the peaceful establishment; half the students had to don their uniforms and, weapons in hand, go to fight for their country. The other half accompanied M. Gustave Lefèvre to his estate at Champ-d'Asile, near Lausanne, where, with the assistance of M. Gabriel Fauré, the Director continued to educate the young musicians. This may be considered as the first Summer School recorded.

At the end of the war, the School returned to its quarters in Paris, in Montmartre, at the foot of the hill. Its name was still the Ecole Niedermeyer, but it now bore for sub-title: School of Religious and Classical Music. It remained here for twenty-

HENRI HEURTEL

five years; but M. Gustave Lefèvre had never been able to forget the immense amount of good that the calm and peace of the country had exercised upon the minds and health of his pupils, and, while he recognized the fact that it was an absolutely indispensable part of their education for the students to be near an artistic center like Paris, with its concerts and operas, he made every effort to discover the ideal *rus in urbe*.

THE BEAUTIFUL BOIS DE BOULOGNE

Here again the School was favored by fortune, for M. Lefèvre was able to obtain an immense estate by the side of and practically in the Bois de Boulogne, which itself belongs to the City of Paris. Here, in the midst of trees and flowers, he had the buildings erected for their special purposes: Halls for study and for concerts, library, dormitories, refectory, everything conducive to the hygiene, comfort, physical and intellectual growth of the inhabitants. On one side is Paris, the center of which is only a three cent fare from the School; on the other side is the River Seine, Saint Cloud, and innumerable beauty spots of nature; while across the road is the incomparable Bois de Boulogne, with its health-giving walks and picturesque sites.

The chief object of the Ecole Niedermeyer (which has a name for sub-title that is full of descriptive meaning: "Superior Normal School of Music") is the training and forming of teachers, composers, organists, and pianists, who add to the thorough knowledge of their art all those qualities that a good literary and moral education alone can supply. Its chief ambition is to give to its pupils solid instruction in every branch of their art and to perfect them in their "classical" musical studies, so that, according to their aptitudes, they may become composers, organists, pianists and experienced teachers.

Nor is the voice forgotten. M. Bourrillon, the French light tenor, during the opening season of the Boston Opera House, was a pupil of this School.

The School also prepares candidates for the entrance examinations for the instrumental classes at the Conservatory. As a species of poetic justice, the School also receives as boarders those Conservatory pupils who wish to gain a musical education in addition to the Conservatory specialty.

THE CURRICULUM

The *musical* curriculum comprises: Solfeggio (sight-reading), singing, concerted music, plainsong, both written and accompanied, piano, organ, harmony, counterpoint, fugue, musical composition, practical harmony, accompanying from score, improvisation, and the history of music. There are special classes for the violin and for examinations to obtain the certificate of aptitude as a teacher of singing in colleges, high schools, and municipal schools.

GROUP OF PUPILS OF NIEDERMEYER SCHOOL

The *general* curriculum, taught by professors from the University of Paris, comprises the French language and literature, history and geography, elementary science, and Latin. Foreigners can have private lessons in French.

A glance at this curriculum shows that we have here the beau-ideal of what an institution for the education of musicians should be—whether it be called school, college, institute, conservatory, or what not; the more high-sounding the title, the more thorough the education should be. It is an idea long since exploded, that a musician requires to know only music. The better his general education and the more vast his field of knowledge, the greater a musician he will become. At the Ecole Niedermeyer the pupils' general education receives the same attention as their musical instruction. Witness Gabriel Fauré, who entered the school at the age of ten, with the ordinary grammar-school learning of a boy of his age, and remained there until he was twenty, having obtained all his education there.

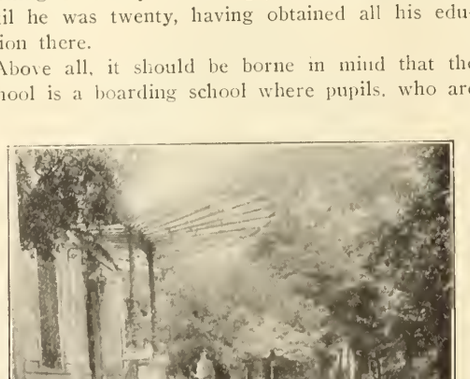
Above all, it should be borne in mind that the School is a boarding school where pupils, who are naturally gifted, see their faculties develop mu more rapidly than anywhere else, because they living constantly in unique musical surroundings

Ever since the foundation of the School, directors and teachers have always endeavored find positions for pupils when they have comple their studies. Nearly *all the students* have b placed as organists, pianists, singers, and teach in conservatories, high schools, and municipalit Thus every pupil is sure, when he has comple his studies, of obtaining a position that it would impossible to find elsewhere at his age.

There are special classes for girls.

There can be no better endorsement of the Ec Niedermeyer and its methods than to point to fact that the Conservatory of Paris, so justly universally renowned, has for its Director one the most celebrated of the Niedermeyer pupils, Gabriel Fauré.

The Ecole Niedermeyer is a boarding sch where foreigners are received and admitted to the same rights and privileges as enjoyed by th French fellow students.



NIEDERMEYER SCHOOL ENTRANCE

COST OF INSTRUCTION AND LIVING

One of the questions asked just now was: "H much does it cost?" Now, it is well known tha costs nothing at the Conservatory, save for music. But there a student is obliged to have course to private coaching, which is somewhat c ly; it is not a boarding establishment, theref rooms and board have to be provided for, with inevitable consequence that there is no musical outside the hours of classes, and with the "evitat temptations of wasting time unworthily. The *gr* education may thus prove costly.

At the Ecole Niedermeyer it costs $274 for entire scholastic year of ten months. For amount the pupil has board, lodging, instruction the full curriculum, bedding, and the doctor's c The only extras are paper, books, music, and pi hire, and extra special classes for violin and pedagogy. Thus it need not cost more than $ for a year's study, including the steamer tic there and back (second cabin).

The school year is from October 1 to gust 1 following, thus allowing a vacation of

months during August and September. Arrangements could be made for those who might wish to remain there during these months, but, of course, there would be no class work.

Non-resident or day pupils pay twelve dollars a month for the full curriculum. It would be an excellent plan, for those students and teachers who can spare only two or three months for a study vacation, to enter the School as non-resident pupils for the time at their disposal. They would be benefited far more than by running from one private studio to another—just for the vainglory of saying; "I studied with the great *Mangetoutvert*," but omitting to explain that only six lessons were taken in all: one from the great man and five from his assistant. It is probable that non-residents can enter at any time, according to their grade of attainments.

ILLUSTRIOUS TEACHERS AND ALUMNI

It would be manifestly unjust to the Ecole Niedermeyer to terminate without mentioning some of the celebrated teachers and equally celebrated pupils of the School. For no greater eulogium can be pronounced in its favor than to enumerate the galaxy it has produced.

Director: M. A. Périlhou.

Administrator: M. Henri Heurtel.

Curriculum Committee: M. Camille Saint-Saëns, president; M. Gabriel Fauré, Director of the Paris Conservatory, and M. André Messager, ex-Director of the Opera, vice-presidents.

Committee Members: M. Henri Busser, 1st Grand Prix de Rome, and the teachers of the School.

Teachers: *Supervisor,* André Messager; *Composition, Counterpoint and Fugue,* A. Gédalge; *Harmony,* Alfred Marichelle; *Solfège and Concerted Singing,* J. Froment; *Singing,* H. Expert; *Plainsong,* M. Caffot; *Organ,* Eugène Gigout; *Piano,* Messrs. Ch. de Bériot, Froment, Massuelle; *Violin and Accompaniment,* Paul Viardot; *Gregorian and Neumatic Music* (or musical notation by means of neumes), G. Houdard; *History of Music,* F. de Ménil.

Among the many illustrious pupils who owe their musical training to the fostering care of the Ecole Niedermeyer may be mentioned the following: Gabriel Fauré, Member of the Institute and Director of the National Conservatory; André Messager, ex-Director of the Opera; Messrs. Lutz, Letorey, Busser, and Le Boucher, all Grand Prix de Rome; Messrs. Audran, Victor Roger, Vasseur, Missa, Claude Terrasse, composers of light operas; Messrs. Boellmann, Périlhou, Gigout, Sprock, Bellenot, Planchet, Deck, Mercier, Jacob, Alexandre Georges, composers of symphonies; Henry Expert, librarian of the National Conservatory; Gaston Lemaire, composer.

MORAL, SOUND AND SAFE

It is impossible for me to recommend the Ecole Niedermeyer too highly to those who wish to go to Europe to finish their musical education in the very best possible manner, with the finest teachers, amid sound, safe, moral, healthy, and sympathetic surroundings. Here they can live in music and by music every moment of their wakeful day, with the example always before them of the golden roll of successful artists, teachers, and composers who were their predecessors in the entrance hall that leads to thorough musical knowledge and, perhaps, to fame and great reward.

[For several of the foregoing facts the writer is indebted to the courtesy of M. Henri Heurtel of the Ecole Niedermeyer, and to M. A. Mangeot of the *Monde Musical.*]

Pronunciation of proper names in the above article: Louis Niedermeyer, *Loo-i* (*i* in *it*) *Nee-ay-dare-may-yare* (*a* in *share*); Meyerbeer, *May-yare-bare;* Moscheles, *Mo'shel-es;* Förster, *Fer-ster;* Fioravanti, *Fee-o-rah-vahn-tee;* Zingarelli, *Tsingah-rel-lee;* Lyon, *Nee-on* (*o* rounder than in *or,* *n* nasal); Gaggia, *Gad-jah;* Premier Prix, *Prer-meay Pree;* Choron, *Show-ron* (*on* as before); Fétis, *Fay-tiss;* Lefèvre, *Ler-fay-vrer* (the first and third *r* have no consonantal value); Heurtel, *Errr-tell;* Fontaine-Saint-Georges, *Fon-taine* (sound the letters *n*) *Sahn* (nasal *n*) *Zhorr-zh;* Elysée des Beaux-Arts, *Ay-lee-zay day Boze-arr;* Champ d'Asile, *Shon* (short *o* like *not,* nasal *n*)*-dazeel;* Gabriel Fauré, *Gah-bree-el For-ray;* Bois de Boulogne, *Bwah der Boo-loin-yer* (letters *r* have no value, *n* liquid, like in *onion*); Seine, *Sane;* Saint-Cloud, *Sahn* (as before)*-Kloo;* Bourrillon, *Boo-rree-yon* (*on* as before); Périlhou, *Pay-ree-you;* Saint-Saëns, *Sahn* (as before)*-Sonce* (*o* as in *not,* *n* nasal); Messager, *Mess-sah-zhay;* Busser, *Bu-* (*u* as in *quip,* almost whistled)*-sayr* (*r* not trilled); Gédalge, *Zhay-dalzhe;* Marichelle, *Mah-ree-shell;* Froment, *Fro-mon* (*o* in *not,* nasal *n*); Expert, *Ex-pare* (trill *r*); Caffot, *Kah-foh;* Gigout, *Zhee-goo;* Bériot, *Bay-ree-oh;* Massuelle, *Mah-su* (*u* as before)*-ell;* Viardot, *Vee-ahrr-doh;* Houdard, *Oo-dahr;* Ménil, *May-nee;* Letorey, *Ler-* (*r* no value) *toh-ray;* Le Boucher, *Ler* (*r* no value)*-Boo-shay;* Audran, *Oh-dron* (*o* in *not,* *n* nasal); Roger, *Roh-zhay;* Boëllmann, *Boh-ell-mahn;* Bellenot, *Bell-en-oh;* Planchet, *Plon* (*o* in *not,* *n* nasal)*-shay;* Mercier, *Mare-see-ay;* Jacob, *Zhah-cob* (sound the *b*); Mangeot, *Mon-zhoh* (*o* in *not,* *n* nasal).

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Destinn, Emmy: *Suicide only remains* (*Gioconda*), by Ponchielli. The favorite soprano delivers this great aria with splendid dramatic power and superb tone.

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McCormack, John, and **Fritz Kreisler:** *Angel's serenade,* by Braga. The violin obbligato by Mr. Kreisler adds to the beautiful tones of the tenor voice. The haunting melody which runs through the obbligato represents the song of the angels which a dying girl tries in vain to describe to her heart-broken mother.

Kreisler, Fritz: *Indian lament* (*Canzonetta Indienne*), by Dvorák. A number which Mr. Kreisler uses with much success in his concerts.

BOOK NOTES

Studies in musical education, history, and esthetics, 8th series. Papers and proceedings of the Music Teachers' National Association, 35th annual meeting, Cincinnati, Dec. 29, 1913-Jan. 1, 1914. Published by the Association, Editorial Office, Hartford, Conn. Price, $1.60.

It is impossible in the short space available to call attention to the contents of the book in full. There are 26 papers on various subjects, germane to the work of the Association, such as piano playing and teaching, musical conditions in the United States, scientific investigations, public school music, the voice, etc., by writers of experience and authority.

This publication is one of much value to the American musician, and is a record of progress in musical effort. No library is complete without it, containing, as it does, material not otherwise available.

A dictionary of musical terms. A handbook of definitions and descriptions. By Jeffrey Pulver. Funk & Wagnalls. Price, in cloth, 25 cents; in leather, 50 cents.

A handy little book, pocket size, 224 pages, explaining the meanings and uses of the various terms of importance used in music today. It is somewhat encyclopedic in character, giving definitions and brief histories of various subjects, such as the dance, etc. It makes a very useful work for the student.

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Dodecameron. A lyric cycle of twelve days by Virginia Kline. Set for voice and piano by John H. Densmore. Boston Music Co. Price, $1.00, net.

A set of songs in which the composer shows much power in delineating and characterizing moods which are reflections of the weather, such as *A still day, A sullen day, A rosy day, A stormy day, The golden day,* etc. A singer who enjoys working out an interpretation will find this cycle presenting some problems that are interesting and well worth working out.

The Organist's Journal. A series of pieces for the organ, selected and arranged from the works of the classical and modern masters. Vol. 20, Parts 2, 3, 4. Wm. E. Ashmall & Co., Arlington, N. J. Published monthly, $3.00 per year; single numbers, 75 cents each.

Each part contains six numbers of useful music for the church organ, with careful directions for playing, the registration being for a three manual instrument, although readily adapted for a two manual organ. American composers receive considerable attention.

THE HARP AT THE WHITE HOUSE

Melville Clarke, of Syracuse, N. Y., harpist and inventor of the Clark Irish harp, assisted Miss Margaret Wilson in a recital at the White House, April 27. Mr. Clark played several numbers on the small harp, which instrument has attracted much attention wherever he has played it, and which, he predicts, will make for itself a favored place among musicians because of its essentially poetic and stirring effects. The tone is remarkably full and sonorous, considering the size, and enhances the charm of the human voice.

For his other numbers Mr. Clark played a superb Lyon & Healy harp made especially for him.

CONTEMPORARY MUSIC STUDY IN EUROPE AND AMERICA

BY EDWIN HUGHES

IN spite of the fact that we now have, in America, excellent teachers in all branches of music as well as a number of conservatories which can compare favorably with many of the music schools of Europe, there has seemingly been no decrease in the number of music students coming to the old-world music centers for inspiration and advancement.

Among them are the prepared and the unprepared, the latter being present, unfortunately, in large numbers, with the result that dreams of "study in Europe" being certain to make one an artist under any circumstances often end in shattered hopes and the return of the unfortunate to his native land just about as far removed from real artistic achievement as before the beginning of the pilgrimage.

The preparatory work of the serious music student who looks forward to a professional career can be done equally as well in America as in Europe, if not better. The fact that so much of the music teaching in America is real pioneer work has given rise to excellent methods for the medium grades and for children, methods which find *no* counterpart in Europe. The average German child imbibes his musical appreciation in a half-unconscious way, as music is such a natural part of nearly every German household, and it is only in cases of very pronounced talent that there is any thought of letting the child take up music as a career. There is, therefore, no general necessity of nursing musical appreciation to the extent that there is in America; and for this very reason much more attention is paid to the mediocre pupil in America, the pupil of just moderate talent, than in Germany.

HOME ENVIRONMENT A FACTOR

If we are to develop a national music life in America these moderate talents must be nurtured. Even if they do not grow into artists of distinction, they will be mothers and fathers, later, in households where music will have a place in the family life, and thus, gradually, a real appreciation for the art will permeate the life of the entire nation. There is any amount of really excellent musical talent in America which becomes completely smothered during the years of bringing-up in unmusical homes; and there is also a great amount among our professional musicians which would have developed to a fuller flower had the years of childhood been spent under more propitious musical circumstances.

An anecdote from Col. Roosevelt's last term as President has in it much real pathos for anyone who knows what budding musical talents often have to contend with among their own relatives. One of Roosevelt's friends, a real man of the people, and a supporter in a former political contest, was visiting the nation's capital and took advantage of the opportunity to call at the White House. During the course of the conversation Roosevelt took the opportunity to ask what had become of the younger brothers of his guest, among them a certain Jim. Very apologetically came the answer:

"Oh, Jim! Well, he took to music, you know. Jim always did have low tastes!"

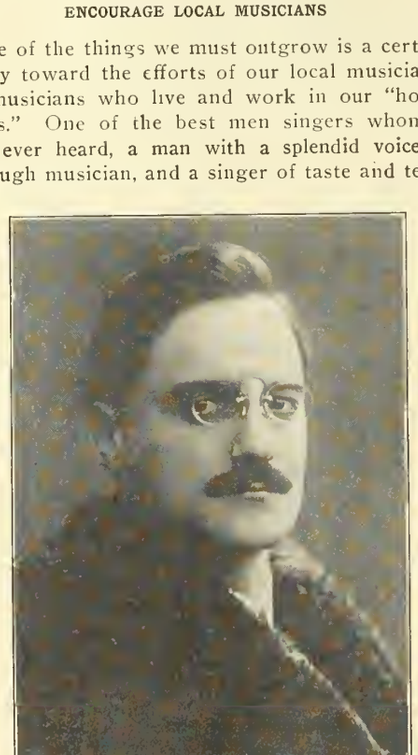
The position of music in American life at large is happily becoming more important and more respected, so that one can look at the whole situation with much optimism and with high hopes for the future. The progress of orchestral music in the larger cities, the activities of the many women's musical clubs, the frequency of outdoor music pageants, the growth in number of the permanent opera organizations and the fact that American composers have been admitted to the principal stronghold of opera in America, the Metropolitan Opera House, in New York; all these things indicate a growth of musical interest on a larger scale which cannot help arousing a feeling of pride in the breast of the American musician. At the same time it would be somewhat premature to imagine that we have fully "arrived" musically as yet.

ENCOURAGE LOCAL MUSICIANS

One of the things we must outgrow is a certain apathy toward the efforts of our local musicians, the musicians who live and work in our "home towns." One of the best men singers whom I have ever heard, a man with a splendid voice, a thorough musician, and a singer of taste and temperament, all of which would be quickly recognized in Europe, did he happen to live there, makes his abode in a college town of the Middle West. I was talking with one of the undergraduates of the college one day, a young man who had studied singing and who evinced some little appreciation for music, and during the course of the conversation I mentioned the fact that I was an ardent admirer of the singer in question, and accorded him a high place among the very best concert singers I had ever heard. The young gentleman was much surprised at my expressions of praise and said:

"I always thought that if he was any good he wouldn't be staying here in this town!"

The fact is that many American cities contain pianists, singers, and violinists who are entirely *too* good for the status of local musical appreciation, whose ardor for artistic growth and achievement becomes in time completely dampened because of the lack of popular interest in their public appearances, and who finally settle into a rut of teaching, their whole ambition for anything else completely gone. There is a crying need in American cities for more local patriotism in musical matters. After a musician goes away from his home city and makes name and fame for himself elsewhere his former townsmen are quick enough with their, "Oh! yes, he is from our town."



EDWIN HUGHES

Let them be a little more anxious to discover if they have not a real talent or two dwelling among them, and let them be thankful if they have within their numbers a singer, a pianist, a violinist who has the ability to give a really artistic recital. Local encouragement will bring out every effort on the part of local musicians to mount still higher in their art, and will mean a healthy increase of general musical appreciation.

APPRECIATION OF THE ARTIST IN EUROPE

In Europe one finds just this appreciation of local musical achievement which is so lacking in America, without its interfering at all with the appreciation of performances by artists from elsewhere. In Germany there is a deep-seated respect for art in all its forms, and particularly for the art of music among even the lower classes, among persons who have themselves no real intelligent appreciation for art. The butcher, the baker, and the candlestick maker, although they may not be able to listen to a Brahms symphony with complete understanding, have still a deep-rooted respect for such forms of art endeavor, a respect that is not to be found among similar classes in America.

In German Europe the artist is somebody in the community. His local activities occupy some part of the attention of mayors and town councils. Whether or not, for example, a symphony orchestra is able to keep its head above water and to cater properly to the tastes of the music-loving public is a matter of serious consideration at the city hall as well as for those personally interested in the organization. Some of our American municipalities are now making very laudable beginnings along these lines, just as they are also making experiments with the city manager plan of municipal government, something which has been in practical working order in German cities time out of mind.

There is, then, no doubt whatsoever of the existence of a superior "atmosphere," as a whole, for the study of music in Europe, trite as it may seem to even mention such a much abused word. This is not caused by the proximity into which the student may come with those long-haired, dreamy-eyed individuals who inhabit the art quarters of European capitals. One may find himself completely within a music-loving circle without having made the acquaintance of any of these self-appointed acolytes of art. The cause lies, in fact, in the general and widespread respect for art of which I have spoken, also in the fact that the very traditions of the art of tone are rooted deep in the music centers of Europe, and without tradition atmosphere cannot exist.

STUDY CONDITIONS BEFORE GOING TO EUROPE

The number of American students who come to Europe without any sort of a definite idea about where they are going to study and with whom they are going to study is really surprising. These students seem, many of them, to imagine that Europe is just full of excellent teachers in all branches of the art, and that they simply have to drop in almost anywhere in order to get exactly the training they need. Let me say that there are good and bad music teachers in Europe just as in America, and let me advise the prospective musical pilgrim first to obtain all the information possible from musicians of standing in America about study in Europe, and then to enter into personal correspondence with the teacher or teachers in Europe with whom he may contemplate working.

Often pianists in America are carried away by the playing of some particular virtuoso on tour in the States, and then rush over to Europe at the very first opportunity, only to find that their idol is of

most of the time on concert trips, that anything like regular study with him is quite out of the question, and, perhaps, that after all his abilities as a pedagog will stand no sort of comparison with his successes on the concert platform. I know several world-famous virtuosi in Europe who accept no pupils under any circumstances, one who teaches only in the spring, and a number of others who neglect their pupils sometimes for months at a time on account of concert tours. Music study under such conditions cannot but be most unsatisfactory to the American student who is in Europe for a limited time on limited means.

Conservatory study in German Europe is much the same as in our good conservatories of America. The value of any conservatory for music students looking forward to a public or professional career depends, of course, entirely on the personnel of the faculty, and not on the title of the institution. The fact that a musician has studied at, or even obtained a diploma, from such and such a "Royal Conservatory" or "Academie" of music is of little use today in the big world of music. Many European conservatories have the disadvantage that they keep their faculty members in harness until their pedagogical ideas have grown musty with age, and until the teachers themselves have settled into an ambitionless routine of lesson giving. For the solo instruments there is for each year a set course of études and pieces to be gone through which are totally beyond the digestive powers of the average pupil. The harmony and ear-training classes are usually of such unwieldy size as to make satisfactory work with all of the members an impossibility. The student orchestras are usually quite good, sometimes excellent, as well as the conservatory choruses. As a whole, it may be said that the ambitious and talented American student will accomplish much more in the same length of time with private teachers than within the walls of a European conservatory.

MUSICAL OPPORTUNITIES IN EUROPE

The opportunities for hearing an abundance of music at prices within reach of the most modest pocketbook are incomparably greater in Europe than in America. So great is the number of concerts given in the larger musical centers (in Berlin last season there were over 1,200, in Munich 435, in Vienna about 450) that it is quite impossible to fill most of them with paying audiences. There are free tickets in any number to be dispensed with for the concerts of new artists seeking to make a following for themselves. Many American students, coming from localities where concerts are not appreciated, are quite unable to enjoy the feast set before them in anything like moderation, and all too frequently injure their work and their health in Europe by too much concert and opera going.

For students who come to Europe during the summer, Munich is the only city where serious musical performances may be heard during the entire warm season. There are orchestral concerts all through the summer, and, with the exception of the month of July, opera performances as well, including the well-known Wagner and Mozart festivals.

With the exception of the Vienna Philharmonic Orchestra, there is no orchestra in Europe which can compare with the Boston Symphony, and many of the orchestras, even in the larger music centers, fall far short of our other good American orchestras—although "American" is in a sense a misnomer in this particular case, as nearly all of the players in symphony orchestras in America are of foreign birth, and the day is yet to come when rehearsals shall be conducted in English. The incomparably higher salaries paid to orchestra players in America attract many of the best German and Austrian orchestra musicians away from the *Vaterland*, which depends almost entirely on its own sons for talent in this line, the American custom of importing superior players from various countries being practically unknown in Europe.

DEVELOP AMERICAN PLAYERS

In the matter of orchestra players of ability there is a large opportunity for growth in America. American bands are made up to a large extent of born American players, and there is talent enough among the various "locals" of the Musicians' Union to give hope that some day the majority of the players who sit behind the desks of our excellent symphony orchestras may be native Americans instead of imported musicians. I know of the case of an orchestral director in one of the largest of the American cities searching in vain among the members of the local "Union" for an extra violinist of sufficient ability to sit among the first violins of his orchestra. What is the reason for this?

Are our American musical institutions even now incapable of sufficiently educating the talent which comes into their hands up to the degree of orchestral efficiency? Talent for reproductive musical art there is in abundance in America, talent that can be favorably compared with that of other countries, as is proven by the numbers of successful American singers now engaged at the leading European opera houses. Following the lead of the singers, a number of American violinists and pianists have, during the past few years, made a successful entrance into European concert life. Theodor Leschetizky, whose class during the many decades of his pedagogical activity has probably been of a more international character than that of any other piano master, does not hesitate to affirm that there is more purely pianistic talent among the Americans today than among the Germans.

That German musical talent does not incline overmuch to virtuosity is well indicated by the fact that with a single exception there is not one real German pianist today whom one can place among the first half dozen master pianists of the day. The exception, in the person of Emil Sauer, of Hamburg (of all places!), is, of course, an important one, for when all is said and done, Sauer must be given one of the very first places among present-day pianists, if not the first place. Pianistic talent of the first water comes from further east than Germany; from Russia, first and foremost, from Poland, Austria, and from the smaller Slavic states.

AMERICAN CONDUCTORS

With the day of the American symphony orchestra musician must come also that of the native American conductor. The necessary routine in this line can at present be secured only in Europe, for there are no practice orchestras to be secured for anything like reasonable terms in America, and, of course, the provincial opera house with all its advantages for the education of the rising young conductor exists at present only on the continent of Europe. The number of symphony orchestras which exist today in so many American cities makes it quite plausible that before many decades have passed by there will be a symphony organization or at least a well-patronized series of concerts by visiting orchestras in every city of the land of more than one hundred thousand inhabitants.

The Middle West, particularly, can point with pride to the number of permanent orchestras it supports in its larger cities, where hard-headed business men are beginning to see that the fact that their city possesses a symphony organization is an asset in an industrial as well as in an artistic way, adding greatly to the prestige of the municipality, particularly if a series of out-of-town concerts are possible. The increase in the number of symphony orchestras is perhaps the most important feature in the growth of musical appreciation in America, for a permanent orchestra in any city, well supported financially and backed by an appreciative public, is an institution which appeals to the American sense of accomplishing things much more than the local residence of even a very eminent pianist, violinist, or singer. Americans have it in the blood to be fond of the "biggest" this, the "tallest" that, and the "greatest" the other, and so even the unmusical citizen cannot go away from a symphony concert without a lasting impression of the volume of sound, the variety of tone color, in short, of the *size* of the effects possible in the modern orchestra.

Now why should our orchestra conductors in America be almost without exception imported musicians? There is surely talent for conducting among young American musicians, just as there is abundance of talent for piano playing, for violin playing, and for singing. Thousands of Americans visit Europe yearly for the purpose of perfecting themselves in the three last named branches of music, leaving behind them hundreds of thousands of dollars when they finally return to America.

POOR MUSIC HEARD IN EUROPE

Many American students coming to Europe will be taken aback slightly at the amount of bad music that is to be heard in European concert halls, in addition to that which is merely indifferent and that which is really excellent. Being used to hearing at home the very cream of Europe's reproductive musicians, their taste is often spoiled for anything but the best, and it is good that it should be so. Of the five hundred or so concerts each season in a large European music center, it is, of course, quite out of the question that all should be given by eminent artists. The wise student will choose very carefully the dates upon which he is to spend his evening in the concert hall, saving his strength and patience for his own work, and if, perchance, he happen into a concert where a violinist who ought to be sitting among the second fiddles of the local orchestra, or a pianist who is perhaps a conscientious second grade teacher is attempting a program altogether beyond his best abilities, he may console himself with the thought that he is at least learning what *not* to do.

ATTITUDE TOWARD AMERICAN ARTISTS IN GERMANY

American musicians seeking to enter European concert life will find German and Austrian audiences, as a rule, very friendly, unprejudiced, quick to recognize ability, and cordial in their appreciation of it. There is, of course, still a lingering suspicion, deep-set within many a German breast, that nothing of worth from an art standpoint can originate in America, or "Dollarica," as a German "funny paper" would have it. The successes of American artists on the operatic stage within the last decade have done a great deal, of course, to bring about a more lenient attitude of mind among those who are familiar with the situation; but among the more hide-bound type of German musician and music critics, the type which we are used to characterize in America by the expressive word "Dutch," there is still quite a bit of prejudice toward the artist from the land of *Unkultur*.

As a whole, it may be said that the American concert-giver in German Europe may look forward to a reception commensurable with his abilities from public and press, from the representatives of the latter especially when they do not happen to guess his nationality. European press notices are, at the present time, a most necessary adjunct to the artist, from either an American or a European standpoint. Perhaps the time may come when American music lovers at large will attach the same weight to opinions of American newspaper critics in the larger cities, for the critics of the New York and Boston

(Continued on page 376)

THE INFLUENCE OF DIFFERENT SCHOOLS AND COMPOSERS UPON EACH OTHER

BY LEONORA SILL ASHTON

THE other day I played the popular little G major *Minuet* of Beethoven's; and a listener of fine taste, but lacking in strictly technical training, said:

"The first and last of that I like so much; the middle part I do not care for; it seems out of place."

Of course, such a one as this would be more ready to criticise and pass opinion upon Beethoven than the careful student of his pages. But as I thought over the matter, later in the day, it came to me that she had instinctively picked out the essentially Beethoven idea, which showed his own particular thought and genius; and had rebelled, however slightly, against the less original section of the little piece, which, unmistakably, shows the influence of Haydn and Mozart.

And the thought came to me: Why should not children be trained, systematically, to study the form and structure of their music more thoroughly than some of them do, and thus gain a comprehensive knowledge of the different schools of musical thought and of their influence upon one another?

This seems a stupendous fact to face, when it first confronts us, coupled, as it has to be, with the other, ever-multiplying subjects of the music lesson. But it is really simpler and easier than one believes.

Beginning with a few authoritative composers, and keeping strictly in their straight and narrow path, let us see what habits of correct musical understanding can be formed:

As the pupils with whom you have to deal are probably piano pupils, begin with Haydn, who is looked upon as the "Father" of instrumental music of the present day, rather than with Bach, who is the "Father" of all music.

Taking the simplest of the former's piano sonatas, point out to the scholar's sight and hearing the simple, almost monotonous, bass, as the accompaniment in the left hand, and the equally simple, but pure and melodious, song for the right hand.

This is the foundation of all piano music, the song, played by the right hand on the upper part of the piano, and the accompaniment, played by the left hand on the lower part.

Have your pupil play a movement from one of these sonatas, and then yourself play for him one which he has not heard before.

It would be well to devote two or three lessons to the study and close observation of several of Haydn's most characteristic compositions for the piano, until his form and style are firmly embedded in the pupil's memory.

Then take up the next great musical mind in order, Mozart.

The first step in this new development will be to have the students, without your help, pick out the parts which resemble most closely the form used by Haydn (remember your are using the simplest of compositions throughout), and then see if they can tell you, themselves, of the wider, fuller expression which Mozart brings forth in the evolution of musical speech.

Lead them on slowly, seeing if they can hear the embellishment of both sound and thought; the development of the melodies and harmonies; and the breaking away at times from the monotonous bass.

The laughter-loving pupil will relish Haydn. When he plays Mozart, try to have him realize that the laughter is still there, fashioned in the same way, but more mellow and varied, and filled with a deeper and more poetic meaning.

When the forms and methods of these two masters are clearly understood, so that an intelligent pupil can recognize a strange strain from each without reading the page, turn to Beethoven.

With the two volumes of his piano sonatas before you, you will have food for reflection for weeks to come.

By simply turning the pages, the pupils can see how he clung to the old, tried forms, the simple bass and the sweet, singing melodies, moving over the piano one single note at a time.

But there comes a page when the old forms seem to be forgotten; where the melody is accompanied by great chords in the right hand; where the left hand leaves its place in the middle, or below the middle of the piano, and reaches up into the melody, and becomes part of it itself.

And all of this is to express upon the piano what had never been expressed upon it before, because no one had before this found a way. It is not that the old forms were forgotten; they were only enlarged upon.

Just as Mozart rounded out the melodies and harmonies of Haydn, so did Beethoven treat the work of both his predecessors.

There are such vivid and striking examples of this development of form in Beethoven's sonatas that you will find no difficulty in pointing them out.

After a careful study of these three masters, you will find that a very clear understanding of the value of the two great parts of harmony—the bass and the treble—and of their dependence upon each other has been gained.

Schumann and Schubert will probably be the names which will come most quickly to our minds in beginning a study of the more modern writers.

In the works of the former, *Farewell to the forest* shows the old, pure, classic form; but in *The prophet bird* try to have your pupils see how far in new pastures Schumann's thought has carried him.

Schubert will be an interesting subject, because, especially in the light piano pieces, the influence of Beethoven is clearly seen.

The next name following should be Chopin; in him one may find a peculiar and interesting little musical ancestry.

One of Mozart's contemporaries was Clementi, whose great, pedagogic works trained the mind and fingers for the old classics, as they do now for old and new.

His compositions are marked with great lucidity and elegance of style; and this he bequeathed to his pupil, John Field, whose exquisitely finished and poetic nocturnes set a standard for Chopin, who unfolded and enlarged this new form of composition, just as Mozart developed the forms of Haydn.

This fact is easily understood by merely glancing at the pages of two nocturnes side by side, one by Field and one by Chopin. But avoid always depending too much upon the eye. Let it be the *ear* which decides the matters of difference for the student.

Of the myriad other names in musical history there is neither time nor space to write. But the above is a very simple outline of the beginning of a study of form and schools, which may be enlarged upon as much as is desired.

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RANDOM REMARKS

BY T. L. RICKABY

IF scales and arpeggios are not played by themselves and for themselves until the fingering is so firmly established that playing them is merely an automatic process, then passage work in pieces (that is, scales and arpeggios) will not be well done, and the performance will be marred. If a pupil cannot play a scale or arpeggio well by itself, there is not much probability that it will go well in connection with other difficulties. The same is true of chromatic scales, repeated notes, octaves, and other technical features.

* * *

If you leave the music room after a lesson without carrying away with you something that will enable you to help yourself in case you cannot return, then the lesson was a failure. Such lessons are easily recognized and should not be continued long. Merely learning to play a piece is not all there is to music. Genuine music teaching of our day covers so wide a field that the music teacher of fifty years ago would be considerably at sea in the profession at the present time.

* * *

Have you heard of the seven tone scale? No? Well, it's time you did. During the past months you could have read in this and other music magazines various paragraphs about it and those who use it in modern composition. Several State Music Teachers' Associations have had papers on this (seemingly) strange scale, and the still stranger harmonies that grow out of it. Every music pupil (and every teacher, by the way) ought to know something of it.

* * *

Years ago (nearly fifty, to be more explicit) the present writer said to his teacher, "When I play that passage I see violets." The teacher looked so witheringly contemptuous that the boy very studiously avoided the subject ever after. A few days ago the writer listened to a lecture on "The relationship of tone and color." The speaker prefaced his lecture by relating that many years ago when a boy he said to his teacher, "When I play that I see purple." The teacher not only looked, but spoke, contemptuously and suggested a specialist! I thought it quite a coincidence.

The lecturer was more courageous than I, for I dropped the matter so far as speaking of it was concerned, but he went on with it, and reduced it to a system, showing the analogy between the seven tones of the scale and the primary colors, and also between colors and the overtones or natural harmonics, all in a most interesting if not convincing way. Now comes the eminent English composer Bantock, who during the performance of an orchestral work throws on colored lights to heighten the effect of the sounds! Think over this! Read about it! There may be wonderful developments along this line in years to come, so prepare for them.

* * *

The writer of these notes has in his possession programs of a State Music Teachers' Association for many years back. Here are the names of the composers whose works were performed ten years ago: Brahms, Schumann, Handel, Gounod, Mendelssohn, Chopin, Massenet, Grieg, Liszt, Guilmant Kroeger, Foote, Saint-Saëns, Raff, Schubert, Wolf Wagner, and Rubinstein.

The names of the composers represented at the last meeting are as follows: Bach, Mahler, Rachmaninoff, Widor, Oldberg, Debussy, Albinez, Fauré Cyril Scott, D'Albert, Arensky, Tchaïkovski, Charpentier, Strauss, Sibelius, Dvorák, Liadov, Bartok and Grovléz. "The world does not so much need to be informed as to be reminded." So do not forget that the world of music is moving. It is not enough to be in the procession. Be in the van Look up these composers. If not able to play o sing their compositions (but few can), you can a least know who they are and the place they occupy in the musical work of the day.

———*———

SANG WITH FEELING

"You sang that last song with great feeling."

"No wonder. There was a pin sticking in me and I had to sing as if I felt it."—Horace Zimmerman.

SCHUMANN'S OPUS 2: PAPILLONS

BY JOHN BARNES

ROBERT SCHUMANN'S music contains much that is especially autobiographic in that intimate sense which is the distinguishing mark of the term romanticist; from his Op. 1 and 2, with their reminiscences of the University days in Heidelberg, when his resolutions wavered between jurisprudence and the life of the tone-poet for which he was predestined; resonant with promise of the rich harvest so fully gathered in the many works to follow, covering in all, a period of twenty-three years, down to that final theme written in the tragic confines of his asylum in Bonn on the Rhine.

This last inspiration, given him, as he fancied, by the spirit of his prototype, Franz Schubert, Brahms, in masterly manner, has developed with the fine set of variations for piano, four hands, Op. 23, and dedicated to Julie Schumann, a daughter of the poet.

Schumann found early recognition of this, his second, work, and from no less a man than Grillparzer, Austria's greatest dramatist, one of the mourner's at Beethoven's grave; he who wrote the fine memorial read there by Vienna's leading actor of that day. In the *Musikalische Zeitung,* No. 26, of the year 1832, is the following:

"It is always a satisfaction to stand on one's own feet, to need neither crutches nor the shoulders of others to lean upon. This probably still young tone-poet, whom we here meet for the first time, belongs to the rare phenomena of the times; he is dependent on no school, creates from his own resources, does not adorn himself with the ideas of others gathered with the sweat of his brow; has created for himself a new ideal world, in which he revels almost wantonly at times, even with original oddity; and, therefore, on this account, because the peculiarities of the Phoenix dwell within him, he is not unworthy an accolade. Certainly some, especially those, for example, to whom Jean Paul's deep-felt pictures of life are Bohemian villages, or who abhor Beethoven's genial lightning flashes as though an emetic were offered them, probably, I say, these gentlemen will be mightily provoked, turn up their noses at the keenness of this obscure neophyte, and create advantageous noise for themselves from the same; perhaps even consume several folios of paper and blunt a quarter hundred pens in the "here it is" and "here it should be"; nevertheless, that which has once been given to the public calls upon itself public criticism; only the conceited scorn advice, while he who strives for the heights accepts it thankfully, but remains true to his genius, which does not easily lead him astray on false paths.

"As to the matter itself, only a few words, for many would scarcely suffice. The work consists of six introductory bars and twelve partly shorter, some longer rhapsodic movements in changing keys, times, and rhythms, most of them jesting, fluttering, and coquette; a mirroring of the butterflies' nature. None of it is easy to play; the reproduction requires characteristic; the whole must, in order to attain the intended total effect, be carefully studied and practised. The publisher, from the name, at least, a new firm, has introduced itself here in a most agreeable manner."

That Grillparzer judged correctly the attitude the critics would take is shown by a quotation from a letter of Schumann's to his mother: "I am inclined to question whether we young artists, Chopins, Hillers, etc., have not rather more genius than they give us credit for, when the word genius is applied to things we have known and done for ages."

There is a deep meaning in that last clause. Schumann, in his famous last article, written with the enthusiasm which Brahms' first works awakened, speaks of "a secret union which, in every age, rules selected spirits." This is, of course, that innate appreciation and understanding of the older masters and their works. Bearing this in mind, it were well for a critic, when confronted by something new and strange to ascertain, if possible, the scholarship and appreciations of the writer; then when these are founded on an admiration of that which is great in the past, take for granted that he is building for the future. As we shall see, remembering that Schumann was not known to Grillparzer, the remarkable part of the above criticism is the reference to Jean Paul. With Franz Schubert, "Jean Paul, the unique," shared Schumann's devotion; and in one of his lessons he calls the *Flegel Jahre,* which Carlyle, whose style is largely influenced and formed by his studies and reading of Richter, translates, "Wild Oats," "My Bible, I always have it with me." From its last chapters the program for the *Papillons* is taken. In a letter to Rellstab, one of the leading literary men and critics of Berlin, Schumann writes: "I consider you a poet and kindred spirit with Jean Paul. You may remember the last scenes of the *Flegel Jahre* with the Larven dance, Walt, Vult, masks, Wina, Vult dances, the exchange of masks, confessions, anger, discoveries, the hurrying away, the concluding scene, and the departing brother. I often turned the last page, for the end seemed like a fresh beginning, and almost unconsciously, I found myself at the piano. Thus one *Papillon* after the other came into existence. I trust you may consider the origin an apology for the whole compositions, as the separate numbers often require explaining."

We are here given the titles to the twelve numbers, and in their proper order, too. It is strange that in these days of much editing use has never been made of them, for they are a valuable aid to a better understanding of the work.

Walt and Vult are twin brothers, both in love with a Polish lady, Wina. At a Shrove-Tuesday Carnival, the brothers, having exchanged masks, she accepts Vult, mistaking him for his brother Walt. In the two brothers Richter portrays the contradictions in his own nature, a conceit which Schumann uses in his criticisms, signing them, in turn, Florestan or Eusebius. He has also incorporated them in the *Davidsbündlertänze,* Op. 5, some of the numbers having the letters *F* or *E* affixed; while in the *Carnaval* the fifth number he names *Eusebius,* the following *Florestan.*

For those wishing an insight to Richter, there are two essays by Carlyle, the first a review of a biography written for the *Edinburgh Review,* in 1827; the other, the finest appreciation he has had in the English language, written in 1830 for the *Foreign Review,* which contains some masterly bits of translation, illustrative of Richter's style, with a quite comprehensive review of Richter's life. In it we learn that Richter used to go for inspiration in his writing to the piano and improvise, so that Schumann has only reversed the procedure.

A better introduction to Schumann's works for the student could not be made than with these same *Papillons,* which, while as replete with the true Schumann spirit and manner, are, excepting No. 11, much less difficult from the technical side than is the *Carnaval,* while the development is much simpler than in the well-known *Scenes from Childhood.* As Grillparzer says of them, they are difficult to play, though not in a technical sense, but the reproducing of the inner spirit, giving them as Schumann heard them.

With Wagner, Schumann had a predilection for easy temper; this, of course, does not shut out a *presto* in its place, for has he not, in one of his works, after demanding *"so schnell wie möglich"* (as fast as possible), called for *"noch schneller"* (still faster)? His *andante* should be a real *andante,* from *andare* (to go to walk), and his *allegro,* though "joyful," not always "strenuous."

There existed between himself and his wife, Clara Schumann, a veritable feud on the question; and in one of his letters he warns her to play certain numbers of the *Scenes from Childhood* as slow again as she would naturally do. As for many years he used a faulty metronome, one which was too slow, all of his tempi, as given on a correct instrument, will be too fast. The Nos. 1, 3, 4, 6, and 8 were written in Heidelberg; No. 8, originally in D minor, he played for his friends as one of Schubert's waltzes, and enjoyed their mystification; the remaining numbers he added, later, in Leipzig. Fantasy and humor, attributes always of a true poet, these we will find contrasted throughout in *Papillons,* with, now and then, as in the fine fifth number, *Wina,* a touch of the tragic and intense feeling.

Great accuracy and an exact reading of the text should be the first care; note values and making all the rests audible; close attention to all the marks of nuance, the contrasts of *piano* and *forte,* legato, staccato, and, especially, of all slurred notes. This, as always, will bring us on the right road to the author's intent without depriving us of whatever real artistic individuality we may be fortunate enough to possess.

The last page has an organ point in D, extending through twenty-six measures. As written, the D is struck but once at the opening; this makes it quite impossible of realization, for which I suggest a repetition of the D on the second beat in the eighth and sixteenth measures; this will bring it out clearly for the listener. The following three groups of four measures each, with a sustained D, then F♯, and final E in the soprano, should be grouped rhythmically by accents in the first and third measures, first beats, the others light or without accent. The opening arpeggio on the third beat to this long closing dominant seventh chord should be played clearly as a sextole; then relieve the lower tones one by one, with full measure value for each and carefully keeping the rhythm—three-one-two—to the end carefully.

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WOULD BLOW OVER

A LADY with an unmusical voice insisted upon singing at a party.

"What does she call that?" inquired a guest.

"*The Tempest,* I think," answered another.

"Don't be alarmed," said an old sea captain present. "That's no tempest; it's only a squall and will soon be over."—Horace Zimmerman.

KINDER SYMPHONY ORCHESTRA, MACDONALD SCHOOL OF MUSIC, DETROIT

WAYS AND MEANS

BY HANNAH SMITH

TODAY'S first pupil is Harold. Harold is a very nice little boy—a *very* nice little boy. His hands are always beautifully clean (at least in the lesson hour), his fair hair is smoothly brushed, and his round, little face is a mirror of contentment and good nature. Harold always goes to the window when the organ grinder comes around (even when there is no monkey), and listens with placid pleasure when Cousin Fred plays the latest tango tune, and whistles college songs. In the Sunday school he sings all the hymns, with a clear, little voice quite true as to pitch (but is usually heard half a beat or so behind the others), and he likes to stand at the piano and touch the keys gently one by one. So his mother, noting these signs of a musical organization, has decided that he must have lessons. And quite rightly. For who can tell what careful development and training may do for the merest germ of talent in the mind of a child?

This is not Harold's first lesson, but he is still patiently and uncomplainingly—and, alas! also unsuccessfully—trying to lift his finger tips from the table without lifting also the rest of his hand. The telephone connection between Harold's brain and his finger tips is not well established. To differentiate between individual fingers and the whole of his chubby little fist is, as yet, for him, an unsolved problem.

So the teacher fashions from a bit of paper an absurd caricature of a tiny bird, lays it on the back of Harold's plump little hand, just below the middle knuckle, and says:

"Now, if you move the back of your hand, little birdie will fly away. See if you cannot lift up the tip of one finger without disturbing him in the least."

And Harold, who could not grasp the abstract idea of a finger moving independently of the rest of the hand, fixes his attention on the scrap of paper, and lo! the fat, little fingers make the right motions with ease; and Harold carries the birdling away with him, to show, by its aid, his mamma at home how much he has learned.

The next pupil is Martin, a clever lad of thirteen, with a fine, intellectual head—already definitely devoted to scientific studies. An only child of well-to-do parents, the latter think that he should have every opportunity for cultivation in all directions; and music, for which he has a moderate liking, is included in the course laid out for him.

He has mastered, without difficulty, everything in the art (so far as he has gone) that involves merely intellectual apprehension—notation, rhythm, keys, scales, chords, and the structure of such simple compositions as he has so far been able to attempt—but the acquirement of technical skill is seriously hindered by the stiffness and angularity which, not infrequently, accompany a high degree of intellectual development. It often seems no more possible for him than for Harold to make free and independent motions with the tips of his fingers, and not to tighten every muscle in the effort to use one.

"Look, Martin," says the teacher, "at the back of your hand. Notice the tendons that run from the wrist to each finger. When you use your fingers freely, the movement of these tendons is plainly visible under the skin; but when you tighten up the wrong muscles, these tendons seem to be almost fixed, and the fingers struggle in vain to make proper motions. Now, when you practise, watch these tendons, and if you do not see them move with absolute freedom, stop, loosen up your muscles, and try again."

And Martin begins immediately to watch the back of his hand, and, being intelligently interested in following the motions of the tendons, forgets to tighten up the arm muscles; so that the little running passage which before seemed almost impossible now goes with comparative ease and fluency. And he keeps on trying experiments to show the way the tendons work, until Alice comes to the door.

Alice is the prize worker of all the pupils; careful, intelligent, patient, persistent, conscientious, and methodical with genuine love for the best in every art but especally in music. Her talent is real, and it seems as if she were bound to excel.

But today the teacher sees the line in the forehead and the compression of the small mouth, and recognizes the signs of the extreme nervous tension that has so frequently, in large measure, neutralized the results of all the good work of preparation, and made the lesson hour a trial to both teacher and pupil.

So five minutes are spent in cheerful, pleasant talk of things not even remotely connected with lessons or music; and Alice almost forgets her grim determination this time to "do or die." Almost, but not quite. At the first pause in the talk she is again in the grip of the demon, and if the lesson is not to be a discouraging failure, something must be done.

"Alice," says the teacher, "put the music on the rack, and stand over here. Wait until I move the chairs out of the way. Now, stand lightly on your feet, and swing gently part way around and back again, letting your arms hang perfectly limp; now further—and further still—until your right hand flops loosely against your left arm, and your left hand against your right arm. Be sure that you are at a safe distance from the furniture, and then let yourself go."

And in another five minutes Alice, breathing deeply, with the blood coursing freely through all her veins and nervous force tingling to the ends of her fingers, seats herself at the piano and plays with a degree of relaxation that almost amounts to *abandon*. So well, indeed, that the teacher says "bravo," and Alice glows with pleasure at this revelation of what she really can do. The finger which never before took the skip without striking also the key on one side or the other of the right one, now lands securely in the middle of the ivory; the thumb, which would not pass under far enough in the difficult arpeggios, seems now to do it with ease; and the turn at the end of the trill, which was such a bugbear, runs fluently out from the tips of her fingers, seeming scarcely to be a difficulty at all.

"Alice," says the teacher, "you need to have more patience and sympathy with yourself. If you want your little brother to do something, you don't try to *force* him to do it; you coax him and help him. Now, do the same with yourself. To set your teeth and stiffen all your body with determination does not help you to play a piece. I do not say that will-power will not help you to *learn* it; but performance is a different matter. After you have so thoroughly mastered all the mechanical difficulties that your fingers are entirely competent to execute, then trust those fingers a little. In a dark night a good driver does not attempt to guide his horses if they already know the way. They can find it better than he can. So with well-drilled fingers; if you think of the music, singing it in your mind, they will find the places on the keyboard.

"But, besides, since you have by nature, for which you are not responsible, this tendency to an incapacitating nervous tension, do not treat it as a moral delinquency to be overcome by strength of will. Do not disdain to help yourself, as you have done today, by some simple physical exercise which puts your body into better condition to respond to the impulses of your mind. If things do not go as they ought in the practice hour, get up and swing your arms and body until your muscles are perfectly relaxed and your nervous force stimulated; and then see if they don't go better. If it is the lesson hour, it's a good way to spend the first four minutes. If it's a musicale—ah! there you must try to go upstairs or down for your swings—and, above all, keep out of the way of the furniture."

As many ways as there are pupils. Whatever means and devices can be invented by the teacher to aid toward the desired end. All are legitimate that secure the result. There are more roads than one up the Hill Difficulty, and the learner who is unable to surmount the steepness of the straight path must be helped to ascend by a curve, or a zigzag—even a spiral; like those Alpine tunnels which curve upon themselves, but always emerge on a higher level.

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CONTEMPORARY MUSIC STUDY IN EUROPE AND AMERICA

(*Continued from page 373*)

dailies, for example, are certainly as capable of their duties as their European confrères, and their judgment is equally as valuable.

EXPENSES IN GERMANY

In concluding, a word about the expense of living and studying in Europe. The idea that a *mark* in Germany will go as far as a *dollar* in America is still a very widespread one, and as a result many American students come to Europe expecting to get everything for next to nothing. Now, it is very true that living expenses in the larger German cities are still much less than in American cities of equal size and importance, while the modern apartment houses in Germany have all the comforts to which Americans are accustomed: steam heat, tiled bathrooms, running hot water, elevators, and even vacuum cleaners! Many of the expenses are just half what they would be in America, while others are very little less, but withal the story of a *mark* doing the work of a *dollar* must be relegated to the realm of the fairy tale.

The student who is content to live modestly can get along in Germany on $60 a month, a little less if he wishes to pinch himself, and, of course, as much more as he wants to spend, if his pocketbook is an unlimited one. This amount does not include his music lessons, which must be added thereto, but it does include all other regular expenses, such as piano rent, a reasonable amount of concert and opera going in the less expensive seats, and so forth.

AMERICAN GIRL STUDENTS

In reply to the question whether it is safe to allow young students, particularly young women students, to pursue their studies alone in Europe, it may be confidently said that the music centers of German Europe present no dangers that would not be on hand in any of our large American cities. The real problem in such a case lies in the personal characteristics of the student. The girl music student who could not be trusted alone in New York, Chicago, or Boston, should also not be trusted alone in a foreign city. As for a girl student being in more danger in a Munich, Berlin, or Vienna pension than she would be alone in one of our big American centers, such an idea is entirely false.

Even the girl who arrives alone in a European center will not find herself alone and without friends very long, unless it is her own desire to be so. In nearly every large European city there is a woman's club or similar institution where the young American girl may find companionship among her fellow countrymen, friendly advice, and even financial assistance if she is in need of it. In Berlin there is the American Woman's Club, in Paris the American Girls' Club, and in Munich that unique and homelike institution, the American Library. In addition, there are American churches in all the large cities of Europe.

PREPARATION FOR PUBLIC PERFORMANCE

BY H. C. HAMILTON

THE majority of those who study piano are ambitious, sooner or later, to display their talents openly. Certainly this is commendable if ambition is combined with certain other necessary qualifications.

To be at one's best before a company is not possible to the majority, at first. Many of us know the unpleasant experience of being nervous, having perspiring or cold hands, temporary lapses of memory, etc. Thorough preparation, even in the minutest details, is necessary; for in public playing the building, with its individual acoustic properties, will often make a selection sound differently; the instrument may differ in the matter of action or tone, and the audience may be sympathetic or indifferent. All these things affect a player unless one is well prepared and has good self-control.

The importance of good technical preparation cannot be too strongly insisted upon. To be able merely to "get through" is far from sufficient. The player's technic should be such that even laboring under disadvantages such as an unsuitable building or a strange piano, the fingers will, to a certain extent, "go of themselves."

Getting a good start goes far towards inspiring confidence in a good finish, therefore the opening number should not make too many demands on the player. As number succeeds number the first feeling of nervousness gradually disappears, and with the increasing confidence difficult selections will generally go well further on in the program. This seems to be the plan followed by the best pianists today as an examination of most of their programs will show.

It will also be noted that the more strictly classical composers are represented at the beginning, and the semi-classical and romantic school during the latter part. For instance, a program may be opened by a Beethoven sonata, or an arrangement of a Bach fugue, and close with a Liszt rhapsody or transcription. Between these numbers we will find selections from Schumann, Schubert, Mendelssohn, Chopin, and possibly some composers of our own day. If the program is skilfully arranged, and the standard of performance high, the recital will be successful.

Several things, however, besides good technical ability, are needed when results of the highest order are desired. The young or inexperienced pianist should choose those things which suit his temperament. Too often we hear works rendered in a traditionally correct manner, but without individual expression. Sometimes it is the result of hearing some great pianist, for the follower of said pianist thinks that he or she can't achieve success better than by close imitation. It is not realized by many how the great players have worked to achieve such artistic finish in everything they play. The concentrated study of Paderewski would appall those who often affirm that they "would give anything to play like him."

Of course one of the best things a pianist can do is to hear those better than himself; but merely hearing and trying to copy will not make one a good player. One must feel the inspiration himself before he can make others feels it. How many, probably, have attempted the *Black Key* study by Chopin, after having heard Mark Hambourg's matchless playing of it, or Mendelssohn's *Spinning Song*, as played by Paderewski. These artists have the necessary technic and temperament to give such things life But how dull and uninteresting such notes sound in the hands of others! No! Choose only that which can be played flawlessly and with genuine feeling, even if it is something not very pretentious. The audience will receive it better, and the player will have the satisfaction of knowing that what has been done has been done well.

Another very important thing is not to have in succession pieces in the same style or in the same key. The ear demands variety. If one hears, say, three successive selections in D, the ear will soon hear little except the keynote; this is especially true if the key happens to be minor.

The study of any one of Beethoven's sonatas will give the thoughtful player ideas as to how to contrast his selections. A sonata is, in fact, a short program in itself. Note how a lengthy movement in a minor key is often succeeded by an *andante* or *adagio*. In one sonata we find a theme with variations, a scherzo and trio, a funeral march, and a rondo. This surely suggests thoughts and ideas of the highest artistic order as to arrangement of pieces in an original program.

Further, the pieces must be such as the people will understand. This does not mean that the public is incapable of appreciating what is good. Even those in the audience who hear or play little else than ragtime themselves, will enjoy really fine selections, provided they are well chosen and well played. The two things the average hearer wants are melody and rhythm. The less cultured the ear, the more strongly defined must be these two elements. Those pieces which are lyric rather than contrapuntal, should be more largely drawn upon, and the latter kind should be of a free character rather than strict. Unless the audience is accustomed to it, and one is an exceptionally fine interpreter, a Bach fugue should not be chosen at the beginning. However, many shorter pieces of Bach are very tuneful, as one will find who plays any of his gavottes or dances. These, too, are not as frequently performed as they should be; if heard oftener, they would go far toward cultivating a taste for the great master.

Chopin is always a favorite; but here again the shorter works should be more frequently given. Unless one is very well advanced, it would be wiser to give one of the easier nocturnes or the military polonaise well, than to attempt the Bb minor sonata. Schumann and Schubert have many short and graceful compositions with not too great technical demands, from which to draw. Mendelssohn is not played so much as formerly, but the *Rondo capriccioso*, if played well, will always be sure of a good reception, and several of the *Songs without Words* are well worth careful study. The public always likes the brilliance of Liszt, and some of his arrangements are not too hard for the ordinarily good player. *Hungarian Rhapsody*, No. 12, is perhaps as popular and well known as anything, and not so fatiguing as No. 6.

To the pianist who is working with high ends in view, an effective program, well within his ability, may be found in the following:

Chopin: *Berceuse*, Op. 57, *Valse Brillante* in Ab.
Mendelssohn: *Rondo capriccioso, Hunting song.*
Schumann: *Nocturne* in F.
Schubert: *Moment Musical*, Op. 94, No. 3.
Wieniawski: *Valse* in Db.

This is a program of the more romantic order. It will be noted that the different numbers follow in attendant keys, and that the program begins and ends in Db. There would be plenty of variety in this arrangement, and with possibly the exception of the final number, all within the range of the average player. Moreover, everything is of a nature to appeal to the audience, as all are rich in melody and rhythm. The thoughtful student will find program-making interesting work, and well worth the trouble. As a rule, it will be found more acceptable to represent as many different styles of attractive compositions as can be well embodied in one program.

SOME COMMENT ON SCHONBERG

IN an article recently published in the London *Music Student*, Mr. Michael Calvocoressi comments very interestingly on the work of Arnold Schönberg and other extremists of the modern school. He says among other things: "We can see that the 'frightful discords,' startling designs and combinations of designs, abrupt transitions—in short, all that had seemed to betoken Schönberg's lack of sincerity or of sanity — are used not only by Schönberg's actual disciples, but by Hungarians like Bartok or Kodaly, and Russians like Stravinsky. . . . The first thing that we learn (or ought to learn) from the history of art is to accept what comes, and study it in an unprejudiced spirit. Sir Hubert Parry has made the remark that 'every advance in art has been made by accepting something which has been condemned by recognized artistic authorities.'" Mr. Calvocoressi is careful to add that the fact that Schönberg is ridiculed and attacked with severity is not, however, a proof that his music will endure as has the music of Beethoven and Wagner. Commenting upon the artistic ancestry of Schönberg Mr. Calvocoressi says: "Schönberg's claim to descend in a straight line from the classics will appear as natural to those who study his early works, like the *Sextet, Verklärte Nacht,* or the *Gurrelicder*, as it will appear strange to those who begin their acquaintance with his output with the piano pieces, Op. 11 or 19, the five orchestral pieces lately played in London, or the *Pierrot lunaire.*"

Some of the readers of THE MUSICIAN may not be aware that Schönberg is the author of a *Handbuch der Harmonielehre*, a book which Mr. Calvocoressi calls "one of the soundest and finest that have ever been written on the art of music; it contains many axioms, any one of which would suffice to prove that the spirit of Schönberg is far from revolutionary, or even reckless."

Here are two quotations from the book: "Whenever, having written music, you notice that it is too intricate, begin by asking yourselves whether you were absolutely sincere in writing it."

"If you jump from the fourth story into the street, you will arrive sooner than by using the staircase. But in what state? Therefore select the best road, not merely the shortest."

In summing up the author says: "I must acknowledge that although I believe in Schönberg, and am certain that interest in his music increases in proportion as one studies it, I find, for the present, little emotional appeal in his recent works, and little to please my taste."

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PADEREWSKI'S PRACTICE

IN an article published in the *Century Magazine*, entitled *Paderewski at Home*, we read some statements about his habits of practising that will doubtless be somewhat of a revelation to those young persons who think themselves so highly talented that they need not practise faithfully and frequently.

"There are seven pianos in the house, two being in the drawing room; but it is in his own study that Paderewski does all his practising and composing. His practising would be both an encouragement and a discouragement to students. Hour after hour he works with the patience that none but the greatest possess, polishing and repolishing phrases that sound perfect even to a practised ear, but which do not satisfy his critical judgment. Only occasionally does he allow himself the relaxation of playing even a page of music; after this he returns relentlessly to octave work, to staccato finger passages, to separate phrases from Liszt's sonata, to the more difficult portions of his own magnificent *Variations et fugue* to snatches of Chopin, or to bits of Debussy, whose piano music he likes."

THE UNWRITTEN PAUSE

A Study in Interpretation

BY CONSTANTIN VON STERNBERG

RECENT years have added the term "unwritten law" to forensic oratory. Although the two words of the term almost contradict each other, their combined meaning has swayed the judgment of many a jury. Since the phrase was coined to express something that is opposed to the statutory, written law, there must have been some inner, deep-seated necessity for it, a necessity which is readily explained by the bases of the two kinds of law—if such they may be called.

The paragraphs filling the law books result from purely intellectual and deductive processes, while the unwritten law reposes upon the mystery of that feeling in which Kant recognized "the moral law within ourselves," the categoric imperative, the instinct of right and wrong which—obeyed or not—is innate in the human heart. If the written law conflicts with the unwritten, as it often does, it is because of this essential difference between their bases. As for the conflict itself, it is as old as the world. It is the eternal conflict between mind and heart, between reason and feeling, between religion and dogma, in a way also between genius and talent, and it underlies every drama, on and off the stage; it presents itself more or less seriously in every walk of life, in every pursuit of the human mind, and it were strange, indeed, if art alone were exempt from this conflict.

Being a reflex and an interpretation of life, art must needs be as much subject to laws as is life; but, like life, it must also have a place for unwritten laws. If we indulge in pursuing this thought at some length with reference to artists, we may discover that the greater artist excels the lesser by just so much as he leans toward the unwritten, in preference to the written, law. The more an artist inclines toward the traditional rules, laws, regulations, norms, codes, canons, tenets, or doctrines of his branch of the art, the narrower the horizon of his imagination is bound to be. Within reasonable limits this may be regarded as a fairly general principle.

THE UNWRITTEN LAW

Let us, however, not shoot beyond our mark. Let us never lose sight of two all-important points which apply to the artist as well as to the judge in court: First, that the unwritten law *is* a law; not a mere mental whimsicality but a governing principle upon which—unwritten though it is—the feelings of all normal people agree whether they do or do not obey it. And, second, that one who decides in favor of the unwritten law—be he judge or artist—must have completely mastered the principles and functions of the written, statutory, traditional laws. These two points demand the strongest possible emphasis in matters of art.

One whose innermost heart was touched and thrilled by a great musical performance, and who subsequently analyzes it in his memory, may find that the performer has, here and there, violated the traditional rules governing either the conception of the composition or the style of its interpretation, and possibly both. But he will, nevertheless, not call the performance lawless, because he must find that it only rose above the academic level in obedience to a law higher than human terminology can express, higher because it is ordained by that mysterious psychic faculty of ours, already mentioned, which, in art at any rate, must never be free to transcend the processes of the intellect.

One of the written laws in music says "Play in time." The unwritten law replies, "It is impossible to do so whenever expression demands deviation from strict time." Both dicta are right. And our choice between them is very easy, indeed, when we reflect that we have no right to play *out* of time before we have proven to ourselves that we are able to play *in* time. All liberty must have freely willed obedience at its foundation. When we are able to play in time our choice of deviations will produce results vastly different from the time vacillations of those who are rhythmically too weak to keep time and whose playing impresses one like "the gait of a drunken man," as Schumann says.

The particular unwritten law to which I now invite the reader's attention concerns the "unwritten pause" or "rest." In orchestra circles the German (slang) expression, *Luft-pause*, is in general usage for it; we may, more in keeping with its delicate nature, call it the "art-pause."

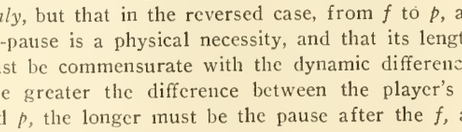
THE ART-PAUSE

There is hardly any medium of expression in music the neglect of which causes quite so much confusion in the auditor's mind as the art-pause. Before approaching, however, the more refined, esthetic demands for it, the art-pause should be proven to be, at times, a physical necessity. The occasions for its imperativeness are too numerous, by far, to be treated exhaustively in this discussion. Only a few of them may be pointed out here, but they suffice to argue convincingly and to lead to something like a generalizing and applicable working principle. The art-pause may be classed according to its physical and its esthetic necessity. The physically required one may be called acoustic, while the others respond to formal and harmonic demands.

MOMENTUM

To avoid a lengthy technical discussion of the acoustic properties of sound and tone, it may be sufficient to state the general physico-mechanical principle that a violent motion of any kind can be neither stopped nor materially lessened with such abruptness as a lesser motion can be increased or even started. The reason for this lies in the *momentum*. The principle, however, holds as good with a machine as it does with a horse or with our own locomotion. By showing the whip to a horse, its speed will not only increase but also do so instantly; having the horse on a run, however, no pulling of the reins can stop it with the same suddenness; even for any considerable decrease of speed it will have to make a few paces to lose the momentum it acquired during the run.

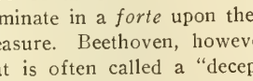
Applying this principle to music, the inference is obvious that change from *p* to *f* may be made *suddenly*, but that in the reversed case, from *f* to *p*, an art-pause is a physical necessity, and that its length must be commensurate with the dynamic difference. The greater the difference between the player's *f* and *p*, the longer must be the pause after the *f*, as the following design illustrates. It represents, much magnified, the vibrations of a string (or rather, of the air around it) both in *f* and *p*; the dotted line, following the violent vibrations of the *forte*, shows what is happening in the auditor's ear when the change from *f* to *p* is made without an intervening art-pause,



namely, that all the music made during the time represented by the dotted line was simply not heard! The responsive Corti-organ in our ear once set into violent co-vibration by a great volume of tone, needs time to regain that degree of repose which would make it sensible of a lesser tone volume. If we throw a rock of fifty pounds weight into the quiet surface of a pond and let a pebble of a few ounces follow it immediately, we could perceive no effect whatever from the pebble, although we learned from Sir Isaac Newton that, theoretically, there must be an effect. The fact is that the effect is there, but that our eye, adjusted to the comparatively greater commotion in the water due to the fifty pound rock, cannot perceive the little ripple caused by the pebble. If, however, we wait until the greater commotion has sufficiently subsided and then throw in the pebble, we shall be able to perceive an effect from it.

ILLUSTRATION FROM BEETHOVEN

A patent illustration of this point can be found in the *Andante* of Beethoven's sonata, Op. 28. The third measure contains a *crescendo* which would naturally culminate in a *forte* upon the first beat of the next measure. Beethoven, however, was very fond of what is often called a "deceptive climax" and so he put a *p* under the culminating point,



and this necessitates a break between the two measures. We can obtain this break, of course, by curtailing the duration of the last chord before the *p*, but this would destroy the unity of the whole group of chords. It is far better to give this chord the same duration as the others had and then make a pause, say of a thirty-second or sixty-fourth (according to the height the *crescendo* has reached) before playing the *piano* chord. Still more impressive is the case in the *Andante*, fifteen and thirteen measures before the end, where the chords are not only fuller of parts, but also in a lower, more sonorous octave.

An art-pause is also necessary wherever a melody is interrupted and its natural sequel sacrificed to some dramatic effect, as, for example, in the sonata, Op. 7, development part of the first movement, between measures 40 and 41. The necessity arises here, however, not from acoustic but from formal causes, a full explanation of which would lead too far from the present discussion. This brief mention might, however, suffice to indicate that the reasons for an art-pause are not exhausted by the few to which the space of this article permits us to refer.

ILLUSTRATIONS FROM SCHUMANN AND MENDELSSOHN

Coming now to the "harmonic" art-pause we may, first of all, generalize by saying that it will transform harshness into sweetness whenever it is used slightly to separate two consecutive chords of all too remote harmonic relation. To illustrate by a well-known piece, the first *Novellette* by Schumann may be referred to. The steps from measure 34 to 35 and from 44 to 45 (also in the corresponding places of the later transposition to A major) are esthetically impossible without a pause between them. These measures show harmonic cross-relations that may be easily forgiven a master like Schumann in view of the fact that the two cross-related phrases are entirely unconnected. But, if they are played without a disconnecting art-pause, they sound very bad, and that is, in music, a crime. If the art-pause is made, however, the crime turns into a stroke of genius and the harshness into a delicious harmonic surprise. The question, how long the pause should be, is unanswerable because its length depends upon the degree of force in which measure 34 was, and measure 35 is to be, played. A similar case occurs in

fourth *Novellette* (the so-called *Waltz-Novellette*), in the A major part between measures 12 and 13.

In the first *Novellette* the reason for the art-pause is not exclusively harmonic; inasmuch as it serves to keep two phrases apart it could be also classed as "formal," like the case in Beethoven's Op. 7, mentioned before. A similar case occurs in Mendelssohn's *Song without Words*, No. 47. There is a so-called "chained period," masterly constructed and of great charm if properly rendered. It begins at measure 16 counting backward from the end, and runs on for three measures and when nothing seems more natural to expect than the concluding tonic chord of A major, Mendelssohn turns the trick of employing the tonic A of the melody into the fifth of D major and starts an entirely new phrase of the melody in this new tonality. If this turn into the totally unexpected subdominant is not prepared by a slight pause, possibly also preceded by a gentle retarding; if after this tiny retard and pause the new phrase is not attacked with a renewal of strict *a tempo*, the entire charm of this clever bit of work is lost and the end of the piece becomes utterly commonplace.

THE "BREATHING" PAUSE IN PIANO-PLAYING

What would we think of a singer who keeps on singing as long as his breath holds out and then refills his lungs regardless of the fitness or unfitness of the pause he makes to breathe? Must the singer not study the text of his song and arrange his breathing in conformity with the punctuation marks? Indeed, when he reaches a comma dividing a line or sentence into two sections, he *should* breathe, and he should *pause* to breathe, whether the composer did or did not state the pause in writing. And the esthetics of vocal art compel the singer to make this pause regardless of the composer's name, whether it be Beethoven, Schubert, or John Doe. The composer usually takes it for granted that a comma or period in the text will be regarded by the singer as tantamount to a pause for breathing. The pianist, unfortunately, does not need a pause for his breathing and often thinks that, for this reason, he need not regard his melody from a vocal point of view. This is a sad fault and one that has much, if not everything, to do with the failure of his auditors to "understand" the piece. The pianist should imagine some text to every melody he has to play; some text which fits the melody in regard to meter, at least, and then make a breathing pause where he thinks that the text would be punctuated.

This is a matter of musical refinement which, of course, cannot be "taught"; but in art there are many unteachable things of which, nevertheless, a perception can be awakened in the student's mind through a mere suggestion that directs the attention to them; and this pause for breathing at punctuation points is one of those things. It will, by the way, show the student's mettle to the teacher; it will show whether his pupil learns purely and exclusively by imitation, like a parrot, or whether he puts his *own* thinking apparatus to its proper use.

THE WRITTEN PAUSE

Speaking so lengthily of the unwritten pause, it may not be amiss to say a kind word for that poor, neglected Cinderella of musical notation, the *written* pause, of which amateurs and students are so often recklessly unmindful. To say to them that stated rests should be honored because they are expressly stated would scarcely convince them. They would brush the advice aside as a purely academic rule. It requires stronger arguments than that to convince them. Well, then, to begin *ab ovo*: When we buy tickets for a theater or concert and don full dress, we do not go to the trouble and expense for the sole purpose of gazing upon the handsome features of the man that takes the tickets at the door. And yet it is he whom we have to satisfy, first of all, or else the theater or concert is closed to us.

Now, rhythm may not be quite so menial an attribute of music as the ticket-taker is as an employee of the theater; but even if it were the very lowliest of all musical attributes, before the temple of music Rhythm stands at the door, an inflexible, uncompromising, stubborn guard with whom we have to come to a satisfactory understanding before we may enter to behold its interior beauties. And in the rhythm of a piece the pauses are just as important as the notes. If a pianist curtails the pauses, which serve to separate two phrases, sections, or parts, he not only commits an esthetic sin, but he also inflicts upon his auditor a most unpleasant physical sensation. The auditor may not understand the cause of his displeasure and ascribe it to the composer, the hall, or the piano, but he certainly *feels* it. The man in the audience has, unconsciously, conformed his breathing and pulse to the rhythmic meter of the piece, and when curtailed pauses disturb this meter the auditor feels suddenly "yanked" into the next phrase before he was rhythmically ready for it. He experiences a shock not unlike that we feel when at the top or bottom of the stairs we take a step that isn't there. How it jars every bone, every nerve in us! Now, please, imagine the feelings of a person going through this experience twenty or thirty times in about five minutes, because, oh, just because the pianist did not mind the pauses.

SILENCE

In conclusion, the student and the amateur may be reminded that a pause—written or unwritten—means SILENCE. It does not mean merely a cessation of finger activity, not only a removing of the fingers from any contact with the keys, but also a prompt and complete release of the pedal; for, if the pedal is not released, the auditor receives the impression, not of a pause, but of a retard or of a lingering upon the last note or chord, if nothing worse. There must be no sounding "left-overs"! A pause is—a pause! *Tabula rasa!*

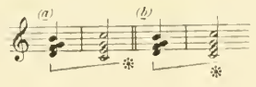
SOME GENERAL RULES FOR THE USE OF THE DAMPER PEDAL

BY ERNST EBERHARD

The use of the damper pedal is one of the most important features of modern piano playing. Viewed from a mechanical point of view, artistic pedaling is a setting which gives to a perfect technic its supreme attraction. And just as a jeweler takes from his stock of precious stones those which, combined, make a striking whole and yet do not detract, but rather contrast one with the other and places them in a setting which shall enhance their peculiar beauty, so must the pedal be used. Just as a jeweler may spoil a perfect jewel by a poor setting, so may the pianist spoil his most effective technical passages by an inappropriate pedaling. No hard and fast rules can be laid down; for just as different settings, each beautiful in itself, may set off a stone to equal advantage, so may different pedalings be used, each bringing out some particular point which needs emphasis. And we can only decide which to use by deciding which is the most important point to be brought out, and then choosing the pedaling which will contribute most to the desired result.

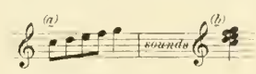
There are a few general, very general, rules which may be kept in mind when seeking out the pedaling. The first and most important is:

1. The ear is the supreme judge of the adaptability of a certain pedaling for a particular message. Without careful and attentive listening you will never use the pedal with good taste, much less artistically.

2. Pedal after each change of harmony; that is, connect notes of the same harmony together by means of the pedal. If the same harmony continues for several measures, it will, of course, be necessary to lift the pedal at convenient points within the harmony, especially if the tempo be slow. Play the following chords, pedaling carefully as marked. Notice how in (*a*) the sound of the first chord is heard half through the second chord and the consequent blur, while in (*b*) the harmonies do not have time to mingle, being connected just enough to be legato, but not enough to blur.

3. The pedal may be used to obtain a legato which cannot be gotten by the fingers alone, but DO NOT DEPEND ON THE PEDAL FOR YOUR LEGATO when it is impossible for the fingers to connect the tones.

4. Rule four is perhaps the easiest of all to follow, and yet is one of the most important: Pedal after each accented note or after each melody note. Be sure that the legato is obtained by the fingers, as the finger legato will allow a more free and artistic use of the pedal.

5. In chord playing pedal immediately after each chord. Be sure that the fingers are down when the pedal is raised and kept down until the pedal is again depressed; otherwise there will be an objectionable break.

6. Remember that when the pedal is down all the tones which have been played are sounding, and have the same effect, even though to a less degree, as if they were all played simultaneously.

7. Very often, indeed, the best way to pedal a passage is not to use the pedal at all, especially in a rapid scale or in similar places where the legato may be obtained by the fingers. This leads us to rule eight.

8. The final and most artistic use of the damper pedal is for purposes of tone coloring. Every student of the pianoforte knows that the piano possesses a richer tone with the damper pedal than without, and this fact, together with the combining of tones, is the foundation of tone coloring.

STRINGS FROM TANNHÄUSER

A country cousin who had never been in a theater, and whose knowledge of musicians was very limited, noticed, in looking over the program, that the next selection was to be *Strings from Tannhäuser*.

"I'm mighty curious" said he, "to see what kind of an instrument that *Tannhäuser* is going to be."
—Horace Zimmerman.

J. S. BACH ON HIS WAY TO THE ST. THOMAS SCHOOL
(FROM AN OLD PRINT)

LESCHETIZKY TELLS OF HIS METHOD

TWO LETTERS TO CARL STASNY

Most interesting reading is found in two letters received from Leschetizky by Mr. Carl Stasny, pianist and teacher of Boston, one of the faculty of the New England Conservatory, written by the famous Vienna teacher in reply to Mr. Stasny's inquiries as to mute practice of the hand upon a table or a dumb keyboard and a statement of his experiences with exercises for training the hand.

The translation of the letters was made by Mr. Louis C. Elson, and published in the music column of the Boston *Advertiser,* March 30, of which he is the music editor. These letters were written nearly fifteen years ago, but have never before been made public. They will certainly have value for American musicians who are interested in piano playing.

THE FIRST LETTER

"Very Honored Mr. Stasny:

"Your treasured lines, after considerable traveling to and fro, have at length reached me; this is why the answer to them comes so tardily. I am personally against any fixed principle in instruction; every pupil must, in my opinion, be treated differently according to circumstances. Therefore, I could never come to a decision to publish a Piano School, since such a work would demand a definite line of work which would need to be logically followed. 'All roads lead to Rome,' they say, and there is something true in the saying. But the by-paths are, in my opinion, a matter of considerable importance. Therefore, I hold, above all things, to a correct beginning, which is very seldom made, since few beginners seek a teacher who understands the demands of a course of preparation for future virtuosity.

"Even in the beginning, the most various attempts must be made to bring to this or that pupil the technical art touch, without over-straining the differently organized hands, and without unnecessarily using up too much time in the matter.

"In general, I am against all exercises which are not actually heard, and I hold the dumb keyboard to be of value only to the advanced artist who can tell by his experienced sensations whether he is using the right touch and playing equally. This party has a right to a dumb keyboard to spare his nerves the audition of his finger exercises.

"It is something quite different when the firmness of the stroke is concerned (my leading principle), which, according to my view, can only be attained by a stiff finger bent inwards at the tip, in which each finger must be practised to attain both the percussive and the pressing touch which shall be effective both in a large and a small hall, without necessitating a stroke of the hand. This style of touch can be heard just as well upon the cover of the piano or upon a table as upon a sounding key.

"Chords and runs are not in question here. It is, therefore, not impossible that I have counseled this or that pupil to practise this touch upon a table when no piano is at hand, since I am strongly in favor of practising this very constantly through the day, to accustom the hand to the style of touch.

"The principle of practising technic upon a table would be ridiculous, since one must hear what one plays and how one plays it; the tone color is, with velocity and equality, the principal thing.

"With best wishes,

"Yours most sincerely,

"Theod. Leschetizky."

THE SECOND LETTER

The second letter runs as follows:

"Honored Mr. Stasny:

"With pleasure I certify that your 'Finger Training' is well adapted to bring the obstinate fingers to training and reason, if the performing pupil and the by-sitting teacher are earnest and understand them. . . .

"In general, I think that far too many schools for the development of piano technic have already been written and published. In 1850-60 hundreds of such modern publications did not exist. The great piano virtuosos existing then had, nevertheless, quite as good a technic as those of the present time. Piano technic has become more general, but not greater, since that time. Is, for example, the *Don Juan fantaisie,* by Liszt, easier now than it was then? Are there more difficult piano works and studies now than those of Alkan, Chopin, Kessler, Henselt, Liszt, etc., which existed 50 years ago and were played by the artists then?

"In all times one could count the artists on one's 10 fingers who could enthuse the masses and by their public performance always win a golden harvest. It was difficult then to use up the 10 fingers in counting them. It is not less so now. An epoch which had as contemporaries such artists as Liszt, Thalberg, Henselt, Dreyschock, Doehler, Willmers, Clara Schumann, Pleyel, etc., has not come again.

CARL STASNY

I have lived through a few generations of piano players, and the result of this experience is the conviction that, while there are many more young people who play pretty well, yes, even good, yet the ranks of the very good and excellent pianists are no more crowded than they were in the time of the Messiah of the piano—Franz Liszt. Therefore, most honored Mr. Stasny, I am not a thankful and appreciative recipient of new works on piano technic.

"My motto is that, without a good, yes, a very good teacher, no printed method will be effective, and only he is a good teacher who can practically demonstrate every possibility to his pupils. Here one can quote the old classical saying—*Hic Rhodus, hic salta!*—to apply which the pupil is only too ready. Without these demonstrations, all technical studies are only dead, dry routines,—Amen!

"I write these lines from a sick-bed, where I have plenty of time to meditate upon the present and the past. . . .

"With best greetings to you and the dear friends in Boston, who yet think of me, I am

"Most sincerely yours,

"Theodor Leschetizky."

CO-OPERATION AMONG MUSIC TEACHERS

BY C. L. CHAMBERLIN

Musicians were ever a jealous class, according to report. But music teachers are only human beings selected by the chance of the divine inspiration, and the feelings are distributed quite evenly and impartially. Whatever there is of jealousy is quite apt to be restrained when individual interest shows this course to be best.

Co-operation is the key tone of modern business. Specialism has shown that there is plenty for all to do, and that the general interests are best served when all work together in mutual assistance. Music teaching is a business in no wise exempt from this principle. It is possible for many musicians to unite their endeavors in a manner that advances the interests of all alike. Let us investigate some of these methods and their results.

There is no possible reason for hostility or the least antagonistic feeling between musicians who teach different instruments. On the contrary there is every reason for co-operation. The piano teacher has access to many musical homes and the violin teacher gains admission to a different list. By uniting their interests each recommends the other for instruction in that respective line, and thus each gains admittance to a double number of musical homes. A musical home, as teachers know, always means possible pupils.

Furthermore, advanced piano pupils of one teacher learn to play the accompaniments of voice and violin pupils of other teachers. Thus each pupil gets the needed musical assistance paying for it in the very act which makes it necessary.

This matter of co-operation has been carried still further in many places. Teachers of different instruments unite and announce their joint work as a local school of music. Personal experience vouches for the success of this plan. One of the best equipped teachers is chosen as the manager by all the teachers. Rules governing the payments for lessons are adopted, including the prices to be asked. Each teacher is listed as an instructor. Each performs some general service in which all the others share so that no salaries are paid to anyone outside of the fees received for lessons by each. Thus one acts as manager, making all general arrangements with the public. Another teaches a class in sight-reading, elementary theory, harmony, musical history, etc. Each may take a different class to which the pupils of all have access. In like manner a chorus class or military band and orchestra may be organized and directed.

It is not necessary that teachers of the same instrument remain in direct competition. There are different grades of teachers in all the music schools and conservatories. Let an older, well prepared teacher receive $2 a lesson. A teacher of less advancement may ask $1, not in competition and underbidding, but because there are always pupils who can pay $1, by whom $2 will be thought prohibitive. Then let a young teacher, just beginning, handle a cheaper class of pupils at 50 or 75 cents the lesson.

A course of study is laid down for each instrument to which are added certain requirements in theory, harmony and history. When the course is finished and the pupil has a passing credit in the other studies, a certificate (called a diploma by courtesy) is granted, and with it a letter stating details of the pupil's work signed by the teacher body or as many as have ever given the pupil any instruction. This plan is well worth careful trial.

LETTERS TO THE BEGINNING TEACHER

MACHINE-MADE MUSIC, THE SCHOOLS AND YOUR PUPILS

BY HELENA MAGUIRE

At one of the National Conferences of Music Supervisors, Mrs. Frances Clark read a paper on the Victor Victrola in which the true place and value of mechanical music was set well forth.

Every Beginning Teacher is following with interest the movement for reviving pageant, mask, pantomime, and festival, but most of all that phase of the movement which is being worked out in the playgrounds throughout the United States, where most delightful work in eurhythmy is being done by the children, and where they are being taught, through the medium of folk dances, games, and songs, to express themselves physically, rhythmically, and musically.

A music teacher who is alive to all that concerns her pupils, who, as President Wilson said the other day, is willing not only to use all the brains which she possesses herself in her work, but is anxious also to borrow or to make use of all the brains of all other persons that she can, is quick to recognize and to approve anything in her pupil's school life which will forward interest in music study.

Up to a very short time ago all good music teachers felt impelled unreservedly to condemn all mechanical music of whatever kind. The teacher of today, however, sees in the records of the Victrolas and other machines her very good friends in the work she is trying to do.

As Mrs. Clark said, music supervisors were slow to endorse the folk-dance movement in the schools because the *music* used was, for the most part, of an absolutely worthless character. They saw that while the children were helped physically, they were injured musically by the poor stuff used. Unhappily the physical culture teachers were not musicians also, and there was this added difficulty, that, to be of real value to the children, these dances and drills must be done in the open air, and it was practically impossible to have a piano in most of the playgrounds. So there it was. While music teachers were ready to admit the value of these for the pupils, the movement could not be carried on because of lack of proper music. It was right here that the machine came most gallantly to the rescue.

Miss Elizabeth Burchenal, who has published the best book we have on folk songs and games, and who was the organizer of the Folk-Dance Committee of the Playground Association, has directed the making of a set of records from collections in England and elsewhere, she having gained her knowledge directly from the peasants in Sweden, France, Denmark, Ireland, Germany, England, and Scotland.

This collection of records, while already large, is still being added to, and may be carried into the playgrounds all over the country. By its means, our children are healthily and happily acquiring eurhythmy, and, again to quote Mrs. Clark, "it is a collection of distinctly educational value; it furnishes a basis for, and means to achieve, a nation-wide movement for the uplift of healthful play."

No teacher could condemn that which is doing so much for her pupils.

How much wiser, on the contrary, for the Beginning Teacher enthusiastically to support the use of "the machine," to use her influence to have one placed in every school in her own district, and to have Miss Burchenal's records used in the instruction of the children.

If the music teacher will work *with* the physical culture teacher, each can *learn* from the other as well as aid, and the Beginning Teacher's work will certainly be immensely lightened if she has for pupils children who have already been taught to *feel* rhythm, and whose young ears have been attuned by the daily listening to *good* music.

Instead of being ready to believe that the machine is going to hurt music and its teachers, how much better to believe that it is going to prove a benefit, to think of it as a friend rather than an enemy, and to make clear to the pupils just wherein its value lies, and also its limitations.

Personally, I have never lost a pupil through the advent of the "ready-made music" into the house. On the other hand, after a few weeks I would hear, "Father brought home such a *good* record the other evening, I'd give anything if I could play it." You may be sure that I never lose time in getting piano arrangements of these "awfully good" records, and many productive lessons have been spent in trying to "get" the *Humoresque*, by Dvorák, or Saint-Saëns' *Swan*, or some such thing on the piano as Mischa Elman or Maud Powell "did" them on the violin, and last week one of the pupils practised a Clementi canon with intense enthusiasm because she had found a bit of one of Harry Lauder's songs in it.

Now there may be teachers who will say that all this is wrong, and that experience has proven that it is not possible for the private music teacher to work with, or to accomplish anything in, the schools.

It is too true that many music teachers have had most unpleasant experiences in trying to bring about better musical conditions. There was the teacher, for example, who was so pleased to find that the pupils were studying the lives of the composers in school that she went to a great deal of trouble to give a recital of each composer's work as his life was taken up in class; and the principal stopped her after the second recital because, he said, "it was a purely advertising scheme of hers"!

And the teachers have often found themselves balked in their efforts by an ingrained belief on the part of the school music supervisors that the private music teacher really does not know what is best for the student. Consciously or not, their attitude has too often been—"being private you must be narrow."

As in every other new movement there must be the uncomfortable period of adjustment, during which the music teachers will come in for some hard and undeserved knocks, but that they are everywhere taking these philosophically and quietly gaining the ends for which they are working, is evidenced by one fact alone—namely, the amount of space which is today given to the subject in the magazines.

Read the editorial entitled, "More about credits in the High School for work done outside of school" on page 240 of the April MUSICIAN. Send for a copy of the Bulletin referred to in it, and spend the summer devising ways and means by which you, personally, can aid this movement in your own school district.

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RULES FOR PIANO PRACTICE

In a work recently published in Paris, **L'étude du piano*, by L. E. Gratia, we find some extremely valuable material on the subject of the study of piano playing. Unfortunately, a very large number of our readers are not able to read this book in the original language. But those who can read French will find much to interest them and help them in their work of teaching.

The author has departed from the usual treatment of the subject, and prepared a book on a clever, scientific plan; especially helpful are the synopses which precede the various chapters, giving a clear idea of the material before taking up the study.

The chapter headings will offer the reader some notion of the contents of the book:

The study of the piano, its necessity from the educational, artistic, and recreative point of view; Length of study; Muscular independence; Position of the hands and fingers; Ways of practice; Difficulties; Mechanical aids; Fingerings; The pedals; Memory; Interpretation.

As an indication of the material which the author offers, we reprint the following rules which cover many of the conditions which arise during practice:

Practice slowly.

At first play with each hand separately, then with the hands together. Develop useful motions, and discard all useless ones.

Do not repeat, twice in succession, the same passage in the same manner. Repeat difficult passages a great number of times, but always in a different manner.

Make pages of exercises out of difficult passages.

Search for the causes of imperfection in playing and practise according to the proper means for decreasing that imperfection.

Increase the conscious knowledge of motions to create reflexes and co-ordinations of automatic movements.

Each day repeat your exercises, studies, and pieces, playing them very slowly, a veritable "toilette" of the fingers.

Do not go from a slow to a lively movement except gradually and rhythmically.

In proportion as the tempo is increased the amplitude of the movement of the fingers should decrease, until it becomes imperceptible when the note successions are very rapid.

Always play the notes as written, and observe the tempo rigorously.

At the least irregularity stop short and begin again, slowly.

Cease practice when the thoughts wander and the attention begins to lag.

Commence your practice with the difficult passages.

Never look at the hands or the keyboard; the eyes should be fixed upon the music.

Choose a good fingering, write it down with a pencil, and never neglect to use it.

Cease your practice when muscular fatigue manifests itself.

Practise regularly every day, so far as possible at the same time, and for the same length of time.

Lay aside for a time a piece that has received much study to take it up again later, giving it the same care and the same methods of study and practice as will be applied to an entirely new work.

Do not forget that one wears out a piece in playing it frequently at a rapid tempo; slow study is indispensable to put it in good order and to perfect it.

Playing at a high speed brings about imperfections which, repeated and added to each other, end in distorting good work.

Sometimes it is well to count out loud, subdividing at first, and according to the composer's directions later.

Listen to your playing and always try to secure a beautiful tone quality.

It may not be out of place here to say that the purpose of the author was to help players in a practical manner. As he expresses it: "How to realize a maximum of progress by means of the minimum of work."

*L'etude du piano, par L. E Gratia, Paris, Libraire Ch. Delagrave 3fr.50.

———*———

One of the surest signs of a composition's not being understood is the general complaint that it has no melody. This charge of lacking melodic invention has been brought against every great and original composer who has had to fight for appreciation and fame. At first his works are uncomprehended, and an outcry is raised forthwith that he has no melody in him; but as soon as his works begin to be understood this clamor ceases of itself.—*William F. Apthorp.*

THE PROFESSOR TALKS TO YOUNG MUSICIANS WHO WISH TO "GET BY"

SALUTATIONS

"GOOD MORNING, my dear Editor. What! You object to the word morning! Why? Because it is now five 'P. M.,' as the English say? That's all very well in its way, but, you see, I have traveled so much and through so many countries that I have acquired the habit of adopting many of their customs. Some of them are not at all ridiculous, I can assure you.

"Now, in England and France, where they lunch about middle day and dine when the day's work is over, it is the custom to make the greeting: 'Good morning,' 'Good day,' or *'Bon jour,'* as the case may be, until dinner time, when the day's work is ended and the evening begins. Then the salutation changes to 'Good evening,' *'Bon soir,'* and so forth. 'Good night' and *'Bonne nuit'* are the going-to-bed good wishes. Since I have not yet dined—indeed, I may confess to you, my dear boy, that I have not even lunched, such has been the urgent stress of my work—I may surely be permitted to say 'Good morning' without in any way suggesting that your most appropriate reply should be an invitation to a Rabelaisian repast!

"What! You *do* invite me! You are the best of editors! Ah, bah! Your invitation is to 'the feast of reason and the flow of soul'! Once more am I reminded that eating and editing do not necessarily coincide, although they should do so, according to the *look* of the Latin root (*edere*).

THE PROFESSOR IS ANNOYED

"I am afraid you will have to supply the 'reason'. If by 'soul' you mean feeling, temper, I am certainly temperamental enough just now to give you all that is wanted—and to spare! So you think I seem ruffled, not to say annoyed? Well, I admit it. Let me ask you what would you be if, after an entire season's careful teaching and daily example, three different pupils — man, woman, and suffragette — came to you at three different lessons, in three consecutive hours, and put to you the one insidious, intolerable, inane, insane, and inadmissible question: 'What must I do to "get by" as a musician?'

"*'Get by'!* Is it not a detestable term?—a shockingly shameful, self-sufficient term?—a subterfuge and a sham? It is a subterfuge, because it means the use of all kinds of tricks and shifts to 'make believe' a sound musicianship that is wanting. It is self-sufficient, because it satisfies the ambition of the shallow being whose only aim is to *appear* to be a musician, instead of being one. It is shockingly shameful, because its object is to fool the public and to take money for making a show of having earned it, by pretending to a knowledge that is non-existent. It is a sham, because it makes a superficial appearance of being genuine all through; like the veneer of the 'mahogany' table—dig beneath that thin veneer and nothing but plain deal is found.

"GET BY" SUPERFICIALITY

"This pernicious catch-phrase, 'get by,' is unfortunately as prevalent among the general mass of pupils as among a very large class of so-called teachers. Their chief object is that same superficiality which is the most inveterate enemy of the art of music. There is the desire to 'get by' in order to please parents, with some ear-tickling piece that fails to show the pupil's want of thoroughness.

"Then there is the scramble to 'get by' for a diploma at the end of the term. Then, forgetting that their state of pupilage with its inevitable diploma has been only a period passed in learning *how to learn,* the endeavor to 'get by' impels the pretender towards the career of artist or teacher, or both. If it be as artist, the rude jolt given by the public and the press effectually puts an end to any 'get by.' Probably the next step is to plunge into the turgid stream of teachers, as little equipped as he for the exalted calling of educator.

"This is no overcharged picture painted in too lurid colors. It is a true, but feeble, description of the canker that is actively eating the very vitals of musical progress in the country: the curse of superficiality, summed up in the smug, complacent slang 'get by.'

NEED FOR DEEP STUDY

"The lack of serious, profound study is one of the chief reasons why we have no plainly defined national music, characteristic in mold. The French, Germans, Italians, and Russians, for example, give us music that bears the unmistakable stamp and ring of their respective nationalities. I do not mean to imply by this that they have no pretenders, who are also trying to 'get by.' Far from that. But there they are in the minority, whereas here they form the majority. We possess musicians whose names are household words with us and who are held in high esteem abroad; but they are not yet in sufficient number and force of individuality to impart any decided national characteristic to our music. This will come about in time, but only after we shall have abandoned imitating the music of others in our endeavor to 'get by' and our race to 'get there quick.'

"We should muse upon Mendelssohn's words: 'In my opinion, a musician's real work only begins when he has reached what is called perfection, namely, a point beyond which he has apparently nothing more to learn.' And what does Schumann say? 'Continuous application, vigor, energy, and incessant striving for improvement and refinement—those are the great mainsprings of art.' Richard Wagner wrote to Hans von Bülow: 'It is knowledge that is destined to face and purify the divine flame in disciples of Apollo.'

"Instead of this knowledge, this constant striving after perfection, this continuous application, what do we find? We see all the young people, youths and girls, men and women, supremely satisfied with themselves, setting themselves up as shining constellations in the musical galaxy, a law unto themselves. These same young people should now be preparing themselves for their position in the musical progress of twenty years ahead, instead of contentedly lingering in their present-day smug satisfaction and shallow superficiality.

CONSTANT PROGRESS IN MUSIC

"Music will not stand still for them, because Music never stands still. It is the most progressive of all the arts. It is like the heart; it cannot stop. There is a dictum which says, 'Time and tide wait for no man.' Change 'tide' to 'tune' and you have the musical dictum, for the idioms of rhythm and melody never wait; they are constantly changing kaleidoscopically, whence progress in musical expression. Where will the present-day self-satisfied young people be, musically speaking, if their studies have not fully equipped them to keep in step with the march of musical progress?

"I do not, for one instant, believe that the Conservatory students of today are anything like as solid, thorough musicians as those of the past generation. (By the 'past generation' I refer to several of those who are, happily, still with us, encouraging, teaching, helping, showing us how to live music, and still studying—yes studying; that is the secret of their success and their undoubted authority.) The pity of it is that young fellows of the present day want to be composers, conductors, singers, virtuosi, anything—*except solid musicians.* They forget that to be any one of these they must *begin* by being musicians. Schubert said: 'From the bottom of my heart do I detest that one-sidedness of the uneducated—many who think that their own small vocation is the best, and that every other is humbug.'

"If our art is not to sink entirely to the level of trade, commerce, and fashion, the training for it must be complete, thorough, intelligent, and really artistic. Art is or should be the end the student has in view, and study is the only means to that end. This applies equally to amateur and professional.

APPEAL TO PARENTS

"But I am afraid that all the superficiality and its accompanying desire to 'get by' as well and as quickly as possible is not always the fault of the student. Parents have a very great deal to answer for in this respect. Let it be anything else but music and they will require the best that is to be had; and they will see that they get it. But as soon as it comes to a question of beginning to learn music the fond, but foolish, parent insists upon the low-priced teacher for the elements. 'Anyone will do to start with; later, we will get a "good teacher."' By 'good' he means 'high-priced'—not always synonymous! He is altogether wrong, no matter whether for voice or instrument. The pupil usually develops some vice of technic that entails a greater outlay to correct than if the 'good teacher' had been employed at first. I would be glad if fathers and mothers could hear me say: 'The most important steps in music are taken at the beginning; they must, therefore, have the best teachers to guide them.' Schumann has told us: 'Nothing is more fatal to music than inferior masters. It is incredible how beneficial, but also how iniquitous, can be the influence of masters for years, nay, for generations to come.' I hope the young people will see that their parents read this.

"MAKE GOOD" THOROUGHNESS

"Still more earnestly do I hope that students—yes, and teachers also—will endeavor to profit by my justifiable diatribe against the superficial 'get by.' I have indulged in it not for their sakes alone, but for the benefit of the whole of the nation's music. In my time the watchword was 'make good'! Think of the joy of meeting your old 'Professor' some years hence and hearing him greet you in terms of undisguised delight and admiration, because you did 'made good' and have become a notable musician among the notable of the world. Testy and disagreeable as your 'Professor' is towards all shams and make-believes, he is the very acme of kindness and great-heartedness to those who MAKE GOOD.

"The ideal picture of the meeting of success: teacher with equally successful pupils reminds me of something similar of recent occurrence. The great French musician, Camille Saint-Saëns, who had just given a 'farewell' concert and retired into private life—as much as it is possible for so active a musician and *littérateur* to retire—was made the guest of honor at an anniversary banquet the other day in Paris. After dinner the *maestro,* surrounded by a crowd of celebrated musicians, happened to be standing between Gabriel Fauré, Director of the Paris Conservatory and Eugène Gigout, the talented organist of Saint Augustin. Affectionately placing an arm around the shoulders of each of them Saint-Saëns said: 'In days gone by, gentlemen

aught music to these two young fellows!' It hould be mentioned that the *maestro* is seventy-ine, Fauré sixty-nine, and Gigout seventy.

WISE WORDS FROM FRANZ

"There, my dear Editor, I feel very much better ow that I have expelled all that from my system. I vas feeling very vicious when I came in. You now, as well as I, what it is to devote all your nergy and enthusiasm to the teaching of some oung persons who, when you have worked your-elf into a fine transport of ardor, calmly interrupt vith: 'I really haven't time to study as deeply as hat. Will you not show me how to "get by"?'

"No; I will not get hot again. I will merely say, n the words of R. Franz: 'To the true artist music hould be a necessity and not merely an occupation, e should not manufacture music, but live in it.' Eliminate the 'get by' from your vocabulary and eplace it with *'Make good'!"*

MUSIC BY THE CHILDREN AT THE PANAMA-PACIFIC EXPOSITION

From a report of the plans of Mr. George W. Stewart, of Boston, director of music, and Mr. . B. Levison, of the committee on music, we learn number of interesting items in regard to the im-ortant part which the children are to have in the usical entertainments at the Exposition.

Choruses of more than five thousand boys and irls will join in the singing of the songs of all ations. Handel's *Largo,* the *Intermezzo* from *avalleria Rusticana,* the *Sextet* from *Lucia,* selec-ions from *Stabat Mater,* the *Pilgrims' Chorus, Miserere* from *Trovatore, Blue Danube Waltzes,* rditi's *Waltz,* the *Barcarolle* from *The Tales of Hoffmann,* the *Three Grenadiers, Praise ye the Lord,* y Gounod, will make up the principal numbers in he repertoire of the youthful singers.

Classes will be conducted showing how singing taught, and conventions of school music super-isors and teachers of public school music will meet o interchange ideas on the subject of this very mportant phase of education in music.

Particular interest is attached to the plan of hav-ng choruses of school children of the various races epresented in the San Francisco schools sing songs f the country of their adoption.

Several concerts will be devoted to the singing of olk and patriotic songs as well as songs by modern omposers, by groups of singers ranging between o and 6,000 voices. Arrangements are also to be ade for song competitions between various schools nd between the champion school singers of the ifferent states and territories.

Another feature of unusual interest will be the xhibitions of folk dancing, which has recently come to such prominence as a recreation for children, articularly for girls. It teaches grace and muscu-r control as well as an appreciation of rhythm nd enjoyment of music, and will be a leading eature of the exhibitions of the work of certain chools.

School bands and orchestras will also be invited o show the results of their study. Of late there as been a great interest on the part of school fficials and boards of education, generally, in this ase of musical work, the result being that quite number of cities have fine instrumental organiza-ons in their schools.

NOTES ON THE MUSIC IN THIS ISSUE

June! This month, with many teachers and pu-ils, marks the end of the study period. As we have reviously written, there is no valid excuse for dis-ontinuing lessons in music, simply because the ummer season is at hand. In fact, we are con-nced that many pupils are able to do better work in the summer, particularly the early summer, than at any other period of the year. Especially is this true of pupils in singing.

Just a few words to teachers. It is, in part at least, your own fault if you have little or no teaching to do from June 15 or 20 to Oct. 1. Try the effect of a little publicity in your community; let it be known that you will be at home for most of the summer and that you have planned a special course of study for summer pupils, especially school children who cannot give as much attention to their music during the winter as they should. The results are likely to be satisfactory.

In the present issue of The Musician we have included music suitable for use in teaching, self-study and practice, and recreation. We hope that the selections chosen will prove attractive and useful to many of our readers.

Le ruisseau (The brook), Op. 25, by H. A. Wollenhaupt, is by a musician of German birth, who lived in the United States for a number of years prior to his death in 1863. He wrote a large number of pieces of an attractive style, including some very effective études, of which *Le ruisseau* is a fine example. It is, in part, a study in broken chords and octaves. A very distinct melody runs through these chords, in certain places indicated by notes with double stems. This makes an admirable number for recital programs, and will prove a good study for the player's private practice. It has been carefully edited by Mr. John Orth, the well-known Boston pianist and teacher.

Village wedding procession (Hochzeit im Dorfe), Op. 43, No. 3, by John M. Steinfeldt, is intended to portray the spirit of a wedding in some village of Germany, in the wedding party march to the church and back again to the bride's home. The music is animated, gay, and well set in the polonaise rhythm. In playing the repeated chords in the opening theme avoid stiffening the wrist and arm. As one pupil expressed the feeling, "You sort of shake the chords out of your arm and hand." The middle section is more quiet and purely melodious, as if the bridal party is chanting an appropriate song, the accompaniment suggesting the zither, perhaps.

There is undoubted technical value in this number, although the player and the hearer will appreciate it also because of its attractive musical character.

Alla marcia, in Eb, Op. 26, No. 3, is by Ludwig Schytte, a composer of Danish birth who lived much of his life in Germany. It has a very broad style, because of the strong harmonic character of the opening theme. Be careful to give the correct time value to the dotted eighth followed by a sixteenth which is so prominent a figure in the opening theme. In the cantabile section, the melody in the right hand suggests the 'cello or trombone. It is to be played with broad legato effect, the accompanying chords struck lightly, so as not to obscure the melody in the lower register.

The caged coquette, by H. Engelmann, is in the valse caprice style, that is, the general tempo is that of the waltz, but played with a freedom such as is generally used in the "caprice." The composer has made an effective use of syncopation in the first theme, giving it a decidedly capricious effect. By all means use a very light touch in this part and be careful to avoid dropping on the quarter note with a "thump." The other themes, in Bb and Eb, furnish pleasing and effective contrast to the first, and the piece, as a whole, should prove an exceptionally attractive one for use in public or in private.

Vienna forever, a stirring march, by Johann Schrammel, should prove useful to young players, as it is just the thing for home, school, or recital use. Notice the tempo direction, the *alla breve* sign, which means two beats to measure. The themes are snappy, vigorous, and filled with a long, melodic swing that is particularly effective. This will make a good piece for gymnastic drill or exercises.

A merry prank, Op. 3, No. 1, by Wilmot Lemont, is selected on account of its suitability for use with young pupils. Make a distinction between the time value of the eighth note followed by an eighth rest and then an eighth note, and the rhythmic figure of a quarter note followed by an eighth. Both these figures are freely introduced by the composer. The general need is for a light, free touch.

Playing soldier, Op. 5, No. 2, by Wilmot Lemont, is one of a set of six pieces for young players entitled *The Merrymakers.* This one has a strong march movement with pleasing melody. The middle section presents a melody for the left hand, a style of playing generally pleasing to the young player. This piece can be used with good effect in school marching and setting up exercises.

Valsette in G, by James H. Rogers, is a charming little piece, in waltz rhythm, by one of the leading American composers. We consider this an especially useful number on account of the great variety of its movement, half notes, quarters, and eighths being used, arpeggios, and diatonic passages calling for quite different hand positions. This is a piece for the young artist.

Resignation, by Emil Rhode, is a very attractive melody in A minor, with a contrasting action in A major. In the opening keep the broken chord accompaniment very quiet and subordinate to the melody which must be presented with a distinctly singing touch. We consider this an excellent piece to use in developing a cantabile style of playing.

The night has a thousand eyes, song, by William T. Miller, has a text that has been used by many composers, yet one which always seems to afford new inspiration to others. To the present writer, it seems that Mr. Miller has well caught the spirit of the text and expressed it with charm and true poetry in tones. Two keys, medium in E, high in G.

Minuet in D, by Mozart, is a violin number of rather easy quality which we have included in this month's issue for the benefit of young players. It has been carefully fingered, phrased, and bowed for teaching use, and can be added safely to the teacher's repertoire.

Because of you is a passionate, stirring love song which works up to a strong and very effective climax. It is available for the use of pupils in the first years of study, and can be sung by an artist who wishes a song of the high class ballad style, which has breadth of vocal effect. Two keys, high in C, medium in A.

The ninety-and-nine, by Lillian Taitt Sheldon, is an effective setting of the familiar poem. The composer has done her work well. We are sure that choir singers are going to use this with fine effect upon congregations. Two keys, high voice in E, medium in Db.

A GENTLE HINT

"I notice you've got new paper in your hall."

"Yes. How do you like the design?"

"It seems to me it's rather loud."

"Yes, that's why we selected it. We thought it might drown the sound of your daughter's piano playing."—Horace Zimmerman.

The Musician

A MONTHLY PUBLICATION

W. J. BALTZELL, Editor

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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

EDITORIAL NOTES

TO THE 1914 MUSIC GRADUATE

JUST now you are in a somewhat peculiar position in respect to the work before you, a position such as you are not likely again to occupy. You have finished a course of study. This carries with it the feeling of having accomplished something, and therefore of having special value to the work of the world, as one who has done something out of the usual line.

In point of fact, however, your value to the world consists in the possibilities in you rather than in your present acquirement, what you may become rather than what you are today. You should look upon what you have done as merely a preparation for what you are expected to do in the days to come.

This is said to stimulate, not to discourage. It is intended to help you to take a correct attitude as to your relation to the world and the work which each of us must do. You need ambition to achieve, not satisfaction with what you have done; you must direct your gaze toward the future and forget the past save as it may be a lesson to you. You may have been an unusually capable student, but the important thing is how clever and capable you shall prove to be in the work you are soon to undertake.

When you go home or elsewhere to begin the work of your life do not think of yourself as a person of more than common consequence, but rather as one of many on the same level, who must fit himself for the work by the most careful thought and continued effort. To do this requires that you survey the whole range of musical activity in order to see wherein you can make your labors more effective.

Here are some relations between you and the people of the community which you must consider:

I. AS AN ARTIST

Many a young musician has the ambition to earn fame by work as an executive artist, it may be, attracted by the splendid rewards offered to the successful ones. This desire is a worthy one, and the rewards are desirable. But they are not for the young musician who has "finished" a course of study, but for the artist who never knows what it is to have perfected his art.

Therefore if you aspire to the career of a virtuoso understand that your period of real study has just begun. Exacting and severe as was the work required of you while in school, doubly exacting is the work you will require of yourself from now on. Formerly you depended upon your teachers, now you must depend upon yourself.

II. AS A MUSIC LOVER

Perhaps you have no desire to try the career of the virtuoso or even to use the knowledge and skill you have gained as a means of a livelihood.

There is a fine field for usefulness for one who will unselfishly aid in all efforts to make a community more appreciative of the beauty and necessity of music in the lives of the people. You can be a patron of musical enterprises and assist, by counsel and money, in the organization and support of the various musical interests of your town. A music lover who has social position and wealth can be of immense service to music. It is no slight honor to be known as a staunch supporter of musical work in a community.

III. AS AN EDUCATOR

The music teacher of today has a broad conception of his calling. As to his means of livelihood he is a teacher; but he considers himself as much a member of the community in its political, economic, social, religious, and cultural relations as is any other professional or business man or a manufacturer. He is touched by every phase of the life of his community, and in turn has his share in these activities.

To make his work most effective, and best to fulfil his obligations to his community — incidentally making a greater success from the point of view of his profession—the musician should strive to increase his efficiency along the following lines:

1. With his pupils. By the results he achieves with them will his work be judged. His pupils must be made musical and capable of independent effort, not mere parrot-like imitators.

2. With a church as organist or choirmaster. Here is a great opportunity for a musician to influence a community for good in music. He is prominently in the public eye, and, in a measure, represents music.

3. With musical organizations, such as a choral society, an orchestra, string trio or quartet, etc. Every town should have thoroughly organized musical work, so that the good effect may be distributed to the greatest number. It is a great opportunity for the young musician to become identified with this kind of work.

4. With a music club for study and personal development. This form of organization has been a great force in musical progress in the United States, but the possibilities have not been more than simply touched.

5. With music teaching in the public schools. Of late years there has been much discussion in regard to the methods whereby the work of the private teacher and the courses of study in the schools may be brought into closer relation. Musicians should make themselves familiar with what has been done in various cities to the great advantage of music generally.

6. With public musical affairs, such as concerts, recitals, etc. A town needs much hearing of good music to make it musical. The teacher should do his share in this line not only by his own offerings, but by his support of what others do, local as well as foreign artists.

7. With municipal efforts such as free concerts and lectures in the parks, school houses, etc., also the work which can be conducted under the auspices of the town library. This is a means of making music touch the lives of a community very effectively and practically.

8. With the social life of the people. The musician must mingle with society; he must talk music, make music, represent music to his community. The more the people think of him as a man and a force in the town the more they will think of music.

9. With the local press. The musician who makes his work count in the town can always look for the aid of the local papers, not to boom him, but to forward the musical interests of the town. Too many musicians think that an editor should exploit their doings, not understanding that he wants news and things of significance in the life of the community, social, cultural, or artistic.

10. With his fellow-musicians. Every teacher needs the support of his professional brethren. What promotes the general good is for the welfare of the individual teacher. Every town should have organization among the teachers of music, that they may strive to improve the conditions under which they work.

The thoughts contained in this writing are set forth here with the hope that young teachers may be led to close and serious thinking on all problems connected with their profession.

———*———

STRONGHEART

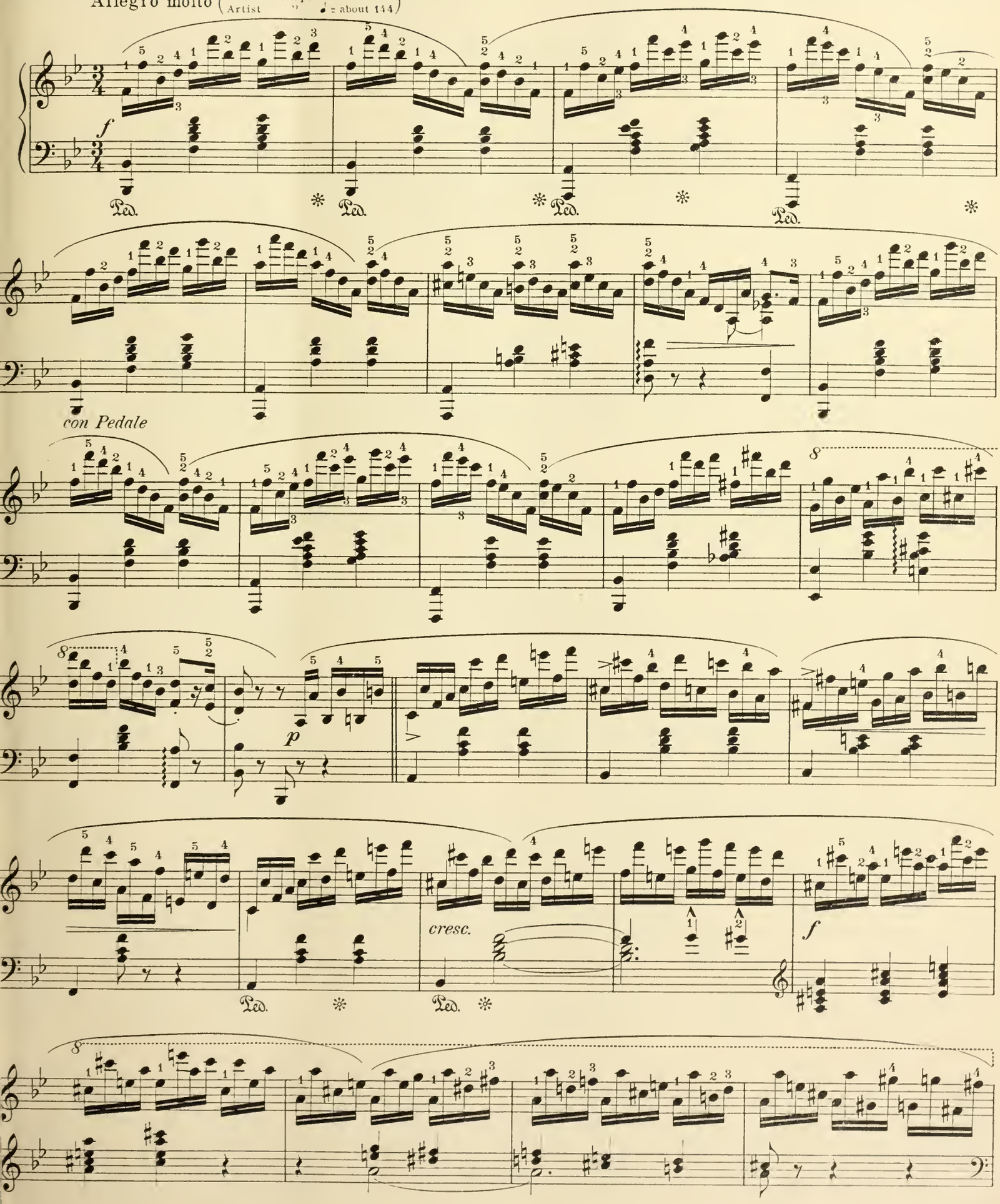
One who never turned his back, but marched breast forward,
Never doubted clouds would break,
Never dreamed, though right were worsted, wrong would triumph;
Held we fall to rise, are baffled to fight better,
Sleep to wake.—*Robert Browning.*

THE BROOK
(LE RUISSEAU)
VALSE ÉTUDE

Edited by John Orth

H. WOLLENHAUPT, Op. 25

Allegro molto (Student tempo ♩ = about 104 / Artist " ♩ = about 144)



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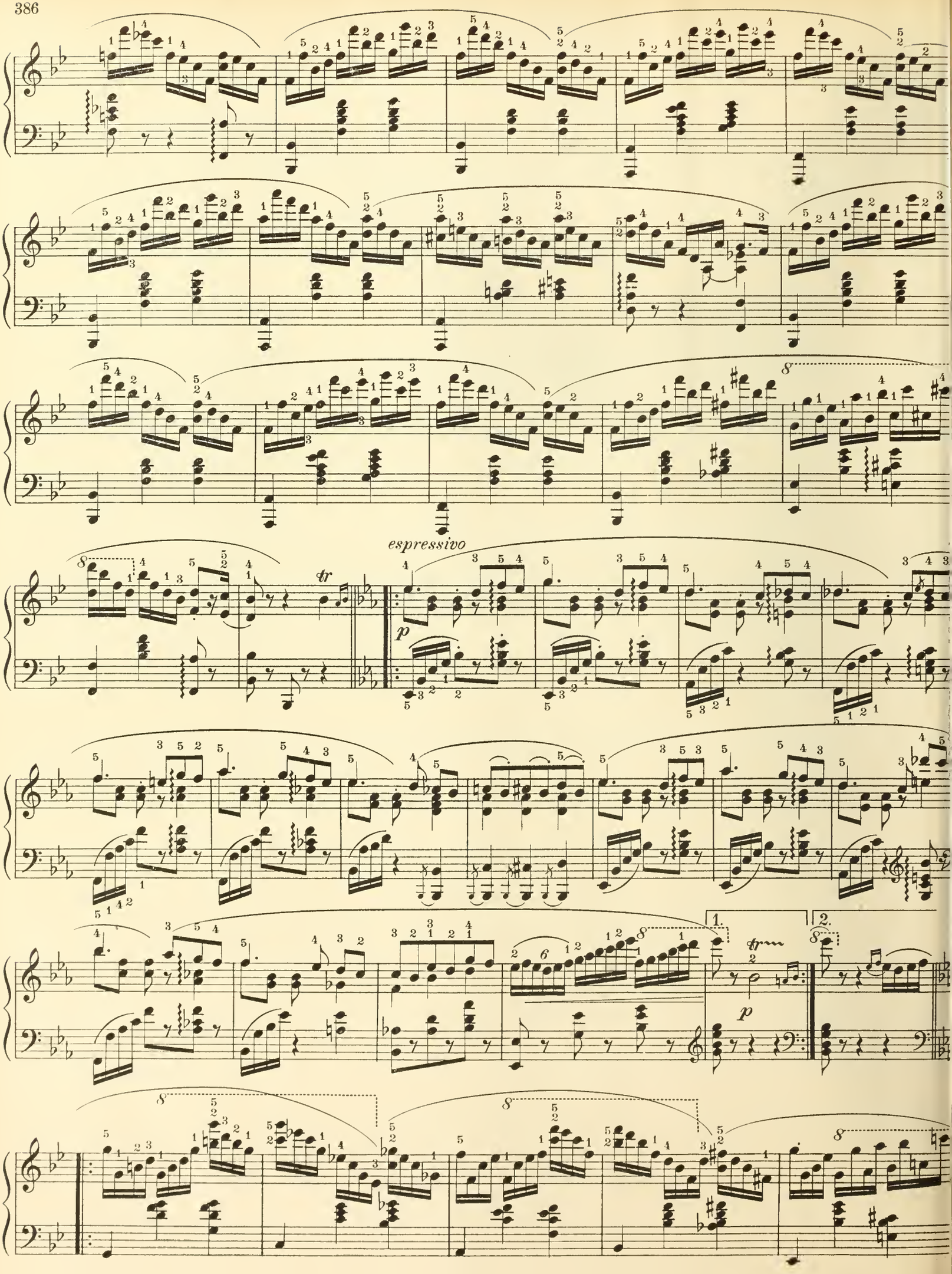
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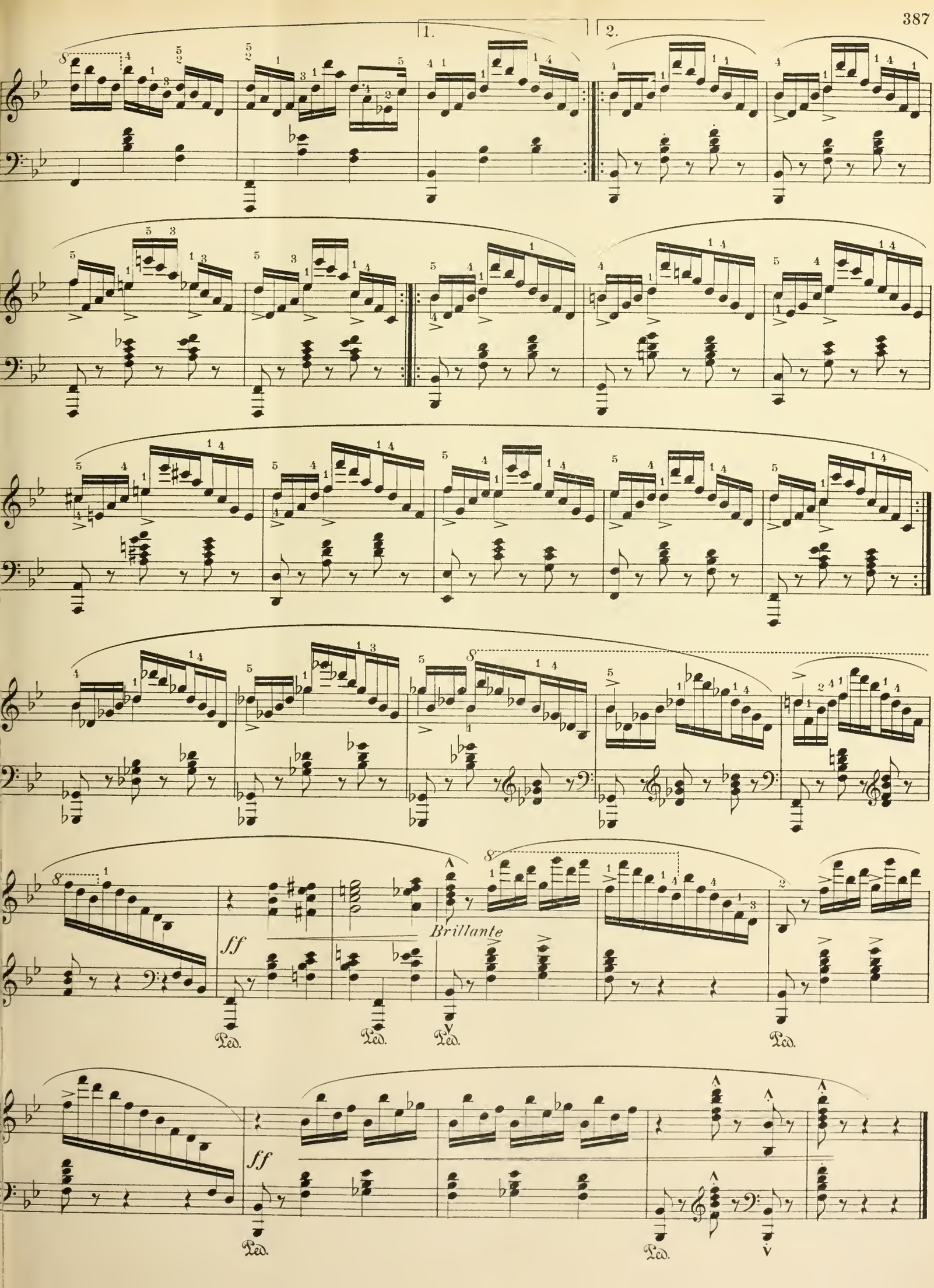
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To my pupil Edith Vanderstraten

VILLAGE WEDDING PROCESSION

HOCHZEITZUG IM DORFE

JOHN M. STEINFEL
Op. 43, № 3

Allegretto *(Tempo di Polonaise)*

mf

1. 2.

sostenuto

cresc.

cresc.

poco rit.

a tempo

cresc.

f

rit.

mf a tempo

cresc.

ff

poco rit.

Poco più moderato

mp

ben cantando

poco a poco cresc.

Grade III IV
THE MUSICIAN

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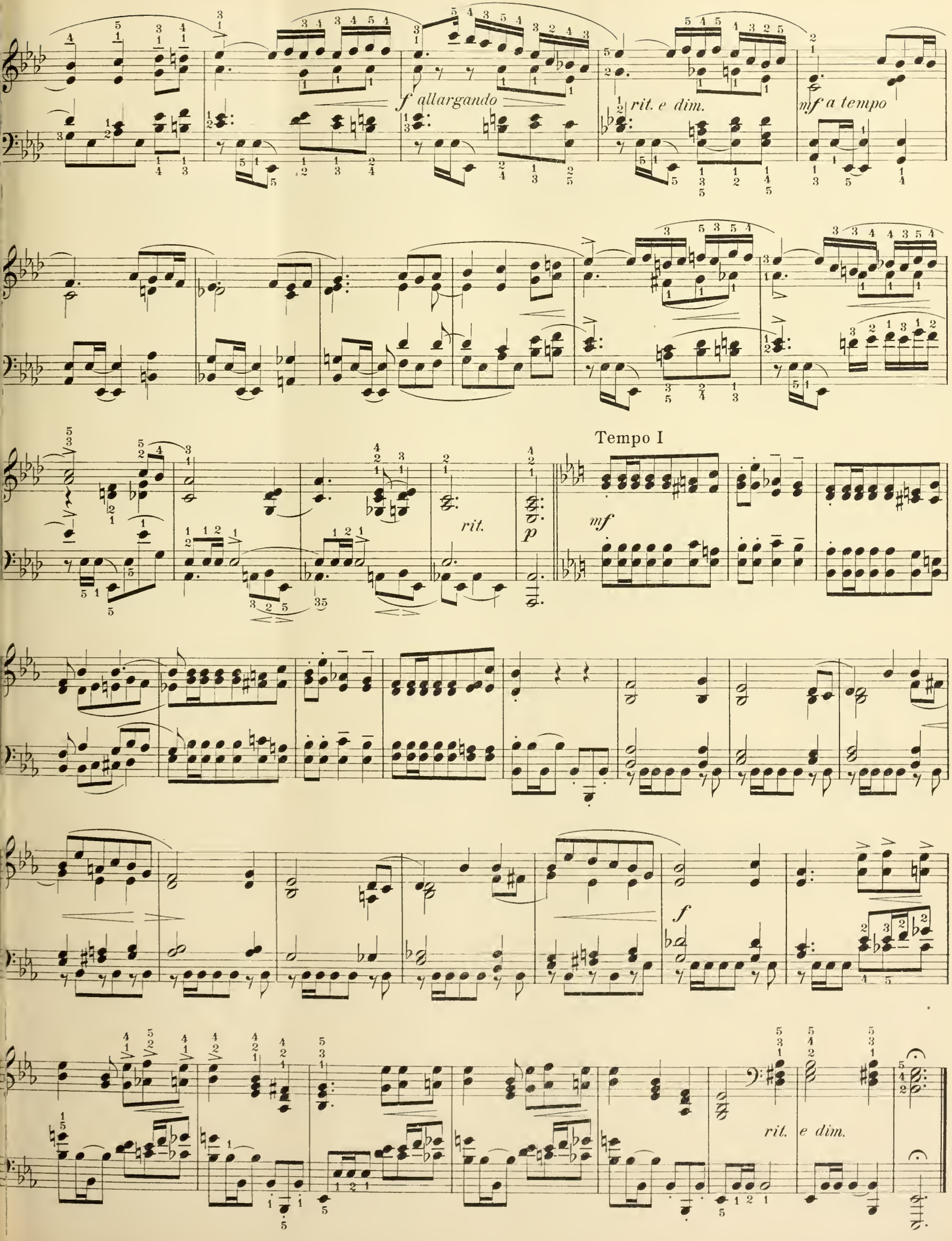
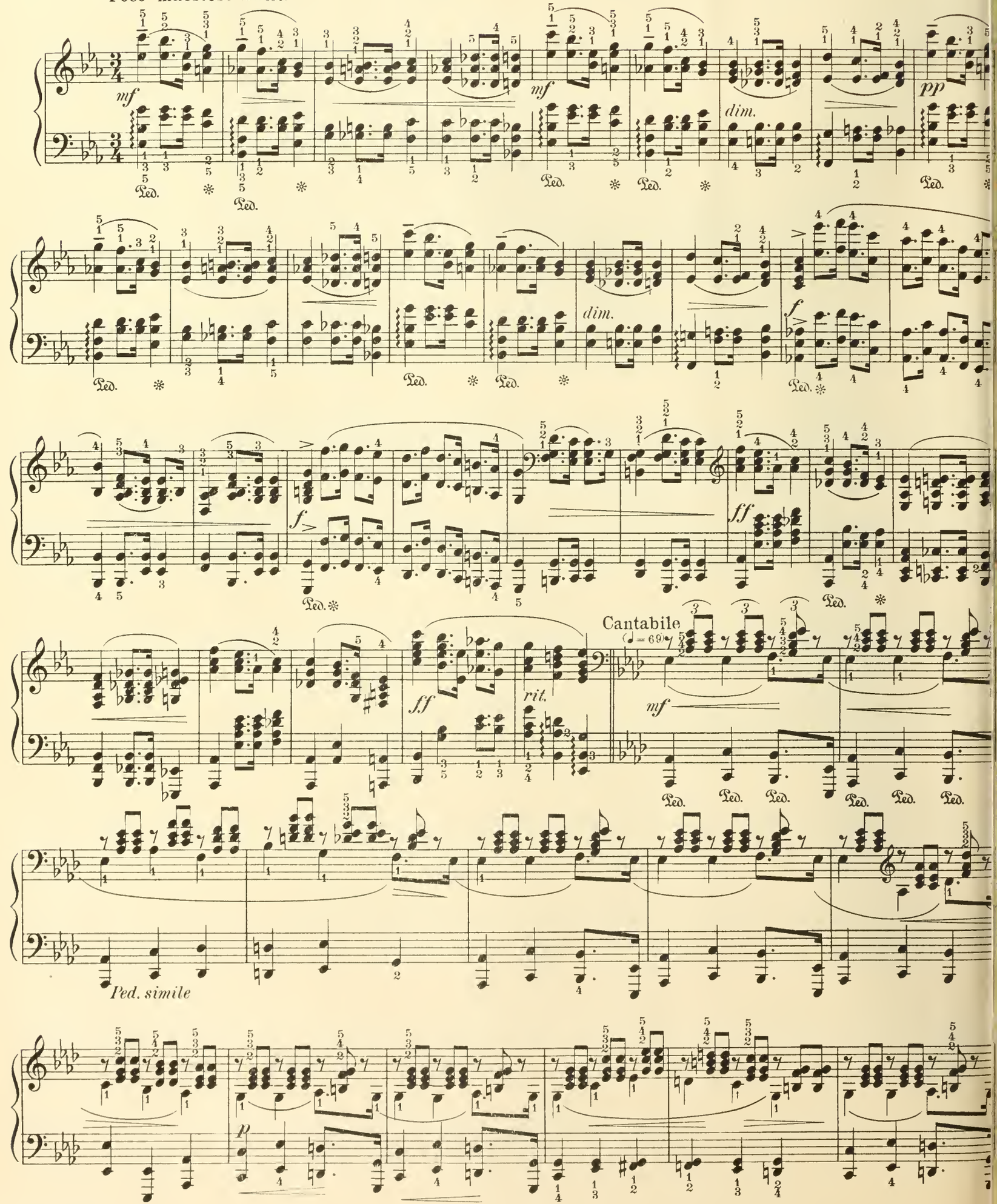

f allargando
rit. e dim.
mf a tempo
Tempo I
mf
rit.
p
f
rit. e dim.

Edited by Karl Benker

ALLA MARCIA, in E♭

LUDWIG SCHYTTE, Op. 26, No

Poco maestoso (♩= 112)



Grade IV

THE MUSICIAN

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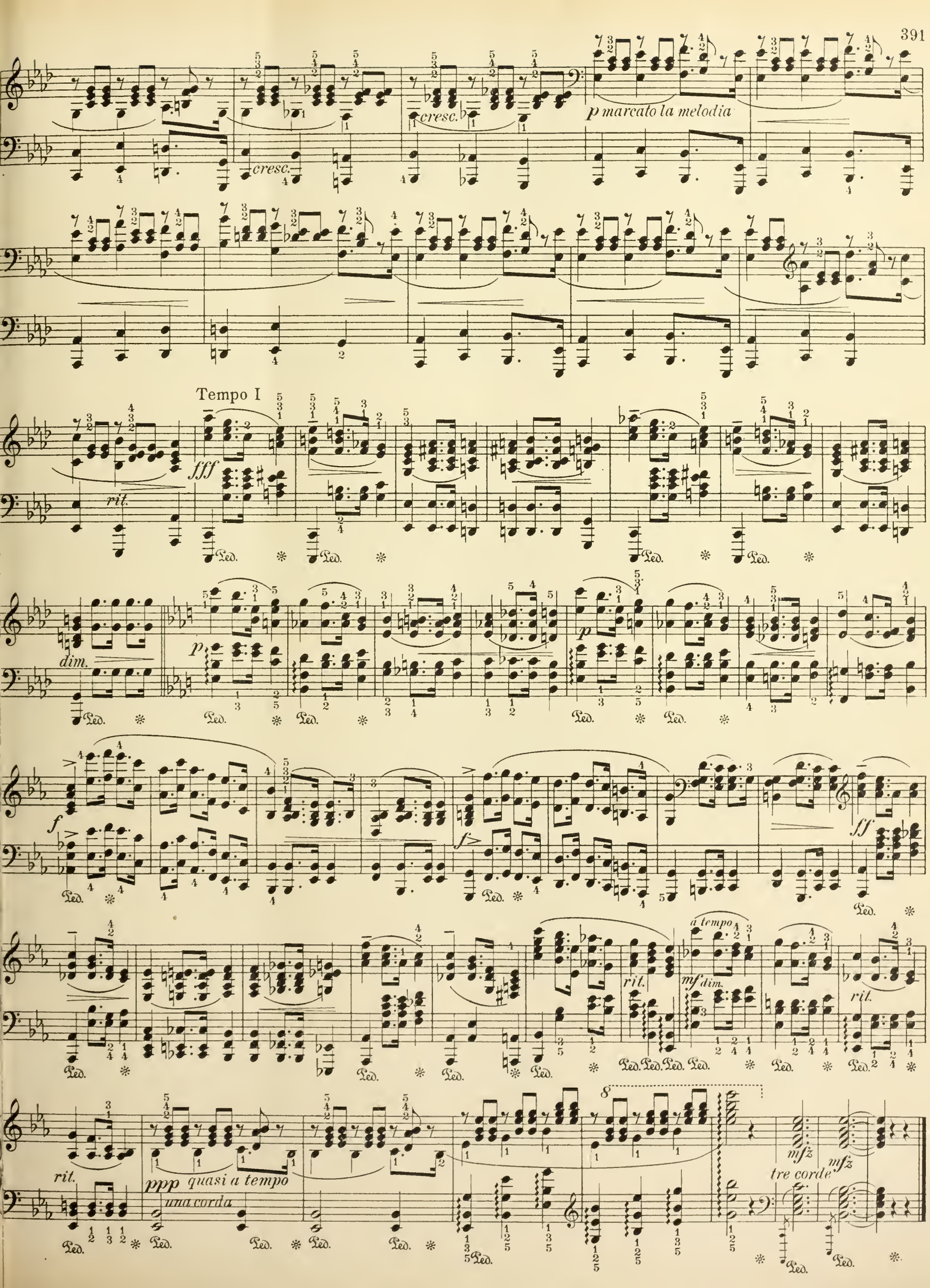
cresc.
cresc.
p marcato la melodia
Tempo I
fff
rit.
dim.
p
p
f
f
ff
rit.
a tempo
mf dim.
rit.
rit.
ppp quasi a tempo
una corda
8
mfz
mfz
tre corde

THE CAGED COQUETTE

VALSE CAPRICE

H. ENGELMANN

Allegro scherzando

poco accelerando

f

Andante sostenuto

p

L.H.

pp

Tempo di Valse

grazioso

p con espress.

scherzando

p

grazioso

p

f

fz

Animato

p

stacc.

stacc.

legato

legato

p

fz

cresc.

Animato

fz

p

stacc.

stacc.

legato

legato

p

fz

cresc.

fz

rit.

Grade III-IV

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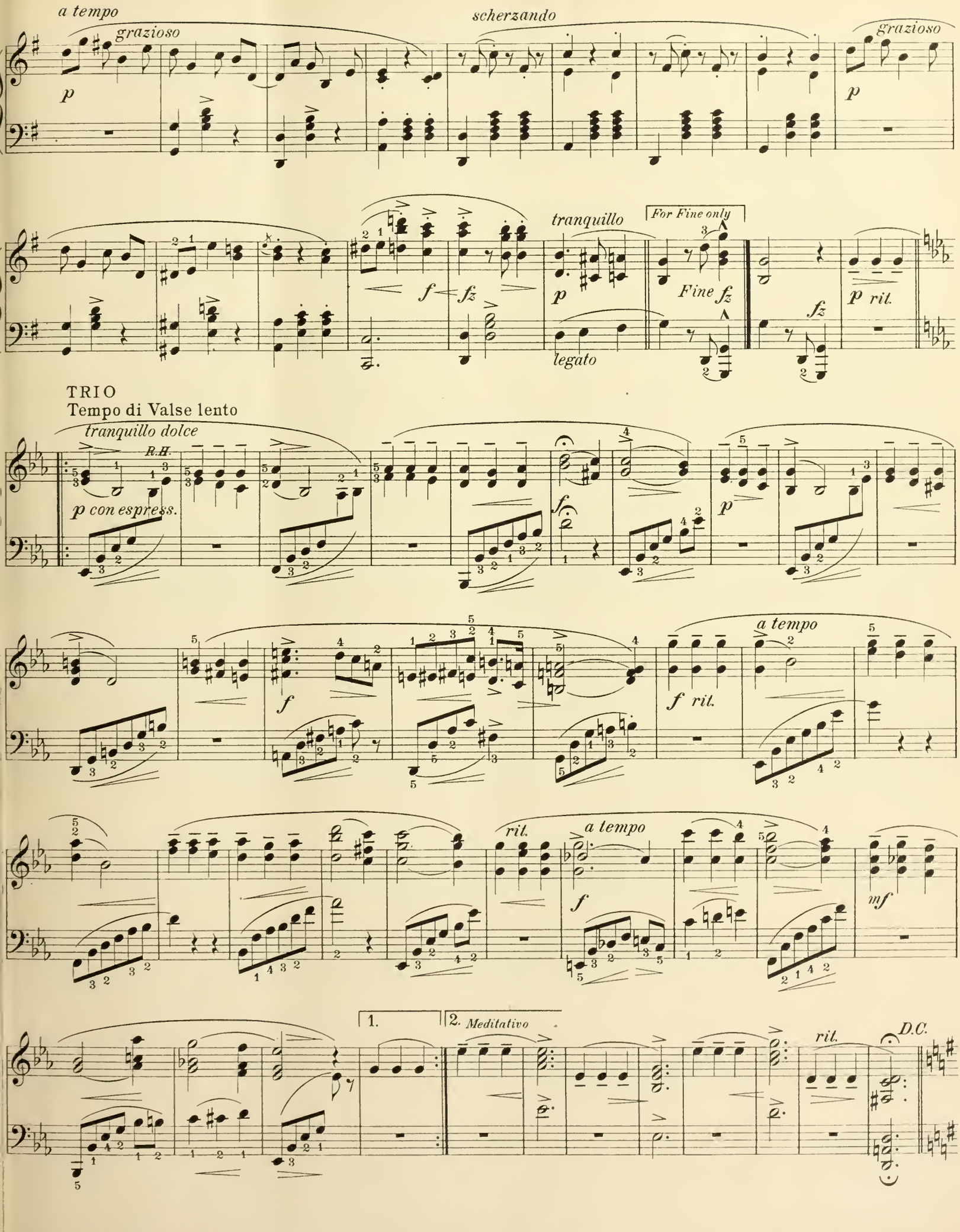

a tempo
grazioso
p
scherzando
grazioso
p
tranquillo
For Fine only
f
fz
p
Fine fz
fz
p rit.
legato
TRIO
Tempo di Valse lento
tranquillo dolce
R.H.
p con espress.
f
p
f rit.
a tempo
rit.
a tempo
f
mf
1.
2. Meditativo
rit.
D.C.

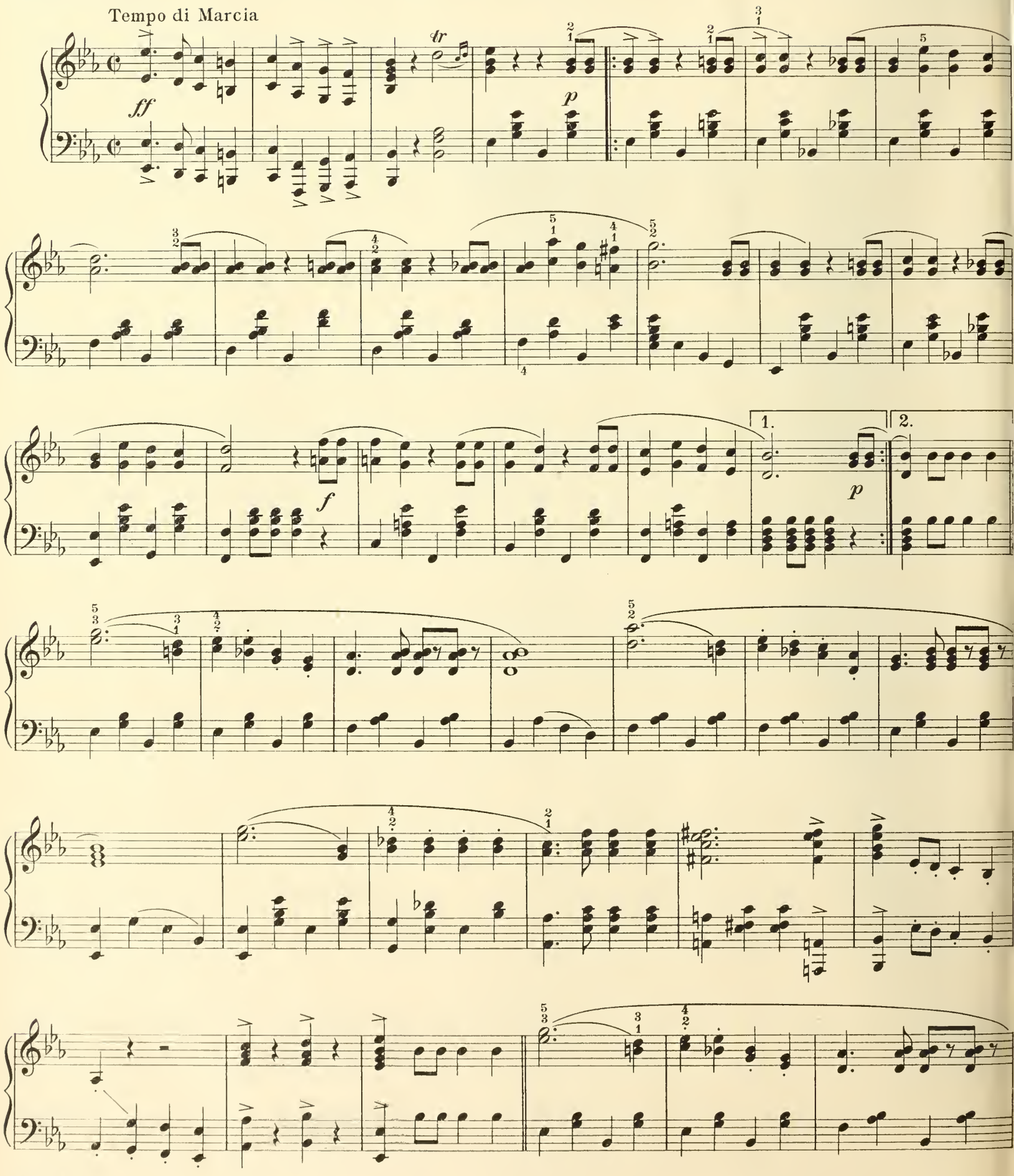
VIENNA FOREVER

MARCH

Edited by Karl Benker

JOHANN SCHRAMMEL

Tempo di Marcia



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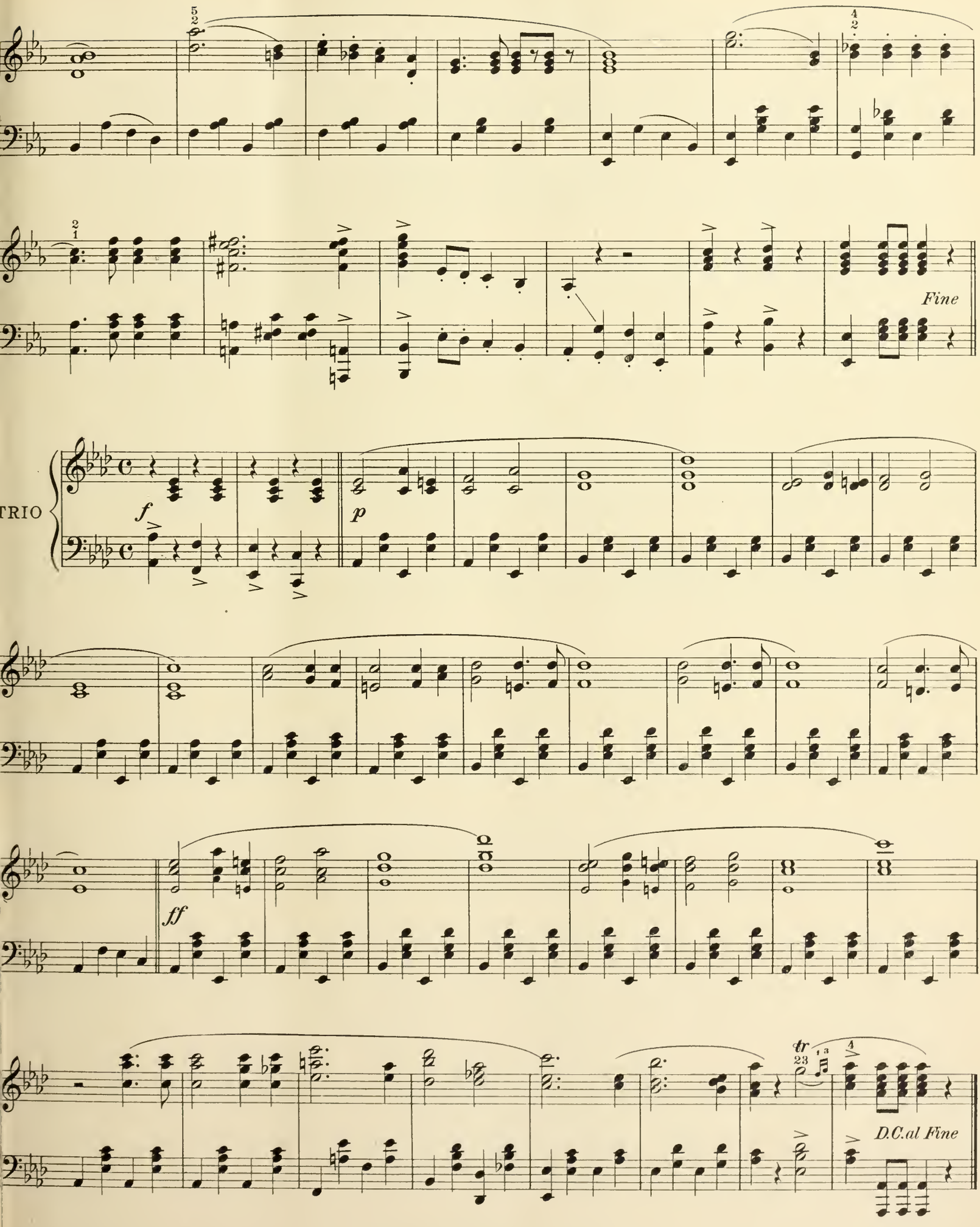
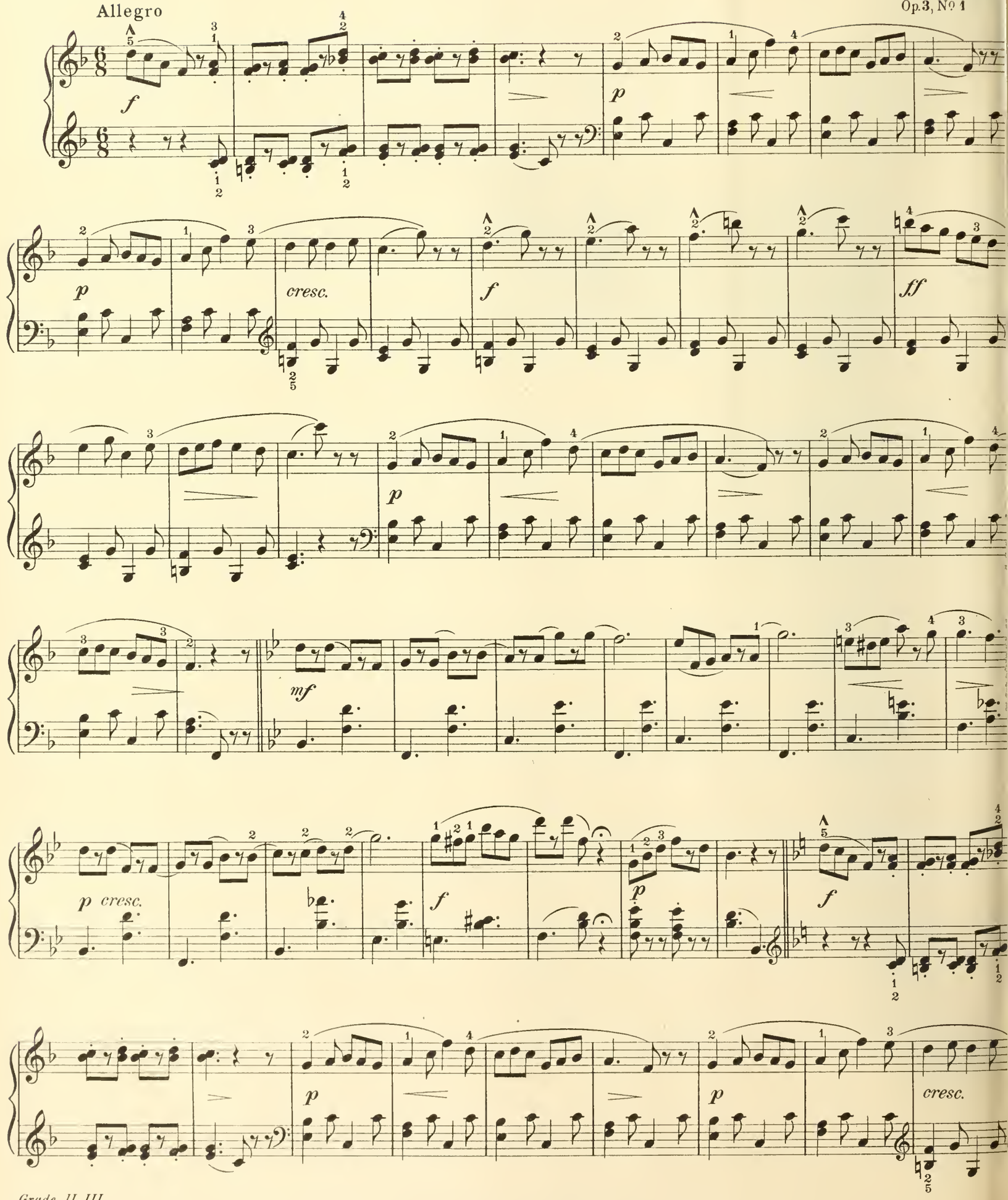

Fine
TRIO
f
p
ff
tr
D.C.al Fine

A MERRY PRANK

WILMOT LEMONT
Op. 3, No 1



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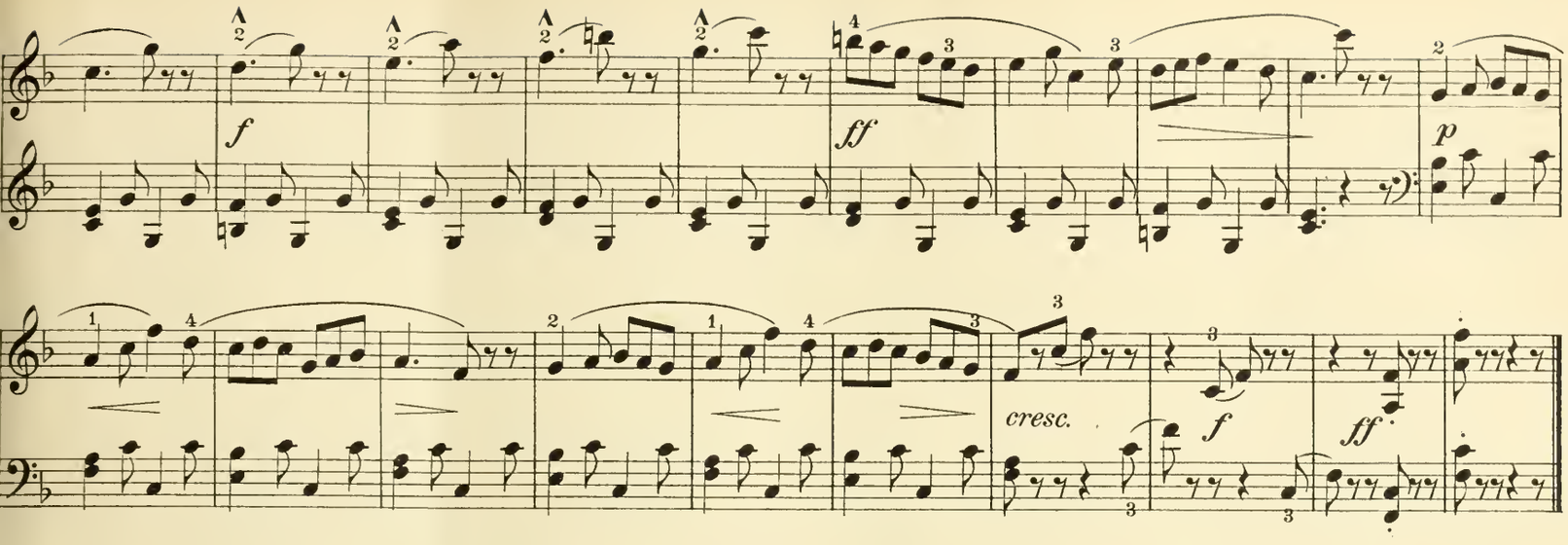
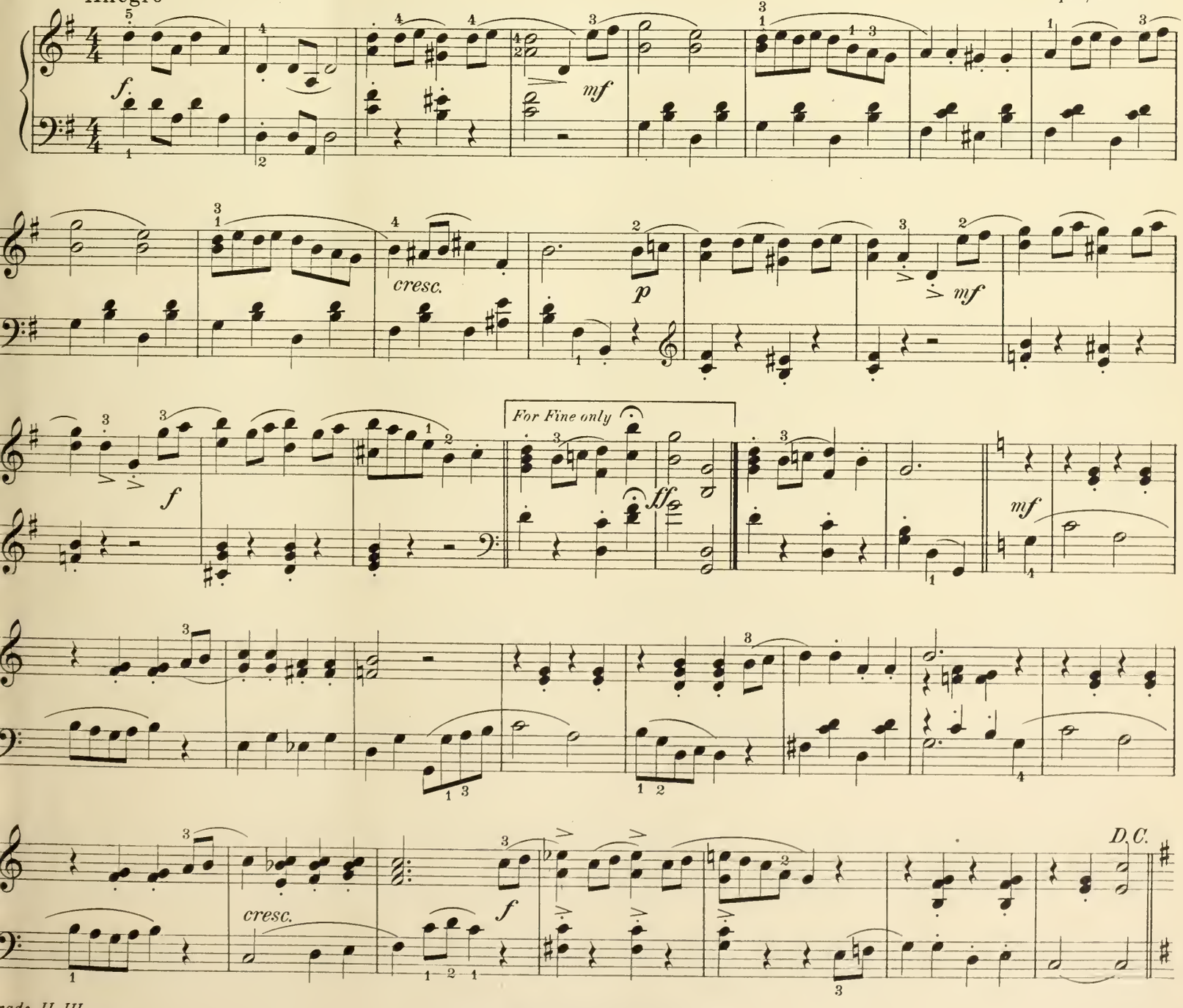

PLAYING SOLDIER

WILMOT LEMONT
Op. 5, Nº 2

Allegro



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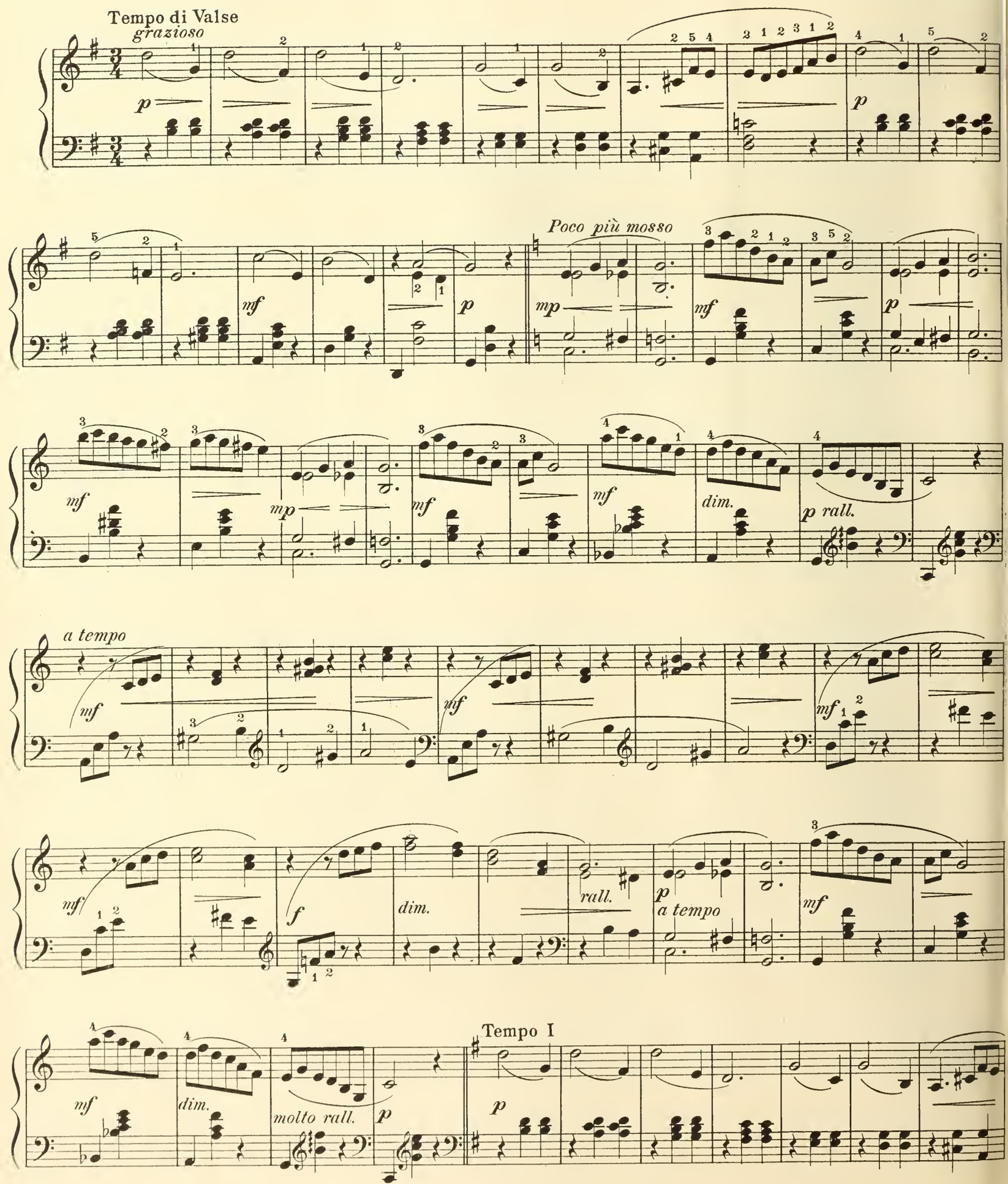
VALSETTE

JAMES H. ROGERS



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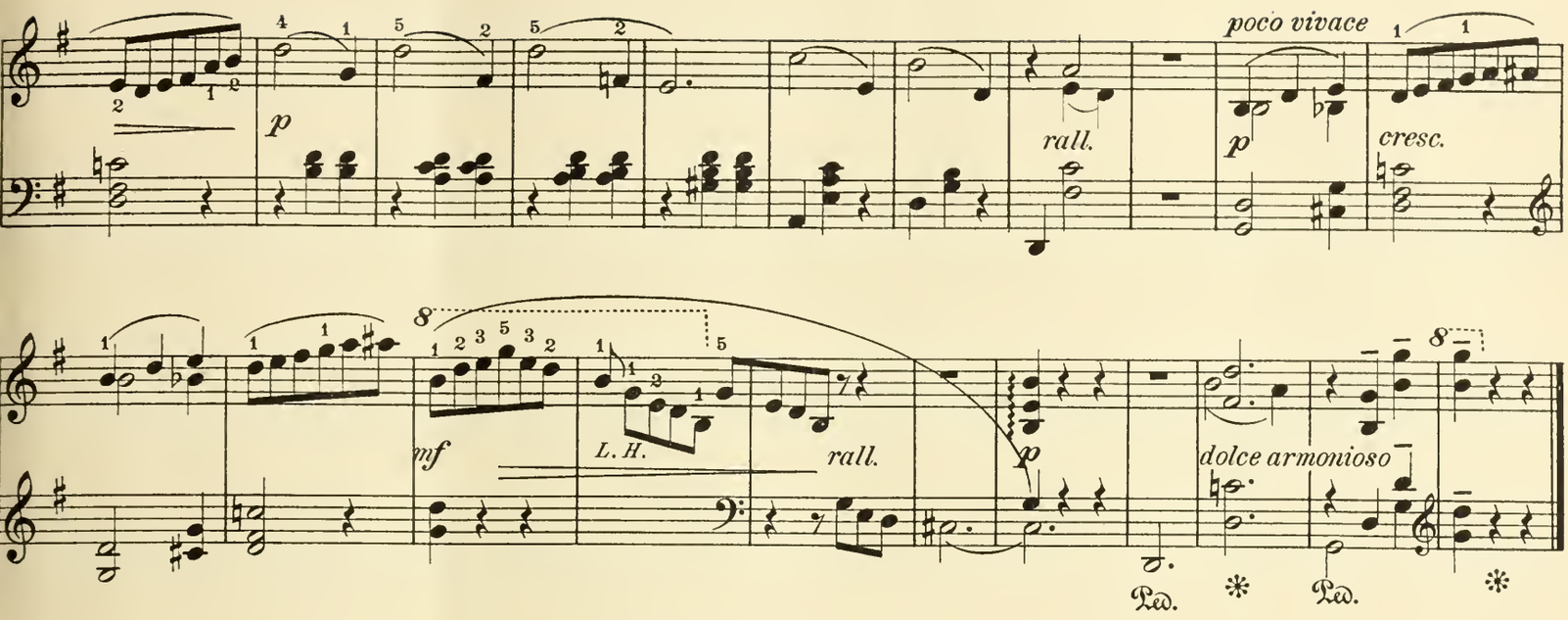
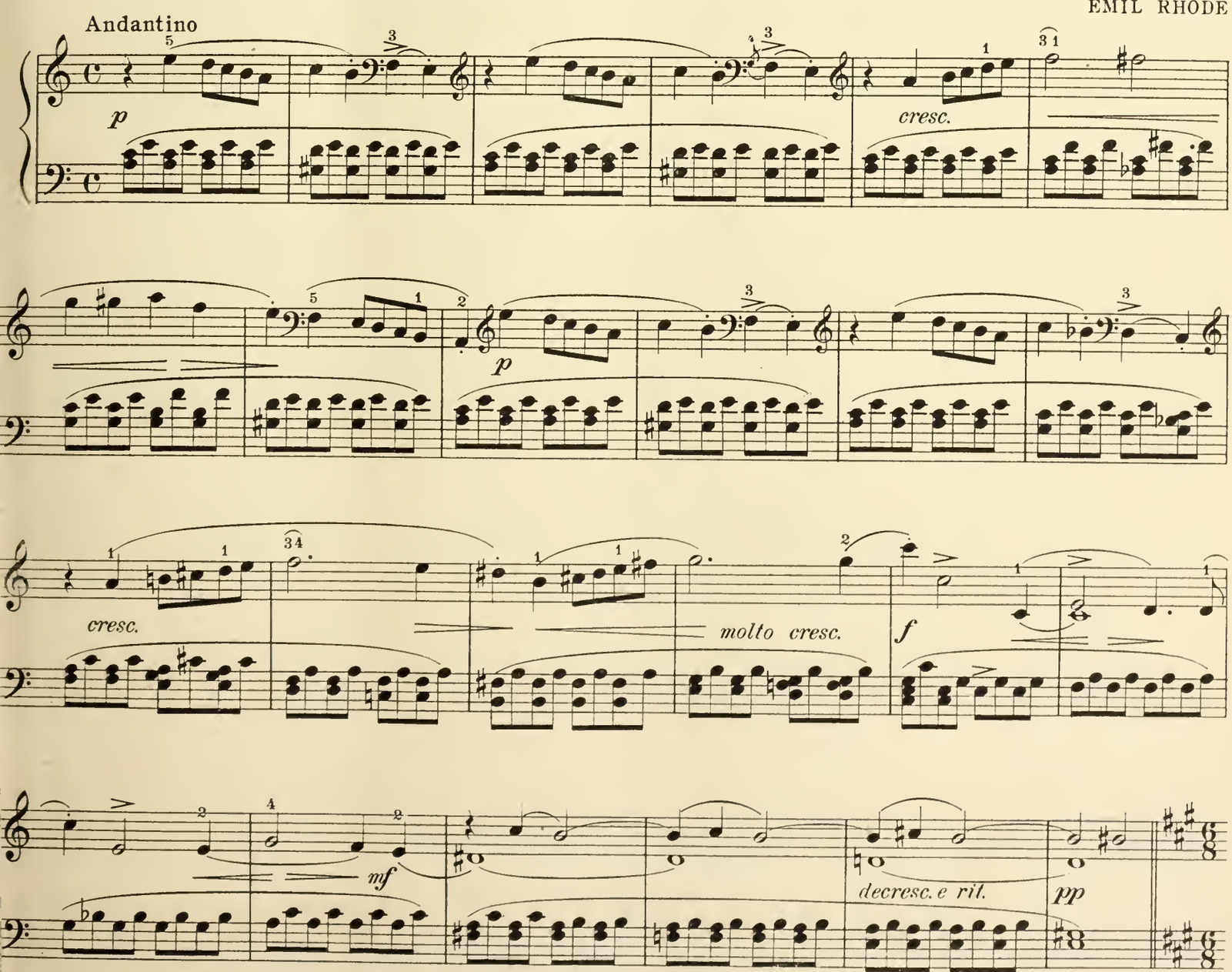


RESIGNATION

EMIL RHODE



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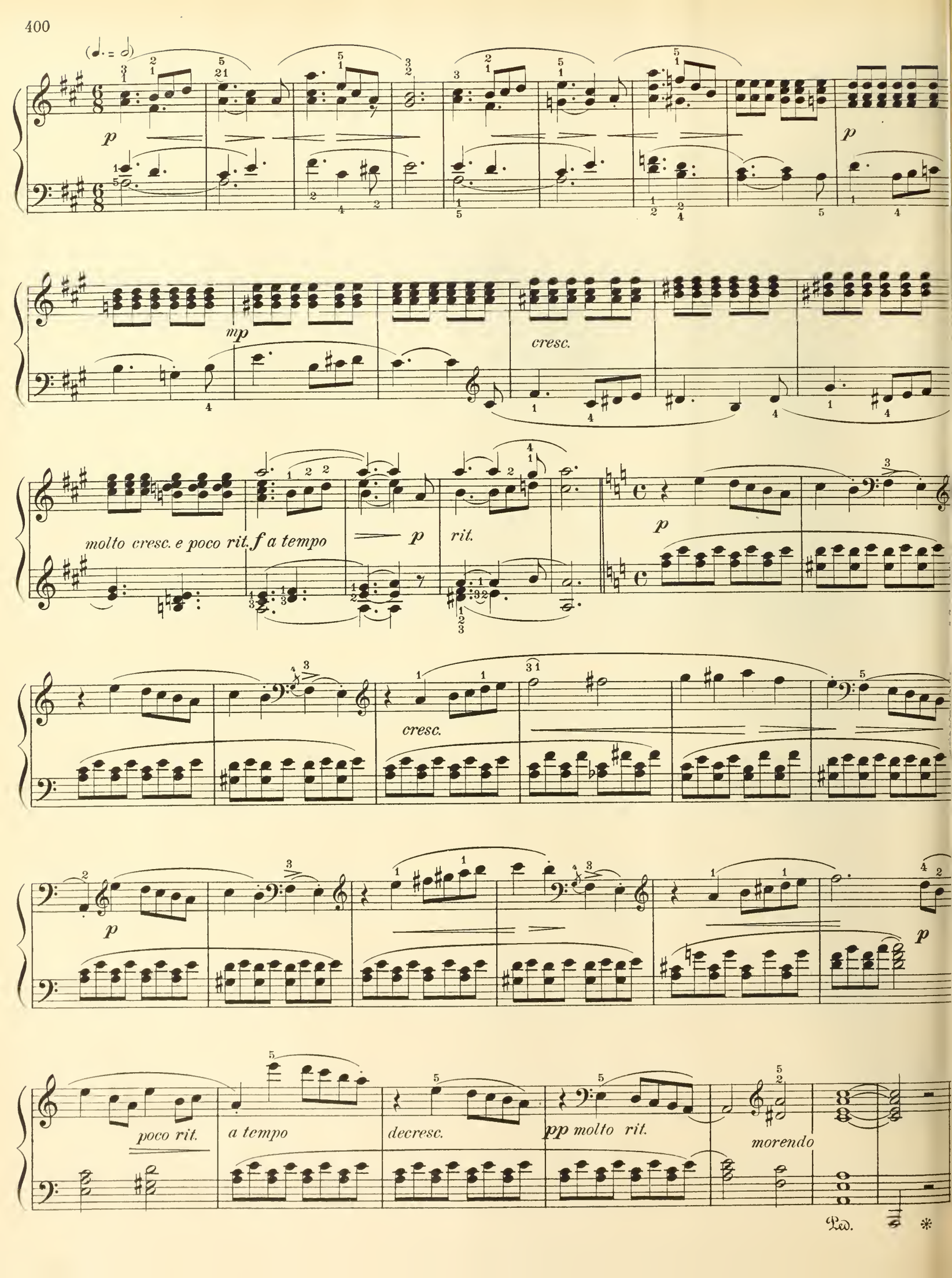
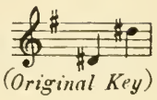

p
mp
cresc.
molto cresc. e poco rit.
f a tempo
p
rit.
p
cresc.
p
p
poco rit.
a tempo
decresc.
pp molto rit.
morendo
Ped.

THE NIGHT HAS A THOUSAND EYES

F. W. BOURDILLON

WILLIAM T. MILLER

Moderato quasi lento

mf *Broadly*

The night has a thou - sand eyes, The day but

Quieto *p*

mf

p *legato*

mf

one; Yet the light of the whole world dies When day is done. The

mp

mf

Ped. *

f

mind has a thou - sand eyes, The heart but one; Yet the

espressivo

mf

quasi risoluto

f

mf

p

light of a whole life dies When love is done.

mp rall.

p

mp rall.

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MINUET, in D

Revised and edited by
Franz C. Bornschein

WOLFGANG AMADEUS MOZART
(1756-1791)

Moderato

VIOLIN

PIANO

mf *con grazia*

p

cresc.

tr

pizz.

arco

mf *espressivo*

p

III

pp

pp

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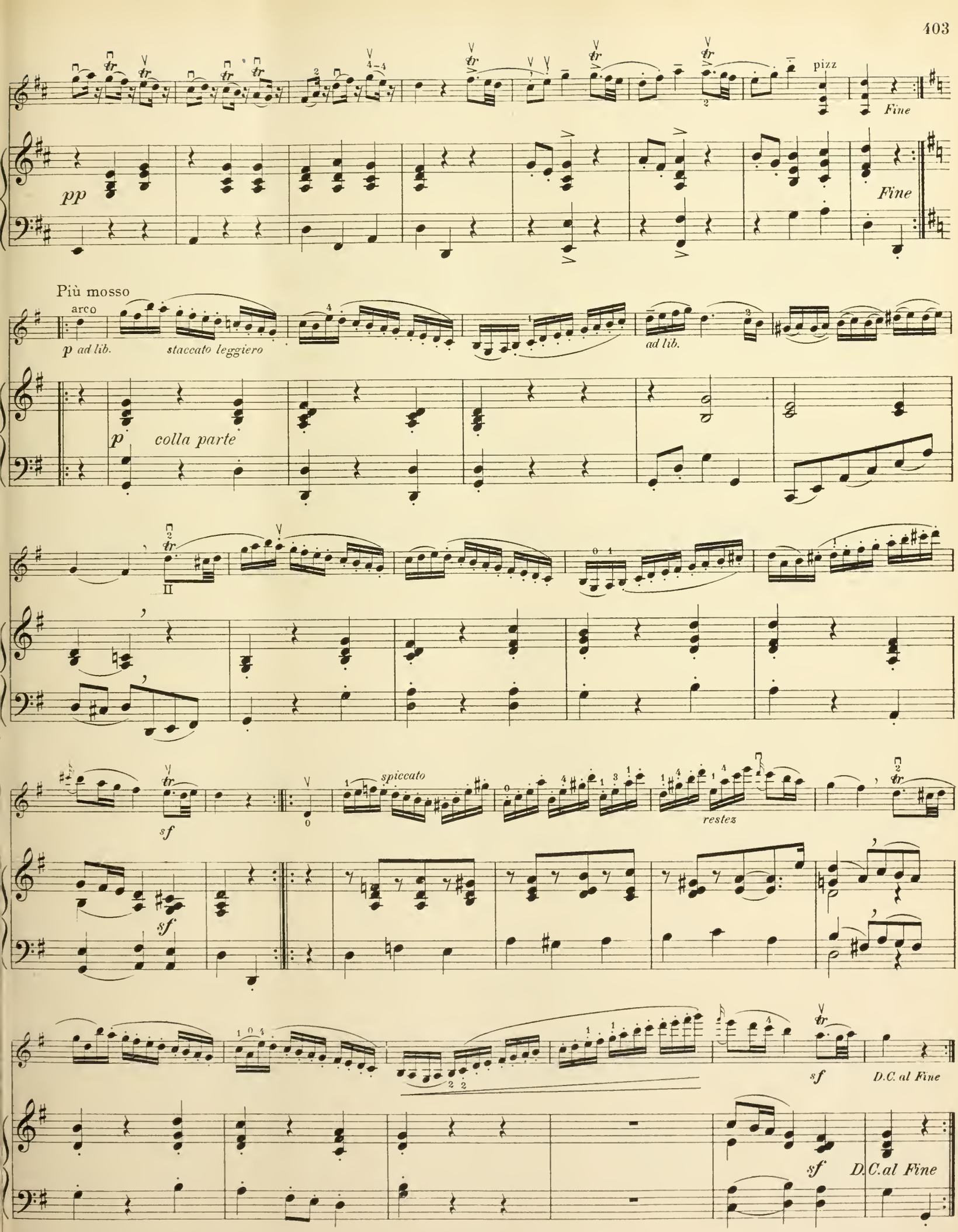
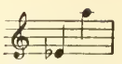

pizz
Fine
pp
Fine
Più mosso
arco
p ad lib.
staccato leggiero
ad lib.
p
colla parte
sf
spiccato
restez
sf
sf
D.C. al Fine
sf
D.C. al Fine

BECAUSE OF YOU

(Original Key)

Words and Music by
LILY STRICKLAND

Allegro

mf con anima

mf a tempo

My heart is sing-ing for joy of

mp rit.

dolce

mf a tempo

you; The flow'rs are blooming with fair-er hue, The skies are shin-ing with bright-er blue, Be-cause of

f

con tenerezza

f

you, Be-cause of you!

rit.

p dolce

All

rit.

f a tempo

dim.

Ped. ✻

Na - ture smiles with you, dear, And lit-tle sun-beams fill my heart, The world seems good and

p grazioso

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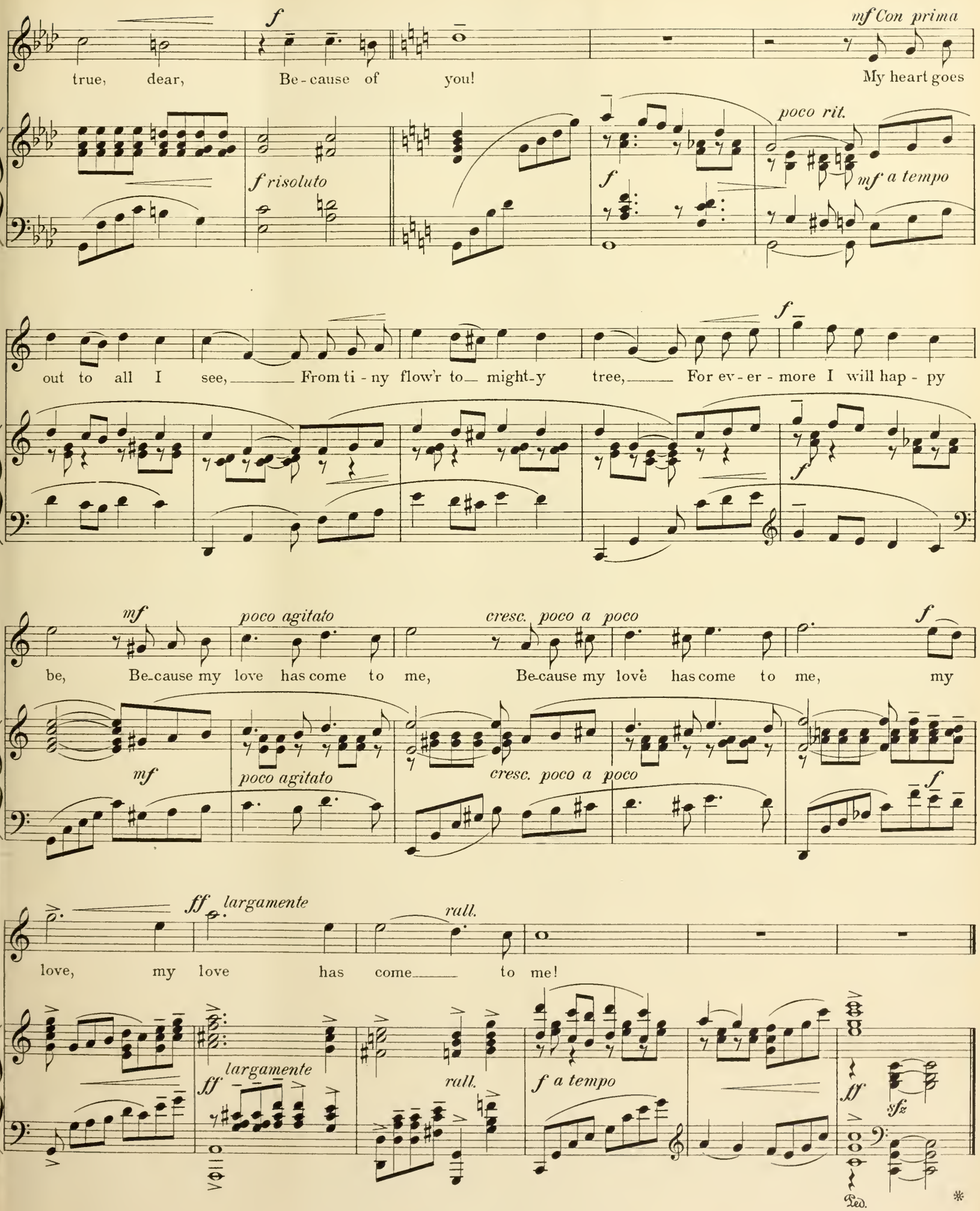
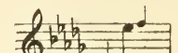

f
mf Con prima
true, dear, Be-cause of you! My heart goes
f risoluto
poco rit.
f
mf a tempo
out to all I see, From ti-ny flow'r to mighty tree, For ev-er-more I will hap-py
f
f
mf
poco agitato
cresc. poco a poco
f
be, Be-cause my love has come to me, Be-cause my love has come to me, my
mf
poco agitato
cresc. poco a poco
f
ff largamente
rall.
love, my love has come to me!
ff largamente
rall.
f a tempo
ff
sfz
Ped.
*

THE NINETY-AND-NINE

ELIZABETH C. CLEPHANE



(Original Key, E)

LILLIAN TAITT SHELDON

Andante pastorale

mp

There were nine_ty and nine that safe_ly lay In the

mp

poco rit.

mp
a tempo

meno mosso e mf

shel_ter of the fold, But one was out on the hills a_way, Far off from the gates of gold: A_

meno mosso e mf

con molto espressione

p

way on the moun_tains wild and bare, A_way from the ten_der Shep_herd's care.

p

p

mf

"Lord, Thou hast here Thy nine_ty and nine; Are they not e_nough for Thee?" But the

mf

mf

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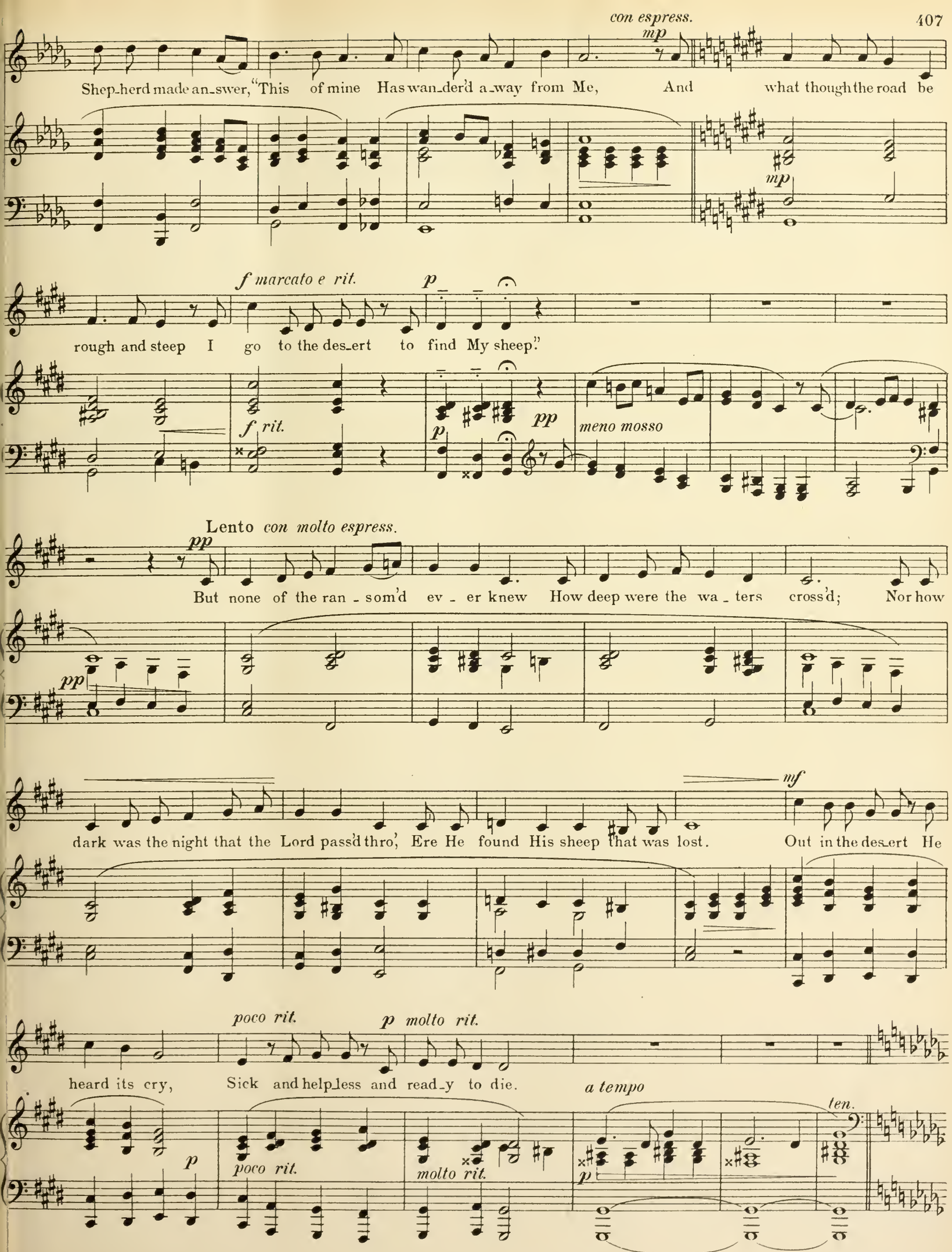
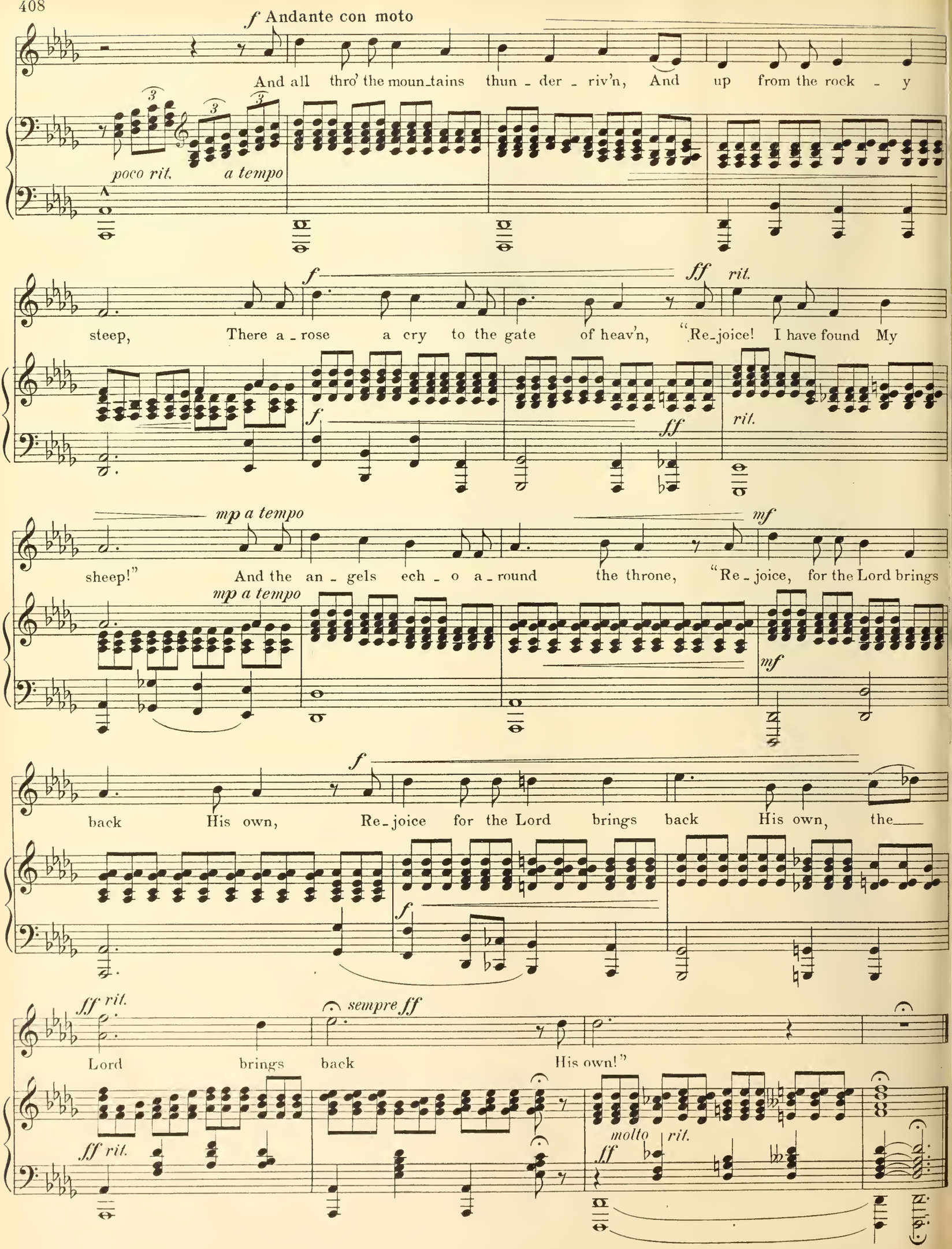

con espress.
mp
Shep-herd made an-swer, "This of mine Has wan-der'd a-way from Me, And what though the road be
mp
f marcato e rit.
p
rough and steep I go to the des-ert to find My sheep."
f rit.
p
pp
meno mosso
Lento con molto espress.
pp
But none of the ran-som'd ev-er knew How deep were the wa-ters cross'd; Nor how
pp
mf
dark was the night that the Lord pass'd thro', Ere He found His sheep that was lost. Out in the des-ert He
poco rit.
p molto rit.
heard its cry, Sick and help-less and read-y to die.
a tempo
ten.
p
poco rit.
molto rit.
p


f Andante con moto
And all thro' the moun_tains thun - der - riv'n, And up from the rock - y
poco rit.
a tempo
steep, There a - rose a cry to the gate of heav'n, "Re_joice! I have found My
f
ff
rit.
sheep!" And the an - gels ech - o a - round the throne, "Re - joice, for the Lord brings
mp a tempo
mf
back His own, Re_joice for the Lord brings back His own, the
Lord brings back His own!"
sempre ff
ff rit.
molto rit.

The SINGER and His ART

THE "FALSETTO" VOICE AND VOICE CULTURE

BY LESTER S. BUTLER

THE first thought on reading the heading of this article will doubtless be: "What is the falsetto voice?" To define this term and agree with many others who have undertaken it is no little task, as investigators and writers upon the human voice do not agree as to what "falsetto" is, to which part of the voice it belongs, or whether it is a natural or an unnatural product of the vocal organs.

Perhaps the majority of authors divide the voice into low, middle, and high, or "chest," "mixed," and "head," or "falsetto" voice. Garcia calls the mixed register the "falsetto."

Grove's *Dictionary of Music and Musicians* favors two divisions, "chest" and "head," while the "thick," "thin," and other terms are found with little effort.

Two principal methods are used in determining the limits of these divisions: one, the special mechanism or state of the vocal organs in each during phonation; the other, the different modes of producing the same notes. A few writers depend largely upon the quality of the tone to fix the separating point.

Says one writer, "The whole question of registers (divisions) and a great part of quality or timbre are involved in uncertainty; indeed, it is scarcely too much to say, mystery," but that the voice is produced in the larynx is undisputed, and that the sound thus given forth can be modified both in part and quality by numerous pairs of intrinsic and extrinsic laryngeal muscles, muscles acting upon trachea, on windpipe, on the pharynx, on the soft palate, on the throat, tongue, and nostrils, front and back, on the lips and cheeks, all these parts being concerned in the formation of the resonance chambers, of both men and women, has no dissenter. So, for convenience, we will divide the voice into three portions, low, middle, high, in the last including the "falsetto," claiming that each and all divisions are natural to both sexes.

I hear someone say, "'Falsetto' is an unnatural or feigned voice," but I must ask for the proof of its unnaturalness. Exhaustive investigation has not furnished it. By means of the stroboscope, an instrument enabling one to see the intrinsic movements of any vibrating object, such as a string, or the vocal cords of the human larynx, Prof. Oertel, of Munich, and others prove that the vocal cords vibrate their entire length and breadth, in both sexes, during the emission of tone in the upper register; that the cords are flatter and their edges thinner, and, further, that they are divided into segments which have their own rate of vibrations.

"This division is characterized," says H. H. Curtis, "by a faint oval line marking off a narrow zone comparatively close to the free border (of the vocal cord); this oval line is a nodal line, dividing the cord into two unequal segments." Oertel observed in a cultivated singer, with a remarkable "falsetto," that the vocal cord was divided into three segments. Grove asserts that, "The peculiarity of the female voice is the possession of a large range of 'head' notes in the place of the male 'falsetto,' but the terms 'falsetto' and 'head' voice are often used interchangeably by other authors, and it is generally conceded that the 'falsetto' of the male and the 'head' tone (why not 'falsetto'?) of the female strongly resemble one another in timbre, as naturally they should, since the division of the vocal cords into nodal lines and segments is alike in both sexes."

Nearly all animals, perhaps not fish, and all birds, while not all so musical as the "falsetto" of the human voice, have this register. The same laws govern it in all voices, non-human animals or not. When a bull bellows, the "break" or change from the low (chest) voice to the high ("falsetto") voice is clearly heard. A horse's neigh is usually from high ("falsetto") to low (chest) voice, and the cock's crow, or the bark of a dog, further illustrates the fact that the two sounds, "chest" and "falsetto," are common and natural to the voices of all animals.

In view, then, of this common heritage, what stronger evidence of the naturalness of the "falsetto" voice need be sought? The higher pitch, with natural differences in the chambers of resonance, easily account for any slight change in timbre between the "head" or "falsetto" voices of women and men.

Now, what is the "falsetto" voice? The answer is that it is the highest division of the human voice (*that* of *all* animals), distinguished, generally, by its fluty quality, its velvety softness, and, in the male, a tendency toward the tone-*klang* of the female, and that it is a voice natural to both.

But from disagreements let us turn to agreements, for even the subject of voice, its training and use, allows accord to the discussion, fixing our attention upon three which receive unanimous endorsement from all. First, that forcing the voice is not only likely permanently to injure it, but that there is danger of impairing the health of its owner. Some writers gravely warn singers that forcing the voice may induce serious throat troubles and even "consumption." Curtis says that "forcing may cause nodules of attrition, dreaded growths, the *bête noire* of artists, which may show a tendency toward appearing long before these become a fact. The subjective symptoms are these: Pupils complain that they are losing their piano notes, it is difficult to sing *mezza voce*, they begin to sing off the pitch, then they are hoarse after singing." When this condition has been reached, the writer in question, says that a cure, if possible at all, will take from "three months to a year's time," and complete rest for the voice is absolutely necessary. Secondly, that as nearly an effortless way of singing as possible should be acquired, and that the respiration be regulated so that the greatest amplitude of vibration of the vocal cords be produced with the least possible blast of air.

The so-called registers should not be carried upward beyond their natural limits, or the voice will be injured by forcing; but, *per contra*, carrying a higher register downward into and blending with a lower one, prevents voice forcing, beautifies the vocal tone, and preserves the voice. Third, that the least effort is made when the "falsetto" register is used, and that this, when persistently and intelligently cultivated and blended with the lower register, adds several notes, of clear, brilliant, or soft, fluty tone to the higher *tessitura* of the voice, which otherwise would soon be lost if, perchance, it were ever attained.

Sir Morell Mackenzie says, "The finest alto singers, among men, are developed by the use of the 'falsetto' or short reed. Corney Groin," he says, "was able to sing two octaves with the long reed (chest voice) and a higher one with the short reed (that is, in the 'falsetto'), and it is difficult to tell which register is the finer." And he adds, "Most tenors experience great fatigue of the tensor muscles of the vocal cords if they sing very high notes in the 'chest register'; indeed the attempt often brings on serious congestion of the windpipe. On the other hand, by using the short reed ('falsetto') such singers can produce charming notes without any injury to the delicate muscular apparatus of the larynx." What is true of tenors, he claims is true of sopranos, many of whom "can only reach their higher notes with the 'head' ('falsetto') register, or short reed."

W. H. Daniels in *The Voice and How to Use It*, answering a question about allowing the use of the "falsetto" by male singers, says: "It is generally regarded as something to be avoided; but I doubt whether it is wise to give it up. It is certainly most necessary to possess the ability to produce it. In former times the 'falsetto' tone was regarded as much a part of the voice as any other. At all events, it is most useful as an agent in forming and developing tone. We have had, however, to overcome the prejudice in favor of the splendid, shouting high C, which seems the great object to be attained, in the minds of most tenors. It cannot be indulged in with safety. One use of the 'falsetto' is to induce the muscles (of the vocal organs) to act easily and flexibly."

In *The Philosophy of the Voice*, Charles Lunn says: "The high register has always the impression of perfect ease. In light voices the notes above D are apparently 'stopped' notes, a part of the length of the cords being cut off." When these notes are sung he asserts, "There must be no force and no effort."

Practically all authorities agree that the air blast is much less strong in "head" ("falsetto") than in "chest," low tone production, and with Mackenzie's statement that "Every singer knows by his own experience that it is difficult to render a high 'chest' note piano, and that the higher the pitch the less easy it becomes."

Now let us see whether Time gives its sanction to the use of the "falsetto" by singers, and whether its use, combined with the other divisions of the voice, preserves, develops, and beautifies the whole instrument. History first mentions "falsetto" male singers in the Sistine Choir, Rome (the choir dates back to a period of very remote antiquity), who sang soprano and alto parts, in the 16th century. Quoting Grove, "During the latter half of the 16th century, the youthful treble voices of the choir were supplied by a new kind of adult male soprano, called the soprano 'falsetto,' imported in the first

instance from Spain, in which country it was extensively cultivated by means of some peculiar system of training, the secret of which has never publicly transpired." It is now said to have been divulged. So great was the demand for these Spanish "falsetto" soprani that the supply was insufficient, and during 1718 the singers in European theatres were nearly all obtained from the ranks of male soprano and alto voices preserved by a process so barbarous that at one time Italy forbid it under pain of death. It is, however, noteworthy that many of the famous male singers of history had voices preserved either purposely or by accident, among which are Nicolini, Grimaldi, and Farinelli, perhaps the greatest, in whose case the voice is said to have been accidentally preserved. A true adult male soprano, made by careful, intelligent training (not by operation or accident) was a very rare voice that lasted, generally, to extreme old age. A writer, speaking of the Sistine Choir singers' voices, says that "the uninitiated were astonished and could not understand the freshness of tone co-existing with long white beards."

A tenor of the last half of the 18th century, Davide, is credited with a voice of three octaves, compassing four B flats, including, doubtless, something like an octave of "falsetto," which must have remained to him, instead of in great part disappearing with the development of the rest of the voice. This is usually the case, only the "falsetto" tone gradually absorbs some of the timbre of the lower voice divisions.

Giovanni Battista Velluti, the last of Italy's great male soprani, sang in London when quite old, and his middle voice was harsh and unpleasant, but the upper tones were "exquisitely sweet, and could be swelled and diminished with charming effect." His low voice was mellow and full. The noted English baritone, Santley, is said to have made most effective use of the "falsetto," and the great oratorio tenor, Sims Reeves, who at first was thought to be a baritone, used the "falsetto" in the development of his tenor voice, and this "falsetto" voice remained with him, as it has with many other singers, to a ripe old age.

What has been said of the male voice is true of the female, and Jenny Lind proves the value of using the "head" ("falsetto") register in conjunction with and to beautify lower portions of the voice. Other female singers famous for their vocal ability might be mentioned as illustrious examples of this method.

Jenny Lind's voice extended from C to G in *alt*, the high (head or falsetto) being superior both in strength and purity to the low (chest) tones. Her whole voice was, however, thrilling and sympathetic and the high part was rich and brilliant. Realizing the weakness of her low division, she moderated the power of her high tones so that these should not outshine the low ones, and she could "fine" down her tones to the softest pianissimo, maintaining the quality unvaried. Her voice lasted more than three score and ten years.

Mezzo-sopranos and contraltos (the term including all low voices of women) who have attained historic mention have developed their voices by the same method of careful blending of their "head" ("falsetto") tones with those of their lower divisions, and those who most carefully followed this course remained before the public, with voices unimpaired, the longest. A writer says, "The power to mix the registers and to use it well shows vigilant training."

Although the theme is by no means exhausted, the hope is entertained that enough has been said to provoke thought and to direct attention to the use of the "falsetto" as a valuable means of training the voice without creating a screamer, or shouter, or of destroying in a few years, for the purpose of singing, an instrument with which each individual is entrusted.

In this connection Grove says, "A voice in which the middle register is blended with the 'falsetto,' if the blend is perfect (the result of much work and much exercise of the reflective powers), is not only a legitimate use of the voice, but very beautiful in its effect, being chiefly brought into play in *piano* passages and high tones."

Then, as the interpretation of music demands every resource of the singer's voice and art, and one cannot safely rely upon deficient training, or an instrument of imperfect and incomplete development, assiduously cultivate blending the "falsetto" with the other divisions of the voice, thus perfecting, beautifying, and preserving every part of Nature's vocal gift.

SHOULD A WOMAN SINGER WEAR A CORSET?

A SYMPOSIUM

II

THE CORSET AND BREATHING

BY DR. ARTHUR DE GUICHARD

What is the relation of the corset to a singer's breathing and breath control? Is it a help or a hindrance? Is it beneficial to the singer by giving greater sustaining power, longer phrasing and increased elasticity and beauty of tone? Or, is its use injurious to the singer's breathing?

Before considering the rôle of the corset and its effect upon the action of the breathing apparatus, as well as upon the action of the other organs of the body, it will be well to inquire into the phenomena of the functions of natural and of scientific breathing, as required in song.

The primary object of breathing is to purify and give renewed life to the blood by bringing oxygen into contact with it and so chase away the carbonic acid. The outward and upward movement of the ribs increases the circumference of the chest, and the downward and outward movement of the diaphragm creates a space for the greater expansion of the lungs. The two actions are simultaneous, resulting in an average supply of some thirty cubic inches of fresh air into the lungs, about every fifteen minutes.

So much for the health-giving breathing, which might be termed natural or normal breathing. The scientific breathing needed in the art of singing is to all intents and purposes the same, but with a few additions necessitated by the use to which the breath is to be put: for example, it has to be taken more frequently and much more rapidly, it has to be stored up in a compressed state for twenty seconds (sometimes more), and it has to be emitted with a perfectly regulated minimum of air pressure, in order to produce pure tone and to sustain that tone evenly in all its purity.

NO RESTRAINING INSTRUMENT

Since good health and good singing (singing means, primarily, breathing and breath control) alike require that the lungs shall have full, free play, does not common sense dictate the necessity for absence of any kind of restraint, on any part of the lungs, that will interfere with their full inflation and their rhythmic swelling? Yet that is what the baleful corset does.

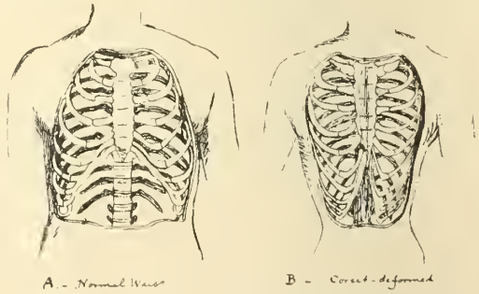
Can you imagine a sprinter, or a Marathoner, or a bicycle racer, or a race horse wearing a belt, or a corset, or anything that will embarrass the action of the lungs? Yet this is what the woman singer does.

Considered physiologically, woman has no more need of a corset or other mechanical "support" than a man has. Her thorax and its contents (ribs, sternum, lungs and heart) are the same as a man's —subject to the same laws of function and hygiene, therefore necessitating the same treatment. What is the result of corset wearing?

Figure A shows the natural development of the thorax, the breathing-box, in a subject that has never worn the deleterious corset. Compare this generous amplitude with the "cabin'd, cribb'd, confined, bound in" spectacle of Fig. B of the corset wearer. There is nothing more harmful to the singer's voice and health than the wearing of any form of corset and, more particularly, of the corset worn by the great majority of women and girls. It is true that the habit of golf and of the tango has caused the adoption of a more supple and elastic form of corset *for these sports,* but these are only for the pockets of the wealthy few, and even these change their sporting corset for one that is more rigid, more of a cuirass, when they dress for some formal affair. Inquire at the leading dry-goods stores and it will be found that the vast majority of girls and women are wearing the pernicious contrivance, known as corset, made of coutil and steel.

DISORDERS FROM CORSET WEARING

A grave result of this tightness is that the lower part of the lungs do not act properly because the walls of the chest can scarcely move during breathing, and their volume is much diminished, so that the upper parts have to do more than their share of work. This reduced size of the lungs with the attendant diminished power of breathing is responsible for many illnesses and serious disorders, among which may be mentioned kidney trouble, dyspepsia, congested liver, heart disease, weakness of the spine and even tuberculosis.



A - Normal Waist B - Corset-deformed

Corset wearing is absolutely unnecessary. Tietjens, the greatest dramatic soprano I have ever heard, Trebelli-Bettini, Christine Nillson, Albani, a pupil of my master, the great Lamperti, Madame Patey, the English contralto, are a few among the celebrated singers who did not wear corsets. Sarah Bernhardt, the great actress, celebrated the world over for her golden voice (*la voix d'or,* as she is called by her compatriots), has never worn a corset; she is a zealous non-corset partisan.

Like all mechanical support for various parts of the body, once the habit of such support has been acquired it becomes very difficult to do without it; nor must it be abandoned suddenly. By gradual stages, the ordinary corset may be replaced by others less rigid, until all that is worn of that nature will consist of a very light webbing entirely without steels or whalebone, but simply corded; this may, in due time, be discarded altogether.

Keep young girls from the corset habit; if they have already acquired it, wean them from it before it becomes confirmed. If any woman suffers from some weakness of some part of the body, let her consult a first-class surgeon and follow his advice faithfully; but do not let her cripple her back, her bust, her thorax, her abdomen and all her organs (and—*en passant*—ruin her voice) merely to follow the dictates of vanity and fashion. Lavignac, professor at the Paris Conservatory, is right when he says: "so far as concerns dressing, never compress either the neck, *or the body,* or the feet."

Omitting other arguments that would occupy twice the length of this paper, the only sane and safe conclusion for health of body and the full possession of our respiratory powers to their greatest capacity is: NO CORSET.

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WHAT SHALL BE DONE ABOUT THE CORSET?

BY KARLETON HACKETT

In the first place, if experience has taught us anything, it is that for man to interfere with the fashion of woman's garb is to court hopeless defeat. No power has yet appeared on the earth strong enough to make woman vary an inch from the rule laid down by the fashions of the day. But, in addition to this, what are the facts about the effect of the corset on women singers, not the theory as to what it ought to do, but what is actually the truth?

For generations women have worn corsets which to a man would have been insufferable. This is undeniable, and yet, incredible as it appears to men, they live very comfortably in them, and this is just as true of singers as of any other women. We have always heard a great deal to the effect that tight corsets make it impossible for women to breathe properly and that as a result they cannot control their breath in singing. They certainly cannot breathe as men do, that is, they cannot if they wear tight corsets; yet, in spite of this, they succeed in singing right into the highest prima donna class. How is this possible? Well, in this world a thing that is a fact has to be possible, whether it fits into some man's theories about the matter or not.

The human frame is so elastic, so adapts itself to conditions, that it can be trained to do all sorts of things that at the first thought appear to be absolutely beyond possibility; and women's breathing in spite of the handicap of tight corsets is one of them.

When Mme. Sembrich first came to this country, away back in the eighties, she made a tremendous success; then she did not return for a number of years. The report was circulated at that time that she did not return because she had lost her voice, and that this had been caused by over-tight lacing of her corsets. This served as a wonderful warning to many an aspiring young singer, until Mme. Sembrich did return, with her voice more perfect than ever, and a waist that was no larger than the law allowed. Then many were sadly put to it for explanations.

I used to know a distinguished opera singer whose gowns were always made so small about the waist that it was painful for me to look at her, and yet, when she was to sing any part in the opera which demanded especial dressing in modern fashion, she used to have the waist made so small that her maid could not perform her proper functions, but had to call in the aid of her husband, who was a very powerful man. She used to say that she hated to do it, "but the public demands it." Now, whether or not the public demanded any such thing is beside the question, but as a matter of fact, with her waist drawn in four inches smaller than her ordinary gowns, she could sing magnificently.

There are many distinguished women singers who have the good taste and good sense to adopt a comfortable corset, and a few so fortunately constructed by nature that they can do away with them altogether. If these women were to pinch themselves in tight corsets, they would feel as tortured as a man, and be quite incapable of governing their breath. But the women who have always worn tight corsets, though tremendously handicapped, nevertheless succeed in accomplishing their dual purpose, of having a modish figure and yet singing.

A corset is made especially for singers which comes only to the waist, leaving the upper part of the chest altogether free, and a great number of singers have adopted this form, which appears to be the best solution of the matter. Not all the warnings of the doctors have been able to make the women wear an easily fitting corset if the style prescribed a small waist, and it is hopeless for the teachers of voice to win a crusade against fashion.

(*Continued on page* 422)

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THE PROPER USE OF THE VANISH

BY HAROLD L. BUTLER

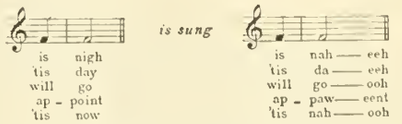
In English, the diphthongs *oi, oy, ow,* and *ou,* and the vowels *a, o,* and *i* (which are diphthongal in character) together with the digraphs, such as *ei, ai, au,* etc. (which are simply different ways of spelling the long sounds of the vowels), are made up of a combination of two sounds: the first, the *initial,* and the second, the *vanish.* For example, *a* is pronounced *a-eeh; o* is pronounced *o-ooh; i* is pronounced *ah-eeh; oi* and *oy* are pronounced *aw-eeh; ou* and *ow* are pronounced *ah-ooh.* The vowel name *u* and the digraphs *eu* and *ew* have two sounds, *eeh-ooh* or *ih-ooh,* the first being the shorter.

It is impossible to sing English expressively or elegantly unless the student is willing to give time and thought to the proper combining of these sounds. The infraction of the following rules relating to these sounds is one of the common faults of the untrained or poorly trained singer.

First, these vowels and diphthongs (with the exception of *u, ew,* and *eu*) must be sustained on the *initial* sound, until just before the end of the tone, when,

Second, the voice glides quickly and easily into the *vanish* sound, ceasing as soon as the *vanish* has been sounded.

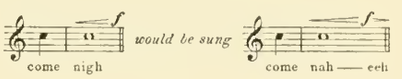
No matter whether it be one or ten tones over which the word is sustained, the *initial* sound must be continued unchanged in the slightest particular until the moment the word is about to cease, when the sound glides quickly into the sound of the *vanish,* and ceases as soon as the *vanish* is sounded. For example:



Great care must be taken to glide quickly and smoothly into the *vanish* and to make the *vanish* lightly but distinctly, and not to prolong it. In the example above let the singer sustain the *nah* for nearly the entire two beats, and just before stopping the tone let him glide quickly into the *eeh,* ceasing the tone as soon as he has touched it.

Third, when the word sung ends with a consonant, the vanish sound is even less noticeable than when the word ends with a vowel. The vanish *eeh* in *night* is made more quickly and lightly and is less noticeable than the same sound in *nigh.*

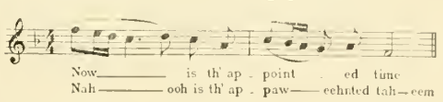
Fourth, the *vanish* is never accented or stressed in any way.



The tone would reach its greatest power on the *initial* sound, and instantly diminish in power for the *vanish.*

Fifth, there must be no *w* or *y* between the *vanish* of one word and the beginning vowel of the following word, such as *now wis* for *now is,* or *nigh yus* for *nigh us.*

Let us examine the following phrase:



This phrase is a difficult one to pronounce distinctly and elegantly, and at the same time give full value to the notes of the melody. It is made more difficult by the fact that the singer must carry the *now* over to the fourth beat.

The singer must sustain the *nah* with no movement of the tongue or jaw until the time for the *is,* when he must glide quickly into the vanish *ooh,* going instantly to *is.* Care must be taken that the *d,* on the last half of the third beat, is sung with the full sound of *nah,* and not on *ooh.* The two syllables *th' ap* must be sung as a diphthong.

The initial *paw* of "appointed" must be treated in the same manner, care being taken to sustain it as long as possible, gliding into the *eehn* just before time for the syllable *ed.*

Let the student find a few phrases in which the above sounds are employed; let him practise them slowly and carefully with a light tone and a loose jaw. The result will be an immediate gain in the distinctness and elegance of his enunciation, and a greater gain in the effectiveness of his legato.

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CHILDREN'S WORK IN MUSIC

CONDUCTED BY HELENA MAGUIRE

THE BASS CLEF BOYS

Five jolly little boys, called G, B, D, F, A,
Found such a wondrous ladder,
While playing out one day.

Oh! such a merry scramble!
"Come boys, here let us play!"
And each one found a place to sit—
Did G, B, D, F, A.

Because A was so very quick
Upon the fifth climbed he.
F, close behind, upon the fourth;
Down on the first sat G.

Because he was so very fat
And somewhat lazy, too,
B took second, and D took third—
For what else *could* he *do?*

EDNA MONTAGUE.

———*———

"TO GRAND OPERA VIA PIGS"

BY VIRGINIA CARTER

GRAND OPERA and pigs! If I had racked my brain day and night and searched through every available reference work on record, do you think I could have chosen two subjects more widely separated? Yet these two can be brought to bear upon each other quite closely, when a very enthusiastic and determined little girl takes it into her head that they should.

It was the first week in March, with the coming season of grand opera, which always lasted only one week in our neighboring city, less than two months off, and at this time for the two previous seasons I was accustomed to have everything in readiness for the trip, and had only to look forward in joyful excitement to that most treasured of all yearly events.

But somehow other things had attracted my mind as well as my pocketbook that year, and there was March nearly half gone when I suddenly awoke to the realization that something must be done at once, for I had planned to have a season ticket that time, instead of a ticket to one or perhaps two performances. *Something* must be done surely, but *what?* How could I earn the desired amount in so short a time?

Now, as to set my heart on a thing meant, in most cases, to obtain that thing after one fashion or another, I had no sooner completed my plans than I had set to work at a task which is, I suppose, a most unusual one for a girl, but one which is, as I can now testify, a very profitable one in the end.

It was no other than that of "raising pigs"! Yes, I was already the proud possessor of five of the cutest (if that adjective may be applied to a pig) little full-blooded Berkshires just one week old! As was a habit of mine ever since I was old enough to love the opera, I had named each of the pigs, like all my other pets, for some of my favorites among the opera singers. Now, don't you know that if Caruso, Slézak, Amato, Scotti, and Gilly could have had a glimpse of their namesakes, they would have felt highly honored! But, of course, no disrespect was intended; the pigs were named in honest admiration of each of them.

Well, everything moved beautifully for me in my newly acquired business, or perhaps I'd better say occupation, for I don't think I'd like it as a business. Of course, I was discouraged by some who thought that I should be more dignified than to waste time with anything so *undignified* as a pig, and I was promptly termed "an opera fanatic," which I must acknowledge pleased rather than offended me.

I also seemed to afford much amusement for the family, who would discover me, at times, comfortably seated on the top rail of the fence surrounding the spacious home of the five tiny animals watching their food disappear rapidly, while I sang or whistled little snatches of the famous *Sextet* from *Lucia di Lammermoor*, the *Miserere* from *Il Trovatore*, or hummed softly the beautiful *Barcarolle* from *The Tales of Hoffmann*. I remember, too, that this shameful little parody on the lovely song of Arline's in the *Bohemian Girl* was a favorite:

"I dreamt that I sat in the very best seat
Of a gorgeous and vast arena,
With my favorite star who was singing so sweet,
More lovely'n I'd ever seen her.
I had tickets, too many to count, could boast
of opera glasses so big—
And I also dreamt, which charmed me most,
That I earned them at 'raising pigs'!"

However undignified, fanatical, or anything else I may have seemed, my enterprise turned out as I had hoped and expected, for full-blooded Berkshires six weeks old bring a fairly good price; indeed, an enormous one to a little girl! And even if it was not the "desired" amount, it was at least the "required" amount for seven such operas as I shall never forget or cease to enjoy in my memory.

And I felt more than repaid for my small efforts at perseverance, regardless of the criticism of others.

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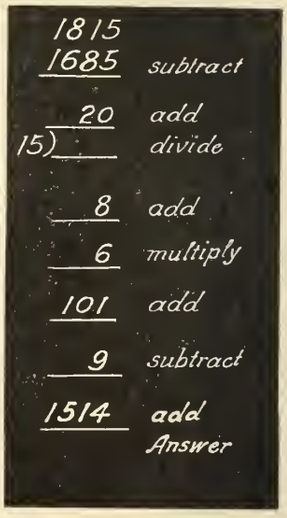
MUSICAL PROBLEM

BY RENA I. BISBEE

How would you children like to work out a musical problem that we had at our "Pupils' Music Study Club" the other day?

We took up the history of the pipe organ, and the question was asked, When was the first pipe organ set up in America? The teacher said if we could find the correct numbers to use in a problem she had and then add, subtract, etc., correctly, it would give the desired date. So one pupil went to the blackboard and the rest all helped on this problem.

See how many of the dates, etc., you know without looking at the parentheses.



Take the year that the Handel & Haydn Society was organized in Boston (1815) and subtract from it the year that Bach and Handel were born (1685). Add to the remainder the number of children Bach had (20) and then divide by the number of major scales (15). Add the number of measures in the chorale *Old Hundred* (8), multiply by the number of tones in an octave (6), add the number of members of the Boston Symphony Orchestra at the present time, including the conductor (101), subtract the number of symphonies Beethoven wrote (9), finally add the year that Palestrina was born (1514), and we have the result 1714, the year when a pipe organ was put in King's Chapel, Boston, the first of the kind in America.

THE SPIRIT OF MUSIC

BY ELIZABETH A. GEST

ONE lovely summer day, Meriam and some of her friends were taking a walk over a beautiful green hill where the birds live, and where the butterflies live, and where the lotus-flowers grow. All the other girls and boys went off to find birds' nests and to gather star-flowers, but Meriam sat down under a linden tree and watched the white cloud-boats sail by in the blue-sky ocean.

Soon a tiny cloud-boat came down close to the linden tree and a lovely fairy stepped out. She had beautiful golden hair and butterfly wings, and Meriam loved her the moment she saw her.

Then the fairy came over to Meriam, and sat down beside her under the linden tree, and began to talk to her.

"Who are you?" she asked, and her voice was like a silver dewdrop.

"My name is Meriam," answered the little girl; "and who are you?"

"My name is Musica," answered the fairy, "and I am a spirit of music."

"And where do you live?" asked Meriam.

"I live in the Land of Music," said the fairy.

"Oh! How lovely to live in a land of Music. Where is there such a delightful place?" asked Meriam, full of wonder.

"Oh, it is far away," said Musica; "so far that no one on earth can ever find it; not even the birds can find it. When the lark flies high he tries to reach the Land of Music, but he cannot fly far enough. Then he sings his lovely song, and the air carries his song to the Land of Echo, and the echo sends it to the Land of Music, and then the Land of Music sends it back to the lark again."

"Oh, how lovely!" cried Meriam, clapping her hands. "But how does the Land of Music send it back to the lark?" she asked.

"We bring it back," said the fairy. "We are messengers from the Land of Music to the earth. I just came down to give a song to the lark when I saw you here under the linden tree."

"Have you the lark-song with you now? Do give it to me," cried Meriam. "The Land of Music will send a new one for the lark; please give it to me."

"Oh, no," answered Musica; "I could not give you the lark-song, because you are a little girl; but I will give you a music-spirit instead, if you like."

"Do, please do," cried Meriam.

"Before I give you a music-spirit, will you promise to love it and always take good care of it?"

"Indeed I will," answered Meriam.

"When you have a music-spirit, you must take lessons and practise hard every day, so that the music-spirit will not be lonely for the Land of Music," said the fairy.

"I will," promised Meriam.

"And you must let it hear beautiful music every day, so it will not be lonely for the Land of Music."

"I will," she promised again.

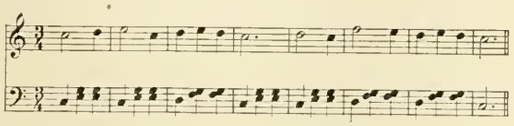
"You can never see it as you see me, for it will live in your heart, but you must always be good to it, and take care of it."

"I will," said Meriam; "and when will it come to live in my heart?" she asked.

"I will send it down to you when I go back to the Land of Music," answered the fairy; "and now I must go and find the lark. Good-bye," and she flew away.

And Meriam opened her eyes and saw the branches of the linden tree overhead, and saw the cloud-boats sailing by, and heard the lark sending his song to the Land of Music, and she knew that Musica had found him.

And the little music-spirit that the fairy sent to her slipped into her heart; and she kept her promise and loved music, and practised hard every day; and the spirit of music dwelt in her heart forever.



THIS is the photograph of Master Morril Ritter, one of our readers. Master Ritter is five years and six months old, a member of a musical kindergarten, in Roseburg, Oregon, and he already writes very pleasing little original melodies, adding the accompaniment in a most intelligent way.

A DUTCH MUSICAL

BY LAURA ROUNTREE SMITH

THE invitations contain a drawing of a tulip or windmill in one corner, and the following verse:

A wee little maiden, a little Dutch maiden,
And little Dutch laddie you know,
Invite you to come to a musical new,
And we will say, "How do you do?"

Large tulips stenciled in color on cheese-cloth and stretched across the back of the stage, or painted on a screen add to the effect.

The girls wear blue dresses, white waists, caps and aprons, and wooden shoes.

The boys wear brown trousers and caps, white waists, and wooden shoes.

The shoes are obtained from the *Novelty Wooden Shoe Company, Holland, Michigan,* and are ordered by size of shoe.

The songs are found in *One Hundred Folk-Songs of All Nations,* and *Folk-Songs for Children.*

The songs with guitar accompaniment are found in *College Songs* and *Popular Ballads for Guitar.*

All of the songs are published by the Oliver Ditson Company.

1. Song (with guitar accompaniment). *The Dutch Company.*
2. Recitation. *Holland Maids.*

ALL.—Three little maids from Holland,
Greet you here today,
Gretel, Hilda, Gretchen,
Delight to sing and play.
From Holland then with wooden shoes,
We come to tell you all the news.

1ST.—From Holland I have come today,
To entertain, to sing, and play,
Which it shall be the guests shall choose,
While clump, clump go the wooden shoes.
A foreign child quite often guesses,
Why we all wear such funny dresses,
No one could ever have the blues,
While clump, clump go the wooden shoes!

2D.—We leave our shoes outside the door.
As do the Japanese,
We scatter sand upon the floor,
As neatly as you please.

Our brightly colored tulips grow,
In gardens in an even row,
While windmills all with pleasant sound,
Are gently turning round and round.

3D.—We come from Holland far away,
The idea may seem new,
To put each little tiny foot,
Within a wooden shoe.
You may wonder what's the matter,
We make such a noise,
Wooden shoes make such a clatter,
On Dutch girls and boys.

3. Song. *Dutch Warbler* or *There's Music in the Air.* (With guitar accompaniment.)

4. Recitation. *The Guitar.*

Young Hans, a boy of good intent,
Plays on a Spanish instrument,
So popular where'er you are,
You'll hear the tinkle of guitar,
The music sweet, we will repeat,
And keep time to the dancer's feet.
When Hans is asked to play a tune,
At morning, eventide, or noon,
He says there's nothing sweeter far,
Than tinkle, tinkle, of guitar,
The music rings from out the strings,
And many pleasant songs it sings.

5. Song. *The Fir Tree.*

6. Dialogue.

BOY.—Of the Dutch masters who can tell,
Or sing and play their music well?

GIRL.—Come, pause a while before you go,
And we will tell you all we know.
(They now sit and read in turn.)

7. 1ST.—Long ago our staff had but four lines and spaces. Franco of Cologne used four characters instead of notes.

ALL.—They were called the *longa*, the *brevis*, the *duplex longa*, and the *semi-brevis.*

2D.—The Netherlands masters developed counterpoint, which was further developed later on by Bach.

3D.—The Netherlands masters did their finest work in church compositions.

4TH.—Jacob Hobrecht was a great Dutch master. He wrote a mass for the choir of Bruges Cathedral. He wrote eight masses and is said to have composed one mass in a single night. He led a choir of seventy voices. During this time the canon was developed, in which one voice imitates another.
(A canon may be played; *Canon*, by Clementi, Op. 40, is suggested.)

5TH.—First the canon had a form in which the melody was repeated from the last note to the first. Second there was used the inverted canon. There were also the augmented and diminished canons. These four forms were later used by Handel and Bach and they are still in use. (Song. *Meeting.*)

6TH.—Josquin des Pres was another great Netherlands master. Some one said of him: "Josquin is the master of the notes; they have to do as he wills, other composers must do as the notes will." At this time riddle canons were written which were very difficult to work out. These masters made valuable rules for the writing of canons. Josquin is said to have been the "first real genius in the history of music." He wrote 19 masses, 50 secular pieces, and 150 motets. (Song. *Lady Bird.*)

GUITAR ORCHESTRA

7TH.—Nicolas Gombert was a pupil of Josquin. He was a priest and chapel-master, and did much to advance music.

8TH—Adrian Willaert was chapel-master at St. Mark's, Venice. He was the head of a great school of music and instructed many organists. He was also a noted composer. There are two organs in St. Mark's. The choir was divided into two parts facing each other. For the first time separate choruses were written.

9TH.—In the time of Luther the congregations began to sing. Church songs from the Latin were very much like folk-songs. So it was hymns first originated. The melodies of folk-songs were also used in instrumental music. (Song. *Where'er man ranges. Dutch Battle Song.*)

10TH.—Some of the Netherlands masters tried to tell a story in music, as Gombert in his *Bird Cantata* and Jannequin in his *Cris de Paris,* which imitates the cries of the city.

11TH.—Philippe de Monte wrote nineteen books of madrigals and eight books of song. (Song. *Two Stars.*)

12TH.—Orlando di Lasso was the greatest of all these masters. He wrote *Penitential Psalms,* and with him music began to take on expression. He is said to have been kidnapped several times, when a boy, for his beautiful voice. He was musical director for the Duke of Bavaria. He composed over one thousand sacred pieces and eight hundred secular pieces. We could easily proceed to tell about the music of Germany, but our time is short and we must go.
(All arise and skip about while *Deutsche Tanz,* by Schubert, is played.)

8. Song. *Rosa.*

9. Closing drill. The children stand in a circle, extend skirts, holding them out with both hands. Bow toward center of circle twice, face out, bow again twice, whirl slowly around saying:

Round and round the windmills go,
Turning either fast or slow,
Round and round with pleasant sound,
See, they all are turning round.

Join hands two and two, arms up, clasp right hand, take two steps forward and back, lower arms, one whirls round the other; reverse it. All stand in a circle, place arms on shoulders of one in front, turn head right and left. Face each other two and two, bow low, roll arms round. March in a circle singing, *How can I leave thee?* They march out and re-enter with refreshments served on blue china. (Cocoa and wafers make a good refreshment.)

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THE VIOLIN

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STRAY STUDIO THOUGHTS

BY RAY G. EDWARDS

What shall I practise to keep up technical perfection? This is a question that often comes to me through the mails from various correspondents. What one thing will be most beneficial? That is a question for each violinist to solve for himself. The one thing for some violinists might be to keep going over the Rode *Caprices,* for another I might, if I knew the patient, prescribe a daily dose of Sevcik bow studies; to a third violinist I would say slow scale practice, and to another swift bow strokes. But for a beautiful legato stroke, I would suggest something entirely different, and this is the one most important thing, it seems to me, for all violinists to cultivate. Legato in single and double stops will do more to keep up a finished style of technic than any other one thing, and will give more finish to solo work.

A violinist should be able to produce a continuous flow of perfectly clear tone without end: a tone that has no hitch or blemish at the end of the bow strokes. It should be as if the bow were a mile long, the tone flowing beautifully and seemingly endlessly. Of course, you cannot gain such perfection, but this should be the mental picture of what you are trying to do. You may come very near it, but there will be some slight change to indicate the change of stroke. No matter, the mental picture, the ideal to work for, this will be your guide, and without such guide you have no object in your practice.

The best work for the left hand is scales, in two and three octaves, in broken thirds and sixths, and in double stops, slurring four, eight, twelve, and sixteen notes to the stroke. Broken triads and dominant harmonies, through two or three octaves, will also be helpful. I would also recommend scales of artificial harmonics, four or eight notes to the stroke. Practice of harmonies in legato style is unusual, and, while it will help in gaining command of these artificial notes, the real benefit of the practice is as a bow practice. The finger playing the harmonic should rest a little on one side of the string instead of directly above. In the former position it more effectively divides the vibrations. For an explanation of the harmonics, see any good work on acoustics.

By the way, the study of string vibration is very important to the violinist and he should learn all that the study of acoustics can offer on the subject. It will give him reasons for many little tricks in bowing that will be helpful and that he can get in no other way. For instance, he will learn about the action of the bow, the reason for resin on the bow, and the best way to draw over the strings. Also the reason for tipping the outer edge of t hair to the strings, and the reason for approaching the bridge for a *forte* tone.

On this subject of tone, had you ever studied the effect of different qualities of tone? Did you know that a clear and beautiful tone, as used in the Mendelssohn *concerto,* would not do at all for the Beethoven *concerto*? The latter calls for what one violinist of note calls a "bloody" tone, while other composers produce music "on the surface" that need be only brilliant. Again it is a perfectly legitimate thing to slur over the strings in a false harmonic bowing. Paganini is thought to have made use of the false harmonics in some of his compositions, thereby gaining an effect that baffles imitation until one knows the trick. And even then there remains the mastery. Some violins will not make these false harmonics at all (except in the hands of a beginner).

Another effect in violin playing is the rasping tone made for a perfectly legitimate purpose, as in the final measures of *Asa's Death,* by Grieg, where the final death rattle is given with uncanny effect by a seeming imperfection in the bow stroke. At any other point in the composition, and in almost any other music, such a stroke would detract from the perfection of art. But that awful, hushed death rattle; I have had people plead and beg of me not to repeat *Asa's Death.*

Another stray thought: A well-known concert pianist once told me that he never plays a tone solo, such as the slow movement of a concerto, a romance, or berceuse, or such well-known solos as the Handel *Largo* or the Bach Air for G string, without having a definite mental picture, which he believes is conveyed to his hearers, or at least to the more sympathetic members of his audience.

Another vacation period is upon us. Is it our duty to close up the violin case and join the vacationists in an idle, aimless life at the seashore or in the mountains? Are we so tired of music, or even if not actually tired, would the change be helpful? If you and I are built on anything like the same plan, a change to the outdoor life will appeal so strongly that you will not have to consider the question very long.

But as to taking along the violin, that is for you to say. I can think of such a tiresome winter of work with the fiddle that it might seem for the moment reasonable to suppose that I could get along for three months without even looking into the violin case. But I also have had the experience of hiking to the woods and in less than a week being willing to give anything in my possession (except rations) if someone at home would just have sense enough to send that violin outfit by "express collect." It is wonderful what fine people grow in the country, and one is sure to meet them, "young men and old men and men that are no men at all," and suffering women, all anxious to hear you play a tune. Willing to tramp five miles over to Uncle Ike's to borrow his fiddle for you.

Yes, of course you want to take your violin. And even if you are going fifty miles from the end of the road, you will want the violin, even more than if you expected to meet people. Three days of absolute rest is as much as any violinist needs. And then, if the songs of birds, the mating call, the consciousness of life all around you, and the sense of being part of (instead of apart from) the Whole Thing, the world around you, does not call for fiddle expression or some bits of original thought (compositions), I am afraid you are not very musical, after all.

*

THE SECOND AND FOURTH POSITIONS STUMBLING BLOCKS

BY A. WALTER KRAMER

In the course of studying the violin comes the time when Master or Miss Young Enthusiast finds himself or herself, as the case may be, confronted with one of these obstacles which are part and parcel of the technical requirements. It is the second position. What fear has beset young students, who have accomplished a fairly respectable proficiency in the first position, on arriving at it! It must be recorded here that many of them have also played for some time in the third position before arriving at the second.

For this has been the state of affairs in violin teaching: Years ago teachers of the instrument, realizing that the second position caused dismay in their pupils' ranks, decided that a better way to proceed would perhaps be to give the pupil the third position after the first and then tackle the second. This had an element of reasonableness to it, because the hand has something to rest against in the first and third, while the second requires a perfect poise, if playing in tune was to be desired; and teachers, for their own sake, if not for their pupils', desire it.

Years went on and the second position, which was scheduled to be studied after the third was "glossed over" in the merest fashion when a certain passage came up in an intermediate solo or concertino, where the teacher realized that the only proper way of fingering it was by the use of the second position. I have heard violinists of respectable enough ability totally ignorant of the "how" and "why" of this second position. They will tell you that they had intended to devote a year or so to it, only their teachers forgot about it.

And this is what has happened. Teachers, finding their pupils getting along nicely, have not stopped to teach the second position after a certain proficiency of execution was obtained in the third. They have been eager, as have the pupils, to go ahead, to explore new territory. After the third they have taken the fifth, a position which is analogously easier than the fourth. The fourth has suffered the same neglect as the second.

But modern times are changing these things and there is cause for rejoicing. Carl Flesch, the eminent Hungarian violinist now on his first American concert tour, said, in a recent interview, that instead of composing violin pieces, for which he admitted he had no especial talent, he had edited a great many standard violin works for leading European publishing houses. And the main thing that he had to change, he said, was the fingering. Here, he claimed, editors, who of course were violinists, set down fingering which did not call into play the second and fourth positions as much as they should be used. Modern violin playing makes much use of it. There are, of course, concert violinists before the public today who do things which they should not do. They finger their pieces as they choose,

with little or no regard as to what is correct. Some of them even boast of it!

Observe closely, however, serious violinists like Fritz Kreisler, Kathleen Parlow, Efrem Zimbalist, Jacques Thibaud, and a number of others, and you will see that they finger their music carefully, not in a manner which would ordinarily arrest your attention, but nevertheless observable if one watches intently.

And this second position—and the fourth as well—is very important. A list of passages might be printed here, taken from the standard concert répertoire, showing where the masters wrote passages which lie as naturally in this position as do others in the first or third.

Teachers should not make the mistake of believing that the second position is a sort of evil. It can be accomplished with but a little painstaking on their part and that of the pupil right after the study of the first position. To be sure the hand has nothing to support it in this position; neither can one deny that after a year or a year and a half of study of the violin it is well to have the hand rest on something. But the danger of forgetting to go back to the second if one studies first the third, is so great—it has been in evidence for years—that teachers who wish to give their pupils the greatest possible benefits from their violin study should teach it after the first position and use all their pedagogic ability in keeping the hand in its independent position, supported by nothing other than the knowledge that the hand *must rest midway between the scroll and the body of the violin.*

Only those violinists who have a complete technical development,—which means in nowise that they must be *virtuosi* of the first rank—who do not have to hinder themselves in reading music by playing a passage, which lies splendidly in the second position, in the third, and one that really exists only in the fourth, in the fifth, can enjoy their music. They will realize at some time or other that something that they should have been taught was omitted and the recognition of the fact will neither tend to make them saisfied with themselves, with the teacher who has guided them, nor add one iota to their interest in musical art as expressed through the violin.

"Study the second position after the first," "the fourth after the fifth," and "study both second and fourth as carefully as possible," might well be regarded as watchwords for the modern violin teacher, if he would give his pupil the best possible tuition.

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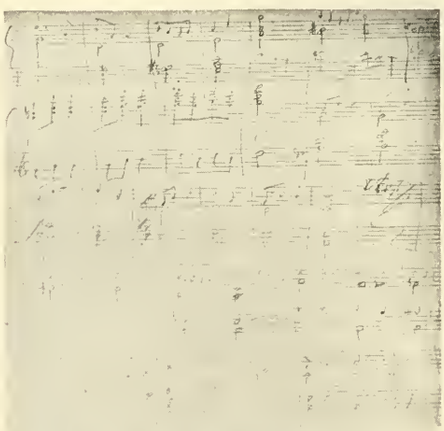

PART OF THE ORIGINAL PENCIL-SKETCH OF EDWARD A. MAC-DOWELL'S "TO A WILD ROSE" COLLECTION: ARTHUR HARTMANN

THE illustration above is a reproduction from a sketch in Arthur Hartmann's collection of manuscripts and autographs. In a letter to the Editor of THE MUSICIAN Mr. Hartmann says: "In my collection I have manuscript writings of Debussy, Godard, Walt Whitman, Mark Twain, Carmen Sylva, the poet-queen of Roumania, Grieg, Björnson, Richard Strauss, Saint-Saëns, Bayard Taylor, Hubay, Sauret, Sinding, Halvorsen, and others. Especially valued are the manuscripts of *Will o' the wisp* and a part of a piece called *In German woods,* by MacDowell, which the latter changed to *In Autumn.*"

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FROM A VIOLINIST'S NOTEBOOK

BY EDITH L. WINN

POOR strings are not only bad economy, but their use precludes any possibility of sure intonation. A silk E string may be used in the summer, or during damp weather, or for café work or dances, but never when solos are to be played. A wire E must never be used unless the player's hands perspire a great deal. If its use is necessary, get a repairer to insert a piece of metal directly over the bridge, where the string strikes. Do not tune the string quickly or frequently move the pegs up and down. The string will break with such sudden tension or relaxation. Remember a wire string has no tone color.

The methods of the great artists are not infallible. The artist is a free lance. Rules are made for players of average talent. Do not imitate the high position of Ysaye's and Kreisler's violin. Their position is an effort to free the back and arm muscles, subjected to a great strain in a concerto. Their arms are large and must have freedom.

Imitating a great artist's bow arm is dangerous. He plays as genius prompts. No pedagogue ever held him to hard and fast rules. You will observe that he sometimes allows his first finger to be upright. This habit gives freedom to the hand but a great artist may allow himself to play thus, his technic is so ample. He immediately produces a freer vibrato and a more brilliant trill, with the hand in a free position.

Note that he frees the first and second fingers when playing a third or fourth finger trill. Also note that he always frees the thumb, and usually the thumb and hand move in the same plane. There is absolutely no pressure from the thumb and first finger.

Why do great artists vary as to the position of the wrist when playing at the point of the bow? Some artists, like Kreisler, play with the bow flat. With him, as others, the wrist is therefore slightly depressed when playing at the point of the bow. The Berlin School players keep the wrist elevated except when playing at the point of the bow. Then there is a straight line from the knuckle to the elbow.

The next thing to consider is this: Some great artists play with high arm, others with medium arm position. Whether the arm be high or low, one should make two, three and four string transfers, with the elbow in a plane with the string to be next used.

In playing legato passages over two strings use the flat surface of the hair, and do not tilt the wrist from side to side. The wrist presents an undulating stroke, the player describing as little curve over the two strings as possible. This is a stroke much used in quartet playing and is not the same as the figure 8 stroke, presented in the Casorti *School of Bowing.*

Many violinists play with false intonation through life. The trouble is with fundamental ear training. This should be taken from the very start. A young pupil who has a poor ear should be drilled on whole steps and half steps, major and minor thirds and intervals, for two years, using the Sevcik, Book I, *Left Hand Technic,* and Sitt, Op. 92, Book I. These works are very clear, and the ear training may be combined with varied bowings.

Pupils play out of tune for different reasons:

1. They have not been taught the actual position of fingers in the fundamental work.

2. They dip the fingers at the middle joint after the pitch has been taken.

3. They bend the fingers (the third especially) forward instead of sliding forward if the pitch is flat.

4. They incline the wrist forward, and depress the fingers, which ought to be almost upright.

5. They do not strike the strings with force, and they keep the hand in a restless position.

6. They raise the fingers when unnecessary, thus giving the hand no repose. The first finger should remain in place while the other fingers play, unless one is using the vibrato, or playing trills with the third and fourth fingers.

7. The vibrato, when studied too early, interferes with intonation. Pitch must be accurate, before any pupil studies the vibrato.

8. When pupils are changing methods, the left hand suffers. An advanced pupil will play out of tune for months, if the thumb is placed between and opposite the first and second fingers, after it has been *behind* the first finger for years.

The proper position of the hand in order to secure good intonation is this: The first finger rests against the fingerboard lightly at the crease, or lowest joint of the finger. The thumb is in advance of the first finger, and rests against its middle joint. Neither thumb nor first finger should press against the violin neck. A tight left hand is an enemy to technical facility.

False intonation is often due to the use of false and cheap strings. Every pupil, even a child, should use tested A and D strings.

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In rapid technical work, the finger last used does not lead to the new position. The fingers move with great rapidity and lightness and elasticity.

When playing trills, the hand must be very free. Elasticity, not strength, is required. Do not raise the fingers too high for attacks. Play close to the strings.

Works edited by great artists are guides for the virtuoso. Average players often need less difficult fingering and bowing; for instance, in Kreisler's edition of the Beethoven sonatas, he used the second and fourth position very often at times, when the average player could use first or third positions better. To be sure, you may say, all advanced players ought to know the fourth and sixth positions, but the fact remains that Mr. Kreisler chose the most difficult way. Artists think of effects. Wise teachers eliminate difficulties as far as possible, without sacrificing the intent of the composer.

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UNFAMILIAR CHAMBER MUSIC

BY RAY G. EDWARDS

It would be a matter of interest to know how many towns in this country can boast an amateur group of chamber music players. I venture the number is not large. In fact, the matter would hardly bear investigating, and upon further thought I believe I am happier to remain uninformed on the point. But I can assure the violinists of the country that half the pleasure of their art is lost in not being familiar with chamber music. By this I do not mean the usual string quartet and piano trio only, for there are many exquisite combinations for strings, by the best composers, in which the refinement and delicacy of expression and intense climaxes afford both pleasure and surprise for the performers.

That there is a scarcity of viola and violoncello players in the small towns must of course be admitted, but no one is to blame for this state of affairs, unless we may point to the violinists themselves. Any violinist can learn to play these instruments and it should not be beyond the ability of any violin teacher to give the technical instruction necessary to make good chamber music performers upon the 'cello. Of course the teaching of viola playing is strictly a matter for violin teachers. And where, as so often happens, one is called upon to teach pupils of limited means, or no means at all, it is an easy matter to shift such pupils to the larger instruments. For the sake of free instruction or reduced rates many pupils would be willing to study the viola or 'cello, and even if not quite so well pleased, it is their contribution to the music life of the community, in compensation for special favors shown. Then, too, such pupils should be considering the problem of earning their way later on, and from this point of view it is important that they have an instrument like the viola or 'cello, one that is always in demand and with which they can more readily turn a dollar than with a violin.

I have said that the players need not lack for inspiring music, no matter what combination of instruments is available. Let us suppose a violin teacher in a small place has only one good violin pupil, and one viola pupil; even so he can have trios for two violins and viola by Beethoven, Mozart, and Mendelssohn, and others less familiar by Manns, Dvorák, Schroeder, and Dancla. There is also an arrangement of fifteen trios by Bach, by the violinist, Ferd. David. And for young players there are trios by Pleyel, Bruni, Clement, Mazas, Suppé, Wichtl, and others.

If but one player each upon the 'cello, viola, and violin can be brought together, we can again head the list with Beethoven, for there are several trios, besides the famous Op. 25, *Serenade* in D. Also many of the piano sonatas and piano and violin sonatas of Beethoven have been arranged for these instruments. Then there are the Haydn string trios, and those by Mozart. Dotzauer and Romberg, the 'cellists, have each composed trios for violin, viola, and 'cello. There are also trios by Mayseder, Naumann, Blanc, Herzogenberg, Hiller, and DeMarin, besides the easy ones for pupils by Spielter, Pleyel, Mazas, Kayser, and Wohlfahrt.

For two violins and 'cello the mere listing of names of composers who wrote for these instruments would be tiresome, but it includes Beethoven, Corelli, Handel, Haydn, Tartini, Viotti, and the easier student works.

For the usual string quartet combination two violins, alto, and 'cello, the literature is limitless; at the least, four players could spend a lifetime just going over the music, and they would have to invest several thousand dollars in their music library.

Of string quintets, where there is an extra viola or an extra 'cello, there is a great variety. With the extra viola we can have quintets by Mozart and Mendelssohn, Haydn, and Spohr, among the old classics, and newer works by Dvorák, Gade, Brahms, Svendsen, Ries, Franck, Romberg, Naumann, Reissiger, Mayseder, Bruckner, Fesca, and Max Fiedler. Have I overlooked Beethoven? Only to mention him separately and to emphasize his great service to chamber music players. In every combination he finds expression, for which let all fiddlers be thankful. For the present combination he wrote several quintets (Op. 4, 29, 104, 137), to which have been added arrangements of several of his symphonies and of the octet, sextet and septet.

The extra 'cello in a string quintet gives us the quintet in A by Glazounov, one in D minor by Dotzauer, one in A minor by Goldmark, besides several by Mozart, Blanc, Boccherini, and a quintet in A by Beethoven, after the *Kreutzer* sonata.

For six instruments, two violins, two violas, and two 'cellos, there are sextets by Brahms, Dvorák, Gade, Glass, Köhler, Franck, Alary, Hofmann, Tchaïkovsky, Molbe, and Raff. Haydn presents a sextet for four violins and two 'cellos; David offers three violins, two violas, and 'cello. There are many other combinations of six strings, by composers of note. The *Symphonie pastorale,* by Beethoven, can be had for the regular sextet.

Coming now to octets, we have the famous one by Mendelssohn, and others less familiar, by Svendsen, Raff, Bargiel, Gade, Afanasieff, Grädener, and Spohr. Many of these are designated "double quartets." Handel's concertos for two violins with accompaniment by two violins, viola, 'cello, and bass should be mentioned as curiosities.

Of the music for strings with flute and other wind instruments, it may be sufficient here to say that the best composers have contributed enough to show that there are possibilities in any combination; it remains for the performers to inquire and get hold of some of this unusual music. Of the better known trios, quartets, quintets, sextets, octets, and the classic symphonies and overtures, pocket editions in score can be purchased for about 25 cents each (except the symphonies), and studied as masterpieces in composition, or for their technical difficulties, with a view of purchase later in parts for performance. They are also extensively used by aspiring conductors, and by concert devotees desiring to read the full score as it is played.

A library of such scores is a valuable asset in the hands of any musician who knows how to use it, and especially to the chamber music player, who should always be reaching up to something higher, becoming acquainted with the classic and modern compositions for chamber instruments. Remember that the man or woman who is prepared for bigger things will sooner or later have the opportunity of doing bigger things. Not, possibly, just the particular thing expected, but something for which he is prepared by the doing of other things. To the lover of chamber music the greatest reward comes in the life-long associations of the music room, just a few friends, appreciative and inspiring. The soloist has his triumphs, but it is a peculiar reflection on the life of a soloist that, nearly without exception, celebrated violinists have found their greatest pleasure in quartet and trio playing.

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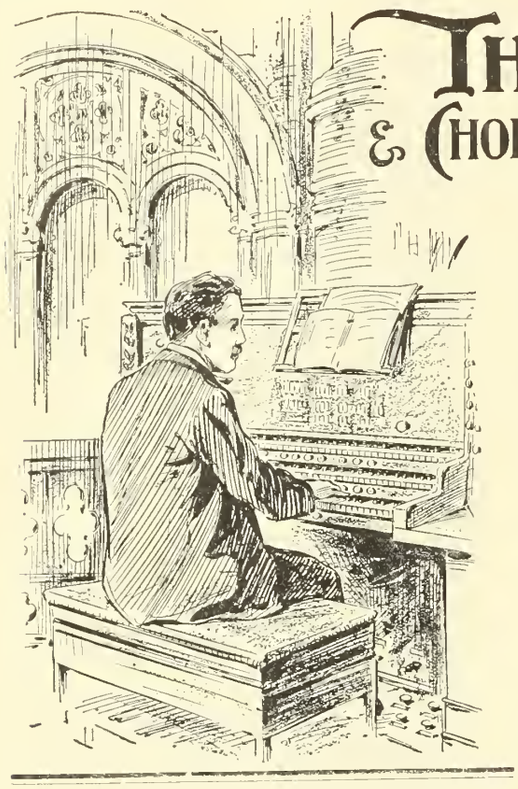
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BY H. C. MACDOUGALL

A SHORT time ago THE MUSICIAN sent the following questionnaire to some of the prominent organists of the country:

1. In your judgment, has the superseding of the straight by the concave-radiating pedal board (so far as it has gone) been of distinct advantage to organ playing?

2. Is there any real reason why it should not be more generally adopted in France and Germany?

3. Are standard organ works easier to execute on the concave-radiating board?

4. Considering that organs with the flat pedal board are still in the immense majority in the United States, is there any advantage to students in learning to play with the concave-radiating board in mind and taking lessons on that type of organ, while playing habitually on the other type?

5. Do you consider that the theoretical as distinct from the practical advantages are with the flat board or with its rival?

To these questions replies were received from G. W. Andrews, Oberlin; J. Warren Andrews, New York; W. D. Armstrong, Alton, Ill.; Wm. Benbow, Buffalo; Elias Blum, Walla Walla; John Hyatt Brewer, Brooklyn; J. D. Buckingham, Boston; G. A. Burdett, Boston; J. S. Camp, Hartford; Wm. C. Carl, New York; Charles E. Clemens, Cleveland; E. H. Cosby, Richmond, Va.; H. Brooks Day, Brooklyn; Clifford Demarest, Tenafly, N. J.; Clarence Dickinson, New York; Ernest Douglas, Los Angeles; Ferdinand Dundley, New Orleans; Clarence Eddy, Chicago; J. Lawrence Erb, Chicago; G. H. Fairclough, St. Paul; G. H. Federlein, New York; Charles Galloway, St. Louis; H. B. Gaul, Pittsburgh; C. W. Grimm, Cincinnati; C. G. Hamilton, Wellesley, Mass.; Homer Humphrey, Boston; Edwin Arthur Kraft, Atlanta; Ralph Kinder, Philadelphia; Edward Kreiser, Kansas City; E. R. Kroeger, St. Louis: John Hermann Loud, Newton Centre, Mass.; P. C. Lutkin, Evanston, Ill.; J. J. McClellan, Salt Lake City; O. A. Mansfield, Chambersburg, Pa.; J. P. Marshall, Boston; Frederick Maxson, Philadelphia; C. H. Morse, Hanover, N. H.; G. B. Nevin, Johnstown, Pa.; J. T. Quarles, Ithaca, N. Y.; Sumner Salter, Williamstown, N. Y.; Carl G. Schmidt, New York; H. J. Stewart, San Francisco; E. E. Truette, Boston; S. P. Warren, New York; R. Huntington Woodman, Brooklyn; F. L. York, Detroit.

In looking over this list one misses some notable names, but on the whole it is representative of all schools of organ playing and includes many of our very best players.

As may be imagined, the answers to the five questions disclosed a decided preference for the concave-radiating pedal, which, for the sake of brevity, will be referred to as the C. R. P. board. Nine organists, however, showed a decided liking for the straight pedals (perhaps better described as "flat"); I shall refer to this type of pedal as the F. P. board. The significance of the second question did not seem to be grasped by the great majority of players replying to it. It was framed in anticipation of the fact that replies would be strongly in favor of the C. R. P. board, and it was really a challenge to its advocates to show why, if it is superior, it has not been adopted by the great organists and builders of Germany and France. Most of the replies to the second question are to the effect that excessive conservatism is back of the non-adoption of the newer boards. Those organists who think the F. P. superior to the C. R. P. pay more attention to the second question. I quote some of the replies from both sides. "France and Germany seem to have had sense enough to have left it (the C. R. P. board) alone. To my mind, nothing has yet been devised superior to the old 'Music Hall scale,' as we used to call it." (J. Warren Andrews.)

"The musicians of France and Germany are much more conservative than those of this country, and apparently have not as yet been convinced of any advantage with the C. R. P. board." (E. E. Truette.)

"The principal reasons for the non-adoption of the C. R. P. board more generally on the continent of Europe are that the F. P. board is better for certainty of pedaling and for the acquisition of the legato touch." (W. C. Carl.)

"Organs in France and Germany are not of as much interest to the public; little money is spent on new organs; they are more conservative. We have gone to the other extreme." (H. Brooks Day.)

"I know of no reason why France and Germany should not fall into line, except the influence of tradition. Perhaps their argument is, especially in France, that they have produced fine organists on their pedal board, so why change!" Frederick Maxson.)

"To the average German organist, with his jealousy of British inventions, a C. R. P. board is too utterly un-Teutonic for anything. Consequently he prefers to execute his pedantic fugues and other academic compositions on a board the keys of which are often so far apart as to make legato toe-and-heel work an impossibility." (O. A. Mansfield.)

"I know of no reason save conservatism why the C. R. P. board should not be adopted in France and Germany." (P. C. Lutkin.)

"Much has been said concerning the French and German pedal boards, but it must be remembered that they are radically different, and, in fact, agree only in one respect, namely, that both are 'straight.' The German board with its flat keys and wide spaces is not well adapted to the toe-and-heel method of pedaling; in fact, the pedal passages in the works of Bach are evidently designed for the alternate-feet method of pedaling. Yet the difficulties of Bach's pedal passages are greatly reduced when the organist has the advantage of playing them upon a modern C. R. P. board, where the toe-and-heel system can be freely used. French pedal boards are as a rule much smaller than German, and they are therefore more manageable. Some passages of no great difficulty on a French board would be almost impossible on a German one, for example, the pedal chords in the last movement of Guilmant's first sonata." (H. J. Stewart.)

"The present generation of players in France and Germany has learned to play on the F. P. board, and there are not enough of the C. R. P. boards to warrant the change; it will come, but slowly." (W. D. Armstrong.)

"Concerning Germany, I recall two organ students of German extraction, and a third student from Holland, each of whom could not play on our modern 30 and 32 note board, their unusually large shoe area making it impossible to avoid depressing two notes at a time. An available organ with a 27 note board of the old, wide, straight pattern was successfully used." (Chas. E. Clemens.)

"I think the reason why it should not be more generally adopted in France and Germany is the same reason why it should not be adopted here—that in the long run the straight board is better. I can find no possible reason, after ample opportunity to try out the newer board, both in my own work and with my pupils, for adopting it, provided, of course, that one acquires a good, workable pedal technic in any case." (J. Lawrence Erb.)

(To be continued)

GOOD ENOUGH FOR CHURCH

BY CHARLES N. BOYD

IT would be interesting to know how many persons sang in choirs and played for church services last Sunday in the United States and Canada. Perhaps the figures are available somewhere, but no matter, those so employed would constitute an enormous army.

And think of the different churches and choirs. Here a wealthy church with a high-salaried precentor, and yonder a little congregation gathered in a school house, with one timid maiden to lead the singing. Thousands of quartets, good, bad, indifferent, assist or disfigure their respective services. Volunteer choirs, large and small, exert their varying influences. These hosts of singers are accompanied by an army of organists, playing all sorts of instruments from five manual organs down to melodeons.

Out of this entire number of church musicians, a goodly company of organists, directors, and soloists must decide each week on certain selections to be performed in the church service, and it is to an occasional member of this company that the present remarks are addressed. Taking the organists and singers "by and large," as the saying is, personal pride and musical instinct lead most of them to select their church music with care and respect. But it cannot be denied that occasionally some singer or player excuses a poor composition or inadequate performance with the remark that "it is good enough for church."

When we consider what the architects have thought good enough for church, there rise before us visions of the noble cathedrals of England and France, the stately churches of Germany, and not a few edifices in our own country which are lacking in nothing but venerability. These great structures are supplied with furniture, windows, monuments—a host of details which represent the finest work of almost every craft.

What the clergy have thought good enough for church needs only the suggestion. Hosts of great preachers and writers might be passed in review, all contributing their best.

Among the composers but a surprisingly small number have failed to contribute to the music of the church. Time, place, and circumstance have, of course, influenced their work, in some cases to our present regret, but there is no lack of fine and appropriate music for any of the services of the church.

Taking these and similar matters into consideration, and by no means forgetting the reason for them all, a sad lack of consideration is evidenced by the remark that unworthy music is "good enough for the church." It is not necessary that the music be difficult, it certainly need not be abstruse, but it can never be too good or too conscientiously done for the church.

Perhaps we should not be concerned with the words of vocal music in this connection, but we cannot deny that music has been responsible for the introduction of much "poetry" that would otherwise never find a place in the church service. There is an old and trite saying that what one would be ashamed to speak may safely be sung, and this applies to sacred as well as secular music. Careful reading of the words of many so-called "sacred songs" discloses merely a weak sentimentality.

When "good enough for church" is used as an excuse for poor organ compositions, there is indeed cause for shame. The richness of the organ literature for church purposes is inexhaustible. It has been accumulating for three hundred years; it comes from almost every civilized nation, adapted to services of every sort, and a large part of it is good if not inspired music. This is not a brief for the use of preludes and fugues, sonatas or elaborate concert pieces as voluntaries. If the capable organist wishes to play such compositions, and feels their character in keeping with the service, well and good. But the less experienced player can easily find an abundance of good, easy organ pieces which are well-fitted for church use, and of which he need not be ashamed.

Any so-called church music which would not interest a musician on Monday is of very doubtful propriety in Sunday's services, and to say that "it is good enough for church" is to admit either incompetence or laziness.

———*———

AN ENDOWED CHOIR SCHOOL

Considerable interest was aroused in New York church circles several months ago by the announcement that Mr. Frederick G. Bourne, head of the Singer Corporation, had set aside a fund of $500,000 to endow a choir school for the Cathedral of St. John the Divine.

This is probably the largest gift of the kind in the history of the world, and sets a precedent which deserves imitation. Not infrequently it happens that a man or woman of wealth gives freely to the music fund of a church, enabling the music committee to provide for the musical needs of the organization in a very generous manner. Later, when this support is withdrawn, for one reason or another, the church is unable to keep up the establishment, and the cause of church music correspondingly suffers.

Mr. Bourne's interest in church music has led him to make most ample provision for the musical needs of the Cathedral. A number of years ago he was a member of the choir of Trinity Church, and in this capacity attracted the attention of Mr. Alfred C. Clark, then head of the Singer Company. It was through the opportunities thus opened that Mr. Bourne finally succeeded his patron in the control of the destinies of this powerful corporation. And it is in recognition of the influence of church music in his life, as well as his deep interest in it, that Mr. Bourne has endowed the Choir School of the Cathedral, and thus assured it the funds necessary to carry on the work with success.

It was made a condition of the gift that Mr. Bourne is to be an honorary member of the choir.

———*———

THE ORGAN RECITAL---WHY?

BY LAWRENCE EIB

This is the way the program committee of one of the Chapters of the American Guild of Organists put it, in a recent discussion of Guild policy, and the conclusion was much like that of the raw recruit, who was being instructed in his duties and obligations. When asked by his commanding officer why a man should die for his country, he replied, after much deep thought:

"Sure, Captain, you're right. *Why should he?*" Popular and professional indifference made it seem to these earnest men and women as though the game were not worth the candle, and it is not, unless there be some valid reason for it.

I believe it would be entirely safe and just to say that the great majority of organ recitals are given primarily for *advertising purposes*, either in the hope of making the recitalist more conspicuous, therefore more sought after and more "solid" in his position, or in the hope of attracting pupils, or of getting paid engagements for other recitals.

As an advertising medium, organ recitals are as good as they are cheap, and as cheap as they are good. That they are of value is unquestionable, but their value varies with the man and the community and the circumstances. Moreover, in these days of a surfeit of advertising of all kinds, it is more difficult to attract attention than in the simpler times when every street fakir could attract a crowd. (He can yet, but it is usually the crowd with empty pockets, and, mayhap, empty heads.)

Besides, one who adopts this sort of advertising must not feel too badly if the majority of those who are attracted by the novelty of his appeal do

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as they are wont to do with the free sample which is landed in at the kitchen door—use it, or throw it away, as the case may be, and then keep on patronizing the same old standby. Of course, even in such case, the *net* gain may justify the expenditure, if one is not too hopeful, for there will be at least the publicity.

But, frankly speaking, this phase of the question is hardly worth considering in a serious discussion, for it is strictly a personal matter and has to do primarily with the business end of the musician's activity. What we are more concerned with is the justification of the organ recital from the point of view of its artistic or educational value, or its contribution to the social welfare of the community.

Putting it just this way states the case for the organ recital perhaps as well as it may be stated in a sentence. First, then, if it is to be justified, the organ recital must be *artistically* worth while. Now, I suspect that one reason why organ recitals are so often taken lightly by the public is because the recitalist does not take himself or his task seriously enough. In these days of musical advantages of all kinds, when even the remote frontier may have the Victrola and the most untutored fingers may "play" the Pianola, ears are being unstopped and intelligence awakened, and a degree of *accuracy* of performance, for one thing, is required that a generation ago was unnecessary.

Moreover, when the church organ was the only instrument heard, and that only once a week, standards of instrumental performance were lower than now, when the hearing of instrumental music of some sort or other is well-nigh universal. Possibly organists have not always been the first to appreciate the new order of things, for, undoubtedly, much that is unworthy in material or slipshod in performance is still perpetrated, even in recitals, although the American Guild of Organists and other organizations have done much in raising standards of performance.

Hence, the primary function of the organ recital everywhere, especially in the more important musical centers, must be artistic—it must contribute to the musical life of the community its own particular and distinctive elements.

Right here enters the much discussed question of the transcription, which, it would seem, ought to be answered in the same fashion as the broader question of the recital itself, on its artistic merits. Where a composition may be really beautified and made more worth while by playing it on the organ, I can see no reason why it should not be so played; or where it is paraphrased and made into a characteristic organ composition, there should be no objection. The realm of musical literature of all kinds is full of examples, both successful and unsuccessful, that ought to serve to point the way. The great objection to many transcriptions, especially from operatic or orchestral scores, is that they actually *rob* the composition, instead of enhancing its beauty.

The educational phase of the organ recital opens wide vistas. The literature for the organ is in itself of the highest importance and includes much of the best product of the master-minds. Of course, Bach has had his fair share of exploitation—often unwisely done, it must be admitted, and not serving to add to the true appreciation of his works—and in the minds of many persons (and they are not all laymen, by any means) the serious literature for the organ is well-nigh comprehended in Bach preludes, fugues, toccatas, etc. At the other extreme are such composers as Batiste and Wély, of the saccharine French type, long since supplanted in their own country by the giants of the generation just passing, though the type still persists and is proudly exploited by many organists.

Of the great body of distinctive organ music since Bach, or even contemporaneous with or antedating Bach—and the list of composers includes many of highest rank—the great majority, even of the musically intelligent people (and, may we whisper it, some of the organists, too), are absolutely uninformed.

Here is a wonderful opportunity for the organist who is also an educator. It would be futile to attempt to name even a portion of the excellent material which might be worked up into recitals, but I cannot leave the subject without referring to three giant figures of the past generation who should loom big in any scheme of organ recitals, whether educational or otherwise, namely, Guilmant, Rheinberger, and Merkel. Each of these men is as individual in his style as Chopin, and, save for the handicap which arises from their being organ instead of piano composers, should be as well, and, in their special field, as favorably known. All have written voluminously and in various types of composition, and each furnishes a great variety of material from which to draw.

But these names merely point the way to many more, some scarcely less worthy of perpetuation, and, in a few cases, like Handel and Mendelssohn and Brahms, of even greater weight. Then there is a large number of contemporary composers for organ who are worthy of the greatest consideration and whose works furnish a large body of beautiful music, much of it eminently suitable for recitals.

Then, of course, in communities where the opportunities for hearing music are limited, the public-spirited organist must supply wholly or in part the good music which the community ought to hear. In this connection, of necessity, transcriptions and arrangements of all kinds must figure largely, and it is in this connection that they are most useful. Just as the minister and the schoolmaster between them are the leaders of literary culture and literary enterprises in many a small town or city, so the organist must be the leader in esthetic matters, and a great responsibility (and privilege) rests upon his shoulders. There is no question that the organists of the land have done and are doing a great missionary work which has, to a very large extent, depended almost wholly upon them for the doing. The organ recital has been a tremendous factor in the dissemination of musical culture, and its work is by no means completed.

But there remains a third important justification

for the organ recital, which might well be cal'ed its "social" value, that is, its value as an asset toward social uplift in the community life. I do not now refer to its value as a *social function,* which is, like the advertising features mentioned earlier in this discussion, a matter for personal appraisement, but to its real value in raising the standards of community life. I still remember with pleasure an experience in my first college position, many years ago, when the mother of two boys who were both members of the Glee Club (and "live-wires," too) came to me with the tribute, "You don't know how thankful I am that my boys are interested in their music, for they spend their evenings at home, with their friends, singing their college songs and playing their mandolins and having an evening of good, innocent enjoyment. I need not *worry* about where they are or what they are doing."

"But,"—and I can see in fancy the indignant faces of a multitude of serious musicians—you say, "do you suppose I would sacrifice My Art to the end simply of amusing a parcel of boys and keeping them off the street? Is that all that you consider My Art good for?" And I answer that, in many cases, to have it good for so much would be to have it worth a good deal more than it is at present. We boast a great deal of the value of music as a cultural medium, and try to prove that it has in itself an uplifting moral influence—and no one believes these things more implicitly than I —yet all we do in many cases with out Art is to furnish us a living and a little selfish satisfaction because we "are not as other men."

Now, if music is valuable as a cultural and moral force, it and its practitioners owe the world all that they can give toward the social uplift. Therefore, the concert or recital, free or otherwise, is an important social factor (using the term in its larger sense) to which the community has a right, just as it has a right to any other upbuilding influence. They are beginning to see this more and more in our largest cities, where the best local artists are glad to appear at concerts of good music for the masses, either at a nominal charge or free of all cost. And I maintain that here is one of the greatest opportunities for the organist. Many a person will attend an organ recital in a church edifice who will not participate in any other form of worship. Many a person will respond to music who will scoff at practically every other appeal to the higher nature. I sometimes wonder whether the true musician is not, after all, a sort of priest, but ministering to a *sense* rather than to a definitely formulated religious creed. At any rate, with the idea of social service in mind, he may well exploit all of art or of educational value that his good taste and his executive ability are capable of, and here at least, if he forgets self and remembers the goal toward which he is striving, he will reap a golden harvest.

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THE ECHO ORGAN

BY H. C. M.

When one reads in *Le Guide Musical* that there is a regular battle on between the theatre and the moving picture show, that authors and actors do not perceive that they are killing the goose that lays the golden egg when they accept the seductive offers of *le cinema,* that complaints from the theatres all over France, Germany, Belgium, and Italy are general, and that, for example, the theatre in Hamburg is so hard pressed that Herr Loewenfeld, the director, announces his purpose to give it up unless the municipality increases its contribution, one cannot help wondering what will be the effect of the all-devouring cinematograph on music. If the theatres go, a large number of orchestral musicians will be out of employment, although it is possible that if the moving picture is developed, the orchestra again may be asked for assistance. It is more than probable, however, that *"le cinema"* and the talking machine will make a combined onslaught on both the drama and music.

But let us not lose our courage just yet!

* * *

Have many readers of The Musician seen the series of articles by Professor Niecks on *Phrasing in organ playing,* just concluded in the March number of *The Musical Record?* They are extremely suggestive and attack the organ on its weakest, that is, its rhythmical, side. There are also constructive hints of much value. Niecks' purpose in writing the articles was to help towards an increase of popular interest in organ playing on the part of the public. He says: "I am convinced that organ playing needs brightening very much if the public's interest is to be kept up. The organ is a noble instrument of great capacities and of virtues quite its own, and it would be a misfortune were it to be allowed to fall into disfavor."

* * *

In a discussion as to the legitimacy of arrangements for the organ, we often lose sight of the effect on the player himself. While I approve of arrangements (1) if well made, and (2) if well played; I see quite clearly that in one aspect of the case they are harmful to the player, and, from another, helpful. For example:

In playing arrangements, is it not true that the average organist, knowing that he is playing not the original, but the original made over, will consider himself quite at liberty to "arrange" the arrangement? And will not the conscience of a man who tinkers with arrangements finally get so weak that he will tamper with everything that he plays, omitting a bit here, putting this up or down an octave, adding pedals or taking them out here and there, as his "taste" suggests? In other words, ought not loyalty to the printed text on the whole to be expected, and is it not discouraged by the "arrangement"?

* * *

On the other hand, I know no more stimulating or enjoyable task than the translation of an orchestral score into terms of organ tone. It makes no difference what the score be, whether the overtures to *Zampa* or the *Vorspiel* to *Parsifal,* either is equally useful. An organist who has never tried making his own arrangements can have only a superficial estimate of his instrument's powers.

To arrange piano pieces, especially those of a strikingly pianistic type, is also equally to be recommended. The attempt at such arrangements involves a study of organ equivalents leading to a more profound knowledge of the instrument. I do not go so far as to recommend adapting Chopin's *Fantaisie Impromptu,* or Debussy's *Clair de lune,* or pieces involving a wide keyboard dispersal, but it would loosen the rheumatic joints of many a player to work up Mendelssohn's *Rondo capriccioso,* or the *Spinning Song,* or the Chopin *Nocturne* in F♯.

* * *

How long will it be before the characteristic organ style will be modified by the whole-tone scale and by the experiments—I had almost written "vagaries"—of Stravinsky, Schönberg, and Scriabine? The organ, through its lack of easy rhythm, is essentially a conservative instrument, and it will participate in the impressionistic and futurist reaction late, if at all. The sophisticated, elided, and altogether complicated discordance of the present day is softened on the piano and, when judiciously instrumentated, in the orchestra. On the church instrument, however, everything comes out unmitigatedly, in honest, flat-footed fashion; and I think it will be a long time before we have *grandes choeurs a la* Scriabine, or *Toccatas* with Schönbergian harmonies.

I imagine that I have harrowed the feelings of my conservative readers long enough. Let me therefore say that after they are made, the arrangements should be left in the attic cupboard; the making of them was their own reward!

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WHAT SHALL BE DONE ABOUT THE CORSET?

(*Continued from page* 411)

It is one of those things about which people talk and argue, while the women go ahead and do as they see fit.

There appears to be no question but what, if a woman has become accustomed to a tight corset, she feels altogether lost without it, so much is the human body the creature of habit. I have had them tell me, and women who meant business, that without the corset all their support was gone and they could neither breathe properly nor sustain a tone.

To a man it seems so foolish for women to constrain themselves in this manner that they usually lose their tempers when talking about the subject, but, nevertheless, the women will do it, and their extraordinary bodies adjust themselves to conditions whereby they are enabled to sing. There is no use in disputing the facts. Women in great numbers wear tight corsets, putting themselves thereby in serious physical discomfort and grave danger to their health; but so long as fashion decrees that a small-waisted woman is beautiful, so long she will continue in her present way, and let her voice take its chance with the rest.

When we were young we expected to see the time when something decisive would be done about the matter; now we are not so sure.

———*———

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I judge from your question that you have never attended any summer school for teachers, for if you had, you would never be in doubt as to the best way to spend a part of your summer. Living, as you do, in a small town, where you have but few opportunities to hear good music and no opportunities to discuss teaching material or methods, you must be in need of practical helps as well as of the stimulation which you will receive from "talking things over" with the first-class educators of the country.

When I began teaching I attended one or more "teachers' classes" yearly, and it is to these sessions that I feel I owe most of my success in teaching. There is such a vast difference between studying the piano from a playing side and from the teaching side, and in these classes the round tables alone are of inestimable value to the earnest teacher. For it is not alone from the teacher who is conducting the class that one learns, but from the teachers present. Many valuable and helpful suggestions come from these workers, who represent all classes and conditions, and, sometimes, nearly every state in the Union.

As to where to go, you must decide. Location, climate, expense must all be considered, and that is a matter as to which, obviously, we cannot pretend to advise. In almost every city good work is being offered, work which costs the teacher very little in comparison to what it can mean to her for a successful teaching season. Try combining your vacation with this special study, and I think you will return to your following refreshed in body and soul.

* * *

"Is it necessary for me to give a graduating recital?"—C. W. B.

I judge you mean "Closing Recital," for no one pretends to give graduating recitals in music any more. There is always so much ahead of us to accomplish that "graduating" is out of the question. Most schools give "closing" programs, although personally I never do. I like to ease up on the work in June rather than to keep the pupils on a strain when they are all tired out with school examinations. In my school I give my principal recitals in the Easter vacation, as the work is generally at its best at that time.

It is certainly necessary to have students show what they are doing and how much they are growing. Also we owe it to them, as a part of their music education, to give them the opportunity of acquiring poise through public performance. Monthly playing meetings, in which nearly every student takes part, seem preferable to me to the closing recital.

* * *

"I use a graded course of studies for the piano, and try to grade accordingly. If a pupil needs Czerny's *Velocity*, which has forty studies, with which grade should they begin, and through how many grades should they extend?"

All graded courses are made in order to avoid giving the complete works of any one writer. No pupil should need the Czerny velocity studies complete after going through seven grades of such books. If the pupil appears to need them, it is because sufficient drill has not be given in the grades to secure evenness of finger and the other qualities which go to make up good piano playing. Try special technical exercises to develop strength and evenness and scale practice in rhythmic tables for passage of the thumb and endurance, some of the practice being with metronome to secure definite progress in speed. Along with this give plenty of Bach and some brilliant pieces like the *Rigoletto* of Liszt or the B♭ minor *Scherzo* of Chopin, and I think you will find the complete volume mentioned above unnecessary. Pieces and fundamental technic are what bring out the seventh grade pupil. Make exercises out of each difficult passage, and when the difficulty is conquered there is something to show for the work.

* * *

"How do you treat a dull pupil. I have one who has studied for over a year, but cannot play in a satisfactory way such things as Köhler's exercises, Op. 157, *Twelve Little Studies*. She seems interested, however."—E. S.

The studies to which you refer are not of a nature to arouse a student. Many pupils seem very dull on certain material, whereas if a change of books is made the mental lethargy disappears as if by magic. Try some modern material by American writers, and teach chords and the pedal very early, bringing out the expressive side of music, and this attitude will change. Open up the art of music to her. Explain the relationships and have some easy transposition work done, and she will soon find herself and surprise you. I believe there are very few really dull pupils. It's the teacher who is dull and calmly gives up when she should be fighting hardest. If a pupil doesn't appear to learn, change your material and your method of approach until you find the avenues through which you can reach her.

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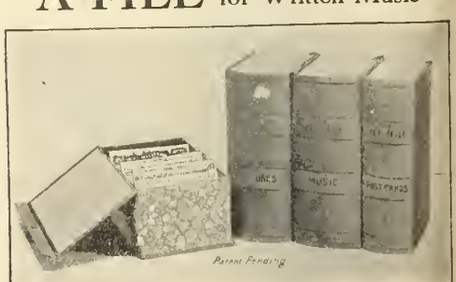

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"Can you give me some ideas as to how to develop a taste for sight reading? I have tried duets, but with no apparent improvement. My students memorize everything, and to secure reading is my great problem."—C. M.

They say readers are born and not made, but still I feel we can do something toward creating an appetite for reading. Most students do not read because they care nothing about music. They practise the allotted time, but to go to the piano and read some music as they would pick up a book to fill an idle hour is a thing unheard of. The secret of the whole thing lies in creating a taste for reading. If we can do that the pupils will read whether we ask them or not.

I have taken a new stand this winter in my following, and it has proven very helpful to the students. At every playing meeting I have engaged an artist either to sing or to play on some other instrument besides the piano, and at least three pupils have done the accompanying each time. The accompaniments are played from notes and must be extra work, but it is given as a privilege to those students who are willing to work. One of my little tone-deaf boys has played each time with the artist, and the most remarkable change has taken place in him since this experience has come to him. He realizes now that music is something more than ordinary piano playing, and his point of view has changed entirely. I have engaged none but the best artists procurable in the city, and it has been a wonderful thing for the little children as well as for those who are just at the hard age. I find that the children who have played with the artist are reading now of their own accord. They realize that it's worth doing and that "it's fun." Theory work and the sight reading books of Miss Frothingham and Mr. Mokrjes are very helpful, but it's the appetite for reading that must finally be taken into account. The only way to learn to read is to READ. Therefore, unless the student *wants* to read, speaking of it once a month will do no good. It's up to us, as teachers, to make them want it. The experiment above described has been a wonderful thing for my flock.

* * *

"What shall I do with a pupil who will practise only a certain kind of music? I have one who plays melodies beautifully, but will not practise any running work at all. She is in the fifth grade in melody and far behind in scale work. I would so appreciate some suggestions."—H. E. S.

I would suggest practising more technic with her, having her work with you three times a week, if only for fifteen minutes. Give her an easy study and show her different kinds of practice to bring up the speed and work on them with her. Then use pieces which combine melody and running work, like Merkel's *Butterfly*, or, if that is too easy, the *Song to the Evening Star*, Wagner-Liszt. You can omit the *Recitative* and begin with the melody or *Romance* proper. A piece like the *Valse mignonne*, by Philipp, is also very useful. I am a firm believer in technical work with the pupil, that is, working with the student to interest her in technic and technical work. If the student understands *how* to do a thing and *what it's for*, the practice is necessarily more intelligent. I prepare my pieces with technical exercises, and the students soon learn that if a scale or arpeggio is given, in all probability, I am preparing some piece which will use this particular scale or arpeggio, and therefore they "get it ready" for musical use with the least possible delay.

* * *

"Am inclosing a copy of a few measures of the accompaniment of the song *Love of an Hour*, by Mary Turner Salter, for explanation of the two measures I have marked with a (x).

"What is meant by the use of a sharp in parenthesis when C is sharped in the signature? Is the second measure to be an exact repetition of the first? In both measures is the B♭ to be struck on the first count and held through the measure as it has been in the two measures before?

"This song I found in my last number of THE MUSICIAN."—L. M. C.

The measures to which you refer are a little misleading. When an accidental is written in parenthesis the player is generally at liberty to disregard the accidental if he so desires. In this particular place the C is sharped in the signature, and the composer evidently feared that the player might play C instead of C♯, which is required to give the harmonic effect wished. Both measures are alike, except that the second is an octave higher, a leger line being omitted by the engraver causing the desired C♯ to appear as a D.

The B♭ is a part of the chord on the first beat and should be a dotted line lasting all through the measure.

The passage would have been clearer, it seems to me, if written in the key of B♭, that is, changing the signature to two flats.

GENERAL NEWS ITEMS

THE Chicago Madrigal Club, D. A. Clippinger, conductor, offers its 12th annual competition for the W. W. Kimball Prize of $100 for the best setting for chorus of mixed voices, *a cappella*, in madrigal style, of a poem entitled *Nymph and Swain*. Copies of the poem and a circular giving full instructions to composers can be secured from D. A. Clippinger, Kimball Hall, Chicago. The contest closes Oct. 1.

A MUSIC FESTIVAL will be a prominent feature of the exercises at the New York Chautauqua Assembly, July 27 to Aug. 1, in celebration of the 40th anniversary of the Institution. Victor Herbert's Orchestra, the Schubert Club, of Schenectady, N. Y., the Chautauqua Choir, and soloists will form the festival forces, which will be under the general direction of Alfred Hallam.

THE Choral Society, of Larned, Kan., Mr. W. B. Kinnear, conductor, gave selections from *The Messiah* and *The Creation*, April 28. The Society has 30 members.

SINDING'S new opera is entitled *The Holy Mountain*, and is dedicated to Arthur Shattuck, the American pianist. The first performance at Dessau, April 19, was a big success.

DR. ERNST KUNWALD has been re-engaged as conductor of the Cincinnati Symphony Orchestra, for a period of four years. The next season the Orchestra will give 16 rehearsals and 16 concerts, with a popular series of 10 concerts.

SIBELIUS, the Finnish composer, wrote a new tone-poem for orchestra, which is to be produced for the

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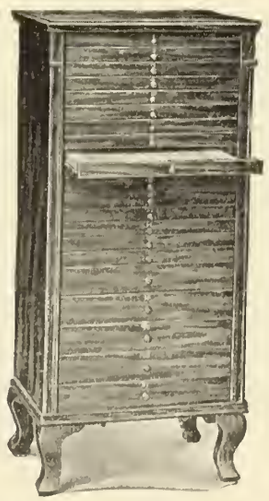

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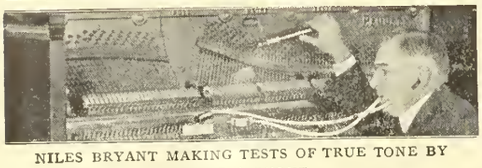

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first time at the Norfolk, Conn., Festival, early in June. There is a possibility that he may come to the United States to conduct the work. Other novelties for the Festival are a tone-poem, *Lucifer*, by Henry K. Hadley, and a posthumous piece, an orchestra rhapsody by Coleridge-Taylor.

MR. EMIL MAHR, a veteran violin teacher of the New England Conservatory, died March 31. Mr. Mahr was born at Wiesbaden, March 25, 1851, and was a pupil of Joachim. He joined the faculty of the Conservatory in 1887.

THE Austin Organ Company, of Hartford, Conn., will construct the organ for the Panama-Pacific Exposition. It will have 113 speaking stops, and will become municipal property after the Exposition has closed.

THE People's Choral Union of Boston, F. W. Wodell, conductor, sang *Elijah*, April 26. The society has a membership of 400 and is self-supporting. Each member pays ten cents for each rehearsal.

CINCINNATI'S 21st biennial May Festival was held May 5-9, under the direction of Dr. Ernst Kunwald, conductor of the Cincinnati Symphony Orchestra. The chorus numbered about 350 voices, and was assisted by a chorus of children and a choir of boys. The choral works given were: *The Damnation of Faust*, by Berlioz, Bach's B minor *Mass*, Verdi's *Manzoni Requiem*, and Beethoven's *Choral (Ninth)* symphony.

THE Wisconsin State Music Teachers' Association met at Milwaukee, Wis., April 20-22, Prof. Arthur W. Locke, of the University of Wisconsin, presiding.

THE 1914 meeting of the Indiana State Music Teachers' Association was held at Logansport, April 30 and May 1. A good program was arranged by the chairman, Mr. Milton Griffith, of South Bend. About 150 members were in attendance.

ST. LOUIS is the place of meeting for the 19th annual convention of the Missouri State Music Teachers' Association, to be held June 23-25. Mr. Wort S. Morse, of Kansas City, is president, and Mr. Alfred G. Hubach, also of Kansas City, secretary.

TITO MATTEI, the famous song composer, died in London, March 30. He was born at Campobasso, near Naples, May 24, 1841. He was only five years of age when he first appeared in public, studied in Naples as a boy, and was also under Thalberg for a time. He began his professional career as a pianist, and did not take up composition until later. In 1863 he settled in London, where he made his home until his death. He wrote many songs which had wide popularity, such as *Non è ver* and *Dear Heart*, and a piano piece, *Grande valse de concert*.

ERNEST HUTCHESON will be at the Chautauqua Assembly, Chautauqua, N. Y., during July and part of August, in charge of the piano department of the School of Music, returning to Berlin in the fall.

GEORGE W. CHADWICK, director of the New England Conservatory of Music, Boston, has written a chorus for male voices which is to be sung at the 50th anniversary of the Concordia Singing Society, of Leipzig, next fall. Mr. Chadwick was a member of the Society during his student days, and has kept an honorary connection since then.

STATISTICS of the season of the Century Opera Company of New York make rather interesting reading. Twenty-five operas were sung at two hundred and twenty performances, and heard by four hundred thousand persons. The cheaper seats, ranging from twenty-five cents to one dollar, were entirely sold out at ninety per cent of the performances. In the case of very popular operas, such as *Madame Butterfly* and *Tales of Hoffmann*, many were turned away for lack of room.

A GERMAN statistician has published some interesting facts in regard to the longevity of musicians. He limited his researches to the period from January 1, 1870, to December 31, 1913. He found that of more than 4,000 musicians who died during that period the average duration of life was sixty-one years, certainly a fairly ripe age in these strenuous days. There were nearly seventy suicides among the number, the larger proportion being women singers; thirty of the musicians considered died insane.

THE salary list of the Chicago Symphony Orchestra is $24,000 greater than it was nine years ago.

THE Marshall Field & Co. Choral Society, of Chicago, gave its second concert for the present season, April 16, under the direction of Mr. Thos. A. Pape. Sullivan's *Golden Legend* and Grieg's *Olaf Trygvason* were the principal choral works performed.

GEORGE W. STEWART, director of music at the Panama-Pacific Exposition, is a Boston musician, and manager of the Boston Festival Orchestra. He is well qualified to direct the many-sided work at the Exposition.

THE New England Conservatory Choral Club, Mr. Charles Bennett, conductor, gave a delightful concert, April 3. Among the choral numbers was *The Sea Fairies*, by Mrs. Beach.

FOUR concerts, instead of three, were given at the 11th Annual Musical Festival, University of Kansas, Prof. Charles S. Skilton, conductor, April 15, 29, and 30. The St. Paul Symphony Orchestra assisted.

COMPOSERS who are British subjects are offered an opportunity to compete for a prize of $250 for the best original string quartet on lines laid out by Mr. W. W. Cobbett. The full text of the conditions can be obtained by addressing Mr. Cobbett at 52 Circus Road, London, N. W. The contest closes December 31, 1914.

CORNELL UNIVERSITY held its ninth annual Music Festival, April 30-May 2. Grieg's *Olaf Trygvason* and Gounod's *Faust*, in concert form, were the principal choral works sung by the Festival Chorus under the direction of Prof. Hollis Dann, of the University. The Chicago Symphony Orchestra assisted.

THE CECILIA, the choir of the Western Theological Seminary, Pittsburgh, gave its 11th annual program of rarely-heard church music, May 4, under the direction of Charles N. Boyd. The program included Bach's church cantata, *My spirit was in heaviness*, and unaccompanied choruses by Italian and Russian composers.

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NEW YORK NOTES

THE Olive Mead Quartet gave a concert before the People's Symphony Club at their last concert, April 7, in Cooper Union, assisted by Cecile Behrens, pianist. The Quartet gave Mendelssohn's quartet, Op. 12; Glazounow's *Interludium*; a movement from a Grieg quartet, and Schubert's quintet in A Major.

THE second private concert of the Singers' Club, of New York, was given in Aeolian Hall, Wednesday evening, April 15. The soloists were Madame Schnabel-Tollefesen, pianist, and Arthur Philips. The Club, in addition to other numbers, gave *Love's pinions*, by Frank Seymour Hastings, its president.

THE members of Musicolony gave their last dinner of the season at Restaurant Roma, April 15. There was a delightful evening of music and good fellowship. Those contributing to the musical program were Walter L. Bogert, Robert Stuart Piggott, Louise Martin, John Nichols, Marion Winant, and Dr. Lawson.

MRS. MARIAN MACDOWELL gave a lecture recital on *MacDowell and his ideals* for the Phi Tau Kappa Club, at the Old First Presbyterian Church, April 20.

APRIL 17 a piano recital was given at the Von Ende School by Mrs. Edmonds Putney, a pupil of Sigismund Stojowski, Otillie Schilling, soprano, assisting. Schumann's *Papillons* was given, besides numbers by Handel, Tchaïkovsky, Stojowski, and Paderewski.

ETHEL LEGINSKA, pianist, and Marie Caslova, violinist, were heard, April 21, in a joint recital at Aeolian Hall. Schubert's *Rondo* in B minor, for violin and piano, and Sinding's sonata in D minor were the numbers contributed. Leginska also played a Chopin group, and Caslova the Saint-Saëns's *Havanaise* and Kreisler's *Tambourin Chinois*.

HELENE KOELLING, soprano, gave a recital at Aeolian Hall, April 23. In addition to songs by the classical composers she sang compositions by Mary Helen Brown, Dagmar Rübner, and Gena Branscombe.

MADAME IDA HAGGERTY-SNELL gave a delightful musicale at her Broadway studios, April 25. Madame Snell's large following was well represented on this occasion and creditable work was done by her class of pupils.

THE Oratorio Society, Louis Koemmenich, conductor, gave Schumann's *Ruth*, April 25, at Carnegie Hall, with Florence Hinkle, soprano; Mildred Potter, contralto; Arthur Middleton, bass; and Foster Why, bass.

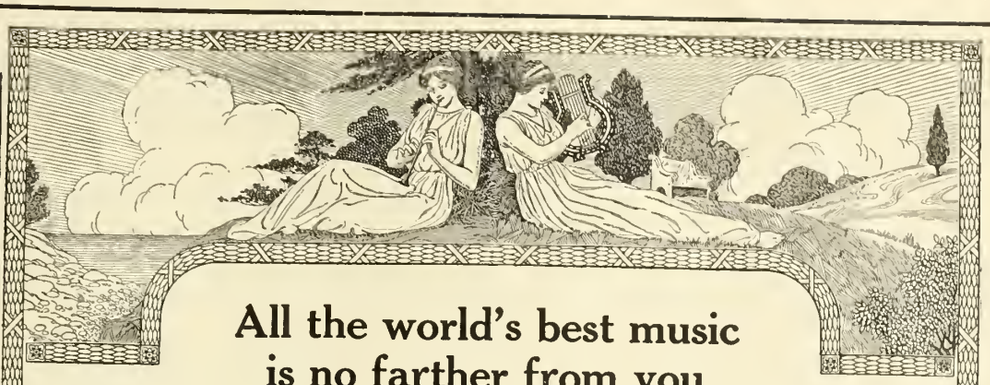
MADAME JEANNE GERVILLE-REACHE, prima donna contralto, has been engaged as soloist for the 20th annual musical entertainment for the benefit of the Norfolk Missionary Society, which will take place at Norfolk, Conn., July 29.

———*———

ACTIVITIES OF THE MACDOWELL CLUB

MR. WALTER BOGERT, Chairman of the Committee on Music of the MacDowell Club, sends us an interesting report of the work of the Club during the season which is now coming to a close. From the report we select the following items:

In all, fourteen musical events were scheduled, among them a song recital by Reinald Werrenrath, baritone; a lecture recital, on *Songs of the Hebrides*, by Mrs. Kennedy-Fraser, of Edinburgh; a joint recital by Mme. Lambert, formerly of the Paris Opera, and Miss Ethel Altemus, pianist; a lecture on *Pageants* by Arthur Farwell; a recital by Harold Henry, pianist, of Chicago; a composers' evening, the program made up of works by Rubin Goldmark, Sigismund Stojowski, Howard Brockway, and Bruno Huhn; a program of *Spanish sacred songs* by Hugo Wolf, sung by George Harris.



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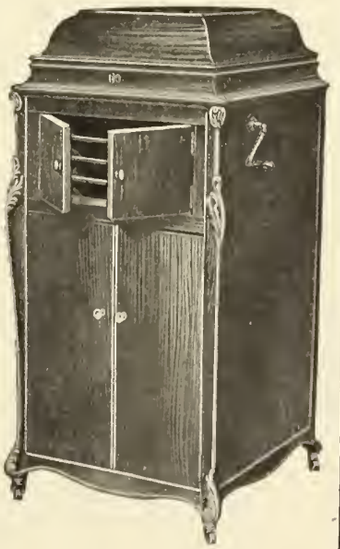

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MR. DANIEL SILVESTER, of Worcester, Mass., has organized a symphony orchestra of about 50 players. The plan is to hold rehearsals on Sunday afternoons, the works selected for study consisting of the classics and standard symphonies and overtures. The management of the Orchestra expect to receive an appropriation from the city for a series of Sunday afternoon concerts.

PUPILS' RECITALS were held at the Faelten Pianoforte School, Boston, May 2 and 7. The work of the Ensemble Classes was especially interesting.

MRS. DAVID GAIRAUD, San José, Cal., sends us a program of a recital given by her vocal pupils, April 16. Twenty-five pupils took part.

MISSES ALIDA J. KOCH and HAZEL M. BAYLES, post-graduates of the Kroeger School of Music, St. Louis, gave a graduating recital program, May 1.

THE Choral Club, of Hartford, Conn., Ralph L. Baldwin, conductor, gave its second concert for the present season, April 24. Arthur Foote's *Farewell of*

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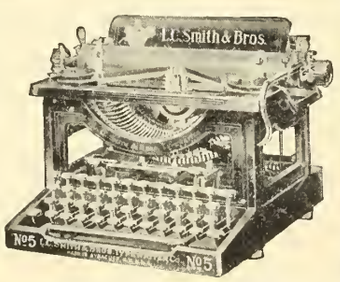

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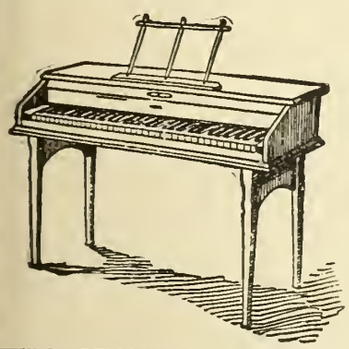
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MR. EDWIN HALL PIERCE, of Auburn, N. Y., gave an organ recital at St. John's Church, April 16, assisted by Roderic Pierce, 'cellist.

MR. T. CARL WHITMER'S class in composition at the Pennsylvania College for Women, Pittsburgh, gave the annual recital of original compositions, May 7. The program included pieces for voice, violin, and piano, by 12 pupils.

MR. RUSSELL CARTER, organist, and Mrs. Flora N. Kerean, contralto, gave a recital in St. Ann's Church, Amsterdam, N. Y., April 18 under the auspices of the Central New York Chapter of the A. G. O.

THE Symphony Orchestra of the Northwestern University School of Music, Prof. Harold E. Knapp, conductor, gave its sixth concert, April 30. The orchestra numbers 70 players.

MR. HENRY DOUGHTY TOVEY, assisted by Mrs. Gather and Miss Oates, of the faculty of the University School of Music, University of Arkansas, gave a program of classic dance music before the Tuesday Musical Club of the University.

MR. GUSTAV L. BECKER, a well-known pianist and teacher of New York, presented seven of his pupils in a "Musical Afternoon," March 20.

THE Choral Music Society, of Boston, Mr. Stephen S. Townsend, conductor, gave a concert of works by César Franck, April 29.

THE Cosmopolitan School of Music, Chicago, gives a public recital every Saturday afternoon during the teaching season. April 18 the program was supplied by pupils of the school, playing pieces for the voice, violin, 'cello, and piano.

MR. LOUIS ARTHUR RUSSELL, of New York, will conduct a four weeks' summer course at St. Mary's Academy, Columbus, Ohio, and will also arrange for his usual teachers' courses at his school in Newark, N. J.

THE Ashland (W. Va.) Choral Club, Mr. Nelson Weedon, conductor, sang Stainer's *Crucifixion* and Sphor's *God, Thou art great* at its concert, April 17. Mr. J. Henry Francis, of Charleston, was the organist.

MR. LEROY B. CAMPBELL, of Warren, Pa., will accompany the Dunning Co. European Tour, this summer, as lecturer on music and the other arts.

MR. G. O. HORNBERGER'S sonata *Finlandia*, Op. 91, for 'cello and piano, was performed at the Tonkünstler Society, Brooklyn, April 7, and at a private meeting of the National Arts Club, New York, April 17. The theme of the sonata is the national Finnish spirit as shown in the recent political disturbances.

MR. EDGAR STILLMAN KELLEY'S *Quintet* for piano, two violins, viola, and 'cello, Op. 22, has had five performances this season in Cincinnati.

MR. WALTER SPRY, pianist, gave a recital before the MacDowell Section of the Centennial Club, Chicago, April 4.

Continued on page 431

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Continued from page 427

MR. HERBERT WILLIAM REED, Bryan, Texas, has made quite a success with his lectures on certain of the great masters in music, with illustrations from their works.

MISS KATE MCDONALD, director of the McDonald School of Music, Detroit, sends us an interesting program showing the work done at one of the recent pupils' recitals.

SMITH COLLEGE has a Symphony Orchestra with 40 members, under the direction of Miss Rebecca Wilder Holmes. At the last concert the symphony performed was the Beethoven, No. 2.

THE Charleston (W. Va.) Choral Club, J. Henry Francis, conductor, gave so successful a performance of Mendelssohn's *Hymn of Praise* at its concert, late in March, that it was requested to repeat the work later on the West Side.

THE Pianoforte and Theory Students' Association, Newtonville, Mass., gave a recital, assisted by Marie Clifford Bartlett, reader, March 28. Ensemble playing was a feature of the recital.

MISS ELLEN SNYDER sang a program illustrating the work of the class in history of music at the Crane Normal Institute of Music, Potsdam, N. Y., March 26, the pieces being selected from the works of Haydn, Mozart, and Beethoven.

MR. J. LAWRENCE ERB, of Chicago, will attend the Paris meeting of the International Music Society this summer, and will probably remain in Europe until next spring.

W. G. HAMMOND'S cantata, *The Liberty Bell*, was sung by the Banks Glee Club, New York, April 16. Mr. Hammond played the piano accompaniment.

MR. ERNST PERABO, a well-known Boston pianist, gave a recital, April 28, playing a program of works from the classical period: Bach *Chromatic fantaisie and fugue*; Rubinstein, three pieces for piano and 'cello, Op. 11, No. 2, the 'cello being played by Carl Webster; Rheinberger, sonata in Eb major, Op. 77, for violin and piano, with the assistance of Frederic Mahn, violinist; Beethoven, *Triple concerto* in C major, Op. 56, arranged as a trio, by Carl Reinecke.

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JULY 1914

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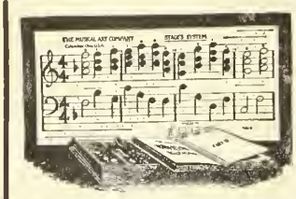
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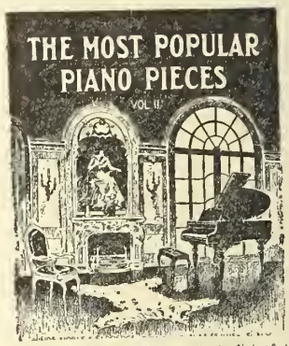
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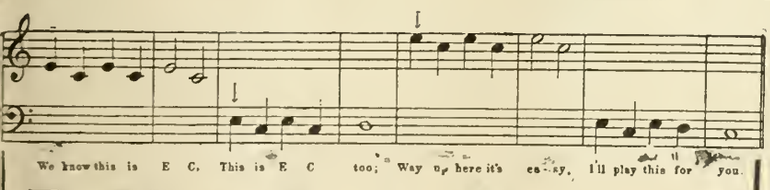
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COMPOSERS IN LOVE AND WEDLOCK
RICHARD WAGNER

By J. CUTHBERT HADDEN

WHEN Wagner wrote to Liszt detailing his plans about *Tristan,* he said: "I have never in my life felt the real bliss of love," adding that it was the most beautiful of his dreams. At another time he spoke of women as "the music of life," forgetting to note that, like music, women have their discords. He, at least, had abundant experience of the discords! Somebody once asked him whether he did not find his parrot a rather noisy pet. "I am used to it," he said. "It *is* noisy; but I am compensated by having a wife who does not play the piano." It was a suggestive witticism; but Wagner would have been lucky if the domestic discord had been struck only on the domestic piano. Let us see what sort of music he managed to extract for himself from the fair sex.

It was only the other day, comparatively speaking, that a German-Jewish journal, pretending to have discovered Wagner's first love, told her story. Young Wagner had been visiting his sister Louise in Leipzig, Louise being engaged at one of the theatres there. In the actress' room there was a dog which took up his attention so much (he was always fond of dogs) that he did not notice the presence of a young girl, Leah David, who had come in quest of the animal, which belonged to her. Leah was a friend of Wagner's sister. She was "exceedingly beautiful," of the composer's own age, and in grace and sweet demeanor of the best type of the Portuguese Jewess. Her father was a rich man, whose delight it was to entertain the artists. Leah was his only daughter; she had early lost her mother, and her slightest wish was anticipated by the fond parent.

Soon the relations between Richard and Leah became affectionate, Richard having been invited to David's evening parties. At one of these a nephew of David played some pieces on the piano and scored a modest success. Wagner, who, as one says, 'could never fondle a piano without making it howl," was mortified at the other fellow's little triumph, and revenged himself by a very bitter criticism of his performance. He was invited to do better, and did so badly that he rushed from the room vowing vengeance on his rival.

For two days he kept away from the Davids, and then presented himself at the house of her whom he adored. No one received him. Next day a letter reached him from Leah, in which she announced her engagement to the rival pianist, and told him that after what had occurred, she did not desire to see him any more. This mortification of his self-esteem, comments the recent chronicler, evidently did not conduce to make Wagner especially favorable to the Jews. And then the chronicler adds that

MINNA WAGNER

the composer's biographers "do not speak of the incident simply because it proves the ascendancy which, for some time, a girl of the accursed Jewish race maintained in the heart of Wagner. Here once more the beauty of Israel's daughter exercised its irresistible charm." He is wrong in saying that the biographers ignore the incident. Wagner himself writes that "it was my first love sorrow, and I thought I should never get over it." He had certainly a morbid hatred of the Jews, but that was a later development. And in any case he might hate the Jews as a race and yet love a Jewish woman as an individual.

There are hints of other juvenile fancies in the Wagnerian biography, but they are too intangible to grasp. The woman who really first captured his heart was his first wife. In February, 1834, Wagner, then conductor at the Stadt Theatre at Magdeburg, wrote to his brother that he was engaged to Minna Planer, an actress at the same theatre. The brother's answer seemed cynical enough to the enthusiastic young lover. It ran thus: "There are men who call the time immediately before marriage the finest in their lives. It is to be hoped that all your life you will retain only the remembrance of the former time. And what are you going to marry on, for no one can assist you?"

Aye, what, indeed? Wagner was gloriously impecunious at this time and for long after—a young man struggling with poverty and beaten down by disappointed hopes. But what of that? "I was in love," he said afterwards, "and I persisted in getting married, thus involving myself and another in unhappiness." Minna Planer was the daughter of a spindle-maker, and, according to Ferdinand Praeger, who knew her well, went on the stage not because she was specially fitted for it, but because she was required to contribute to the support of her father's family. She is described as pretty by some ("pretty as a picture"), and of a "pleasing appearance" by others. One painter said she was beautiful, but had a sober, unimaginative soul.

Wagner married her in November, 1836, at Königsberg. And here Glasenapp, his leading biographer, may perhaps be quoted. Glasenapp writes:

> The link was now forged that bound his future to a helpmate with whom he had the smallest possible community of inner feeling. Beyond doubt, he brought her that genuine affection which survived the hardest trials it ever was put to; beyond doubt, the pretty, young, and popular actress meant well by the ardent young conductor when she joined her hands with his at a time of so little outward prospect; beyond doubt, she expected much from his abilities. Any profounder sense of the enormous artistic significance of her husband never dawned upon her, either in this cloudy period or at a later date; and though she made him loving sacrifices, she neither had the blissful satisfaction of knowing to whom they were offered, nor of affording the struggling artist a sympathetic ear in which to pour his deeper woes. Wagner never forgot how she bore the trials of the next few changeful years without a murmur; nevertheless, this precipitate marriage of two natures so immixable dragged after it an almost endless chain of sorrows and internal conflicts.

On the whole, this is fairly and temperately said. On the whole, too, one feels sorry for poor Minna Wagner. The biographers make much of her failure to recognize her husband's genius. But how many persons, much better instructed than a pretty actress was likely to be, recognized Wagner's genius at that date? When Wagner married he was totally unknown to the great world of music. Minna was in love with him and he was in love with her. What should we expect them to do but to marry? And how should Minna know that she was giving her hand to a man who, though obscure and poor, would successfully fight against all difficulties, and whose works would, in the distant future, become not only celebrated, but even popular?

That Minna Wagner lacked this perception was her misfortune rather than her fault. If anyone was to blame it was Wagner himself, who ought to have seen from the first that Minna Planer was not the kind of woman he should have for a wife. A man, even a genius, has no right to marry an ignorant, unsympathetic woman and then turn round and abuse her because she *is* ignorant and

unsympathetic. And there is this to be remembered to Minna's credit, that she suffered bravely and even gladly all those terrible hardships which beset her husband during the changeful years after the marriage. Wagner's diary reveals that in Paris, when he had invited a sick and starving German to breakfast, his wife told him there could be no breakfast, as there was no money in the house. It is even recorded that she pawned her jewelry under some domestic distress. When the Revolution of 1848 broke out and drew Wagner into the vortex, it was Minna who arranged his flight and saved him from sharing the fate of his friend, August Roeckel, who suffered several years' imprisonment for his participation. Wagner, himself, always admitted the brave part that his wife had played. Indeed, he used to tell with moist eyes many of these stories of her self-denial, and of "the cheerfulness with which she, the pretty actress of former days, cooked what meals there were to cook and scrubbed what clothes there were to scrub."

That the union ended in estrangement and separation was more Wagner's fault than his wife's. She would probably have borne with him to the end, but he would not bear with her. And then when she went he did not like it! He bewailed his loneliness, and realized, for the first time, what Beethoven had to go through as a bachelor housekeeper. "The commonest domestic details must now be done by me; the purchasing of kitchen utensils and such kindred matters am I driven to. Ah, poor Beethoven! Now is it forcibly brought home to me what his discomforts were with his washing-book and engaging of housekeepers, etc. I, who so praised woman, have not one for my companion."

Of course there is no use blinking the fact that Wagner was something of a libertine with women. He was not the faithful husband he ought to have been. Mr. W. J. Henderson puts it pretty strongly, but on the whole truthfully, when he writes: "He

MATHILDE WESENDONCK

was guilty of many liaisons, and the Sybaritic character of his self-indulgences increased as the years went by. It is not possible to give the details of these secrets of Wagner's life; but it must suffice to say that while Minna was unsuited to him through her inability to understand him, she was more sinned against than sinning. She was a faithful and devoted wife, patient in adversity and modest in prosperity. It is impossible to say the same of him as a husband."

While the separation from his wife was probably inevitable in any case, it was undoubtedly precipitated by his flirtation with Mathilde Wesendonck. The story of this connection was told a few years ago in a big volume devoted to the subject. Of Mathilde Wesendonck Wagner wrote: "She is and remains my first and only love. They were the zenith of my life, those fearless, anxious, beautiful years which I spent in the ever-growing enchantment of her nearness. They hold all the sweetness of my life." Daughter of an Elberfeld merchant, the lady had married Otto Wesendonck, partner in a great New York silk business. In 1851 the Wesendoncks, with their three children, settled in a villa at Zürich, where they met Wagner.

The acquaintance, founded on mutual musical enthusiasm, ripened into friendship, and, in 1857, Wagner and his wife came to live in a little house, "The Refuge," close to "The Green Hill," occupied by the Wesendoncks. In Mathilde, young, delicate, beautiful, Wagner found his spirit's mate. The result was that he lived more at "The Green Hill" than at "The Refuge." Blissfully, peacefully, the days flowed by. But Minna's patience became exhausted, and she struck the first discord. That she should resist her husband's ongoings with Mathilde was natural and inevitable. It is too much to expect of poor human nature that a wife should calmly allow her husband to spend all his time with another man's wife on the other side of the fence. Of course there were scenes, opened letters, wild reproaches, and passionate recriminations. Wagner left "The Refuge" and became a wanderer. From Venice, Lucerne, Paris, Vienna, he sent Mathilde letters, music, leaves from his diary.

In one of his letters he says:

"Who feels it more clearly than I that it is this accursed art which eternally gives me up to the torment of life and all the contradictions of existence? But for this strange gift, this so strong preponderance of the creative fantasy within me, I might follow the guidance of the heart—become a saint, and as saint I might say to thee, 'Come, leave everything that ties thee, burst the bonds of nature. On Allhallows Eve at Venice I stood on the balcony and looked into the canal's black flood: the storm wind raged. My leap, my fall would have been unheard. I should be free from torment if I sprang. . . . Could I—with my thoughts on thee—on thy children? . . . Now I know that I am destined to die in thy arms. Now I know it! . . ."

That was pretty warm to a married lady. Of course so long as Herr Wesendonck lived and so long as Minna proved faithful, there was nothing for Richard but to sigh after the unattainable. But it is really the unattainable that stirs the imagination of the artist. How hard it is for him to combine his Ideal with the form of the lady who sits opposite him at breakfast every morning! He may have a sincere regard for her; he may respect her and be grateful to her (if the bacon is not burned). But he does not write her poetry or compose fervent love duets because her image is always before his eyes.

The best thing that can be said for Wagner is that after the separation he did his duty, financially, by the unfortunate woman who had struggled along by his side for twenty-five years. It was said by his enemies, among other outrageous libels, that he had allowed his wife to starve. But Frau Wagner publicly protested that her husband had provided her with an ample income, and there is nothing to show that their relations were not friendly right on to the end. Poor Minna went her way in 1861, and five years later death freed her at Dresden, where she had been residing in indifferent health, with sadness and sorrow filling her heart.

The story of Wagner's second marriage is tolerably familiar. It brackets his name with the names of Liszt and Von Bülow. Cosima Liszt was one of the results of the great virtuoso's illicit connection with the Countess D'Agoult. She had married Von Bülow and had not found happiness. When Bülow went to Basle to teach, the beginning of the end had come, and it was not long after that when the relations between Mme. von Bülow and Wagner could no longer be kept secret. Bülow was furious but the situation was complicated by the fact that he had an intense admiration for Wagner as a composer. "If it were only someone I could kill," he said, "Wagner would have been dead before this."

Things worked out in the usual humdrum way. The Bülows were divorced in 1869, and in July

RICHARD AND COSIMA WAGNER

1870, Wagner was writing to Praeger: "My dear Ferdinand, you will no doubt be angry with me when you hear that I am soon to marry Bülow's wife, who has become a convert in order to be divorced." Shortly afterwards Praeger received the wedding cards announcing that the marriage had been celebrated at the Protestant church of Lucerne. What Liszt thought of the business may be inferred from Wagner's statement that he was much annoyed by his daughter's change of religion that by her divorce. That the divorce and the marriage had to come about, however, may be assumed from the fact that in the summer of 1869 Mme. von Bülow had borne to Wagner a son. In November 1870, Wagner wrote to Praeger: "Often do I think of you because of your love for children. My house too, is full of children, the children of my wife, but beside there blooms for me a splendid son, strong and beautiful, whom I dare call Siegfried Richard Wagner. Now think what I must feel that this last has fallen to my share. I am fifty-seven years old." It is suggestive, but only natural, that the date of Siegfried Wagner's birth has never been made known by the Wagner family.

The fact of the divorce and marriage may be allowed to stand without comment. But it should, in fairness, be said that Cosima Wagner gave to her husband a loyalty, a devotion, and a sympathetic comprehension which made him a wholly happy man in his domestic life. Wagner himself wrote of her as the woman "who was destined to prove that I could well be helped, and that the axiom of many of my friends that I could not be helped was false. She knew that I *could* be helped, and helped me. She has taken upon herself every condemnation." To his Cosima, Wagner was constant, in spite of the fact that temperamentally he was an inconstant man. He died in her arms, and she lived ever since as the loyal guardian of his fame

A STANDARD FOR MUSIC TEACHERS

BY NATHAN SACKS

[Mr. Sacks is a member of the examining committee of the Missouri Music Teachers' Association, and sends the article below as an expression on the subject from the Middle West. It is evident from the attitude of the state associations from Ohio to Kansas that the question of a higher and definite standard for music teachers is an important one.—The Editor.]

For several years the Missouri Music Teachers' Association has been urging that there should be a standard of attainment for music teachers, just as there is in other professions.

Present conditions in regard to music teaching are appalling. There are no requirements. Pupils who have taken lessons one year or less frequently begin to teach, and frequently succeed in forming large classes. The harm worked by these teachers in ruining musical talent and lowering public taste is incalculable.

The leading conservatories of Russia (government endowed) have an eight or nine year course of study. Progress in technical development is constantly insisted on, as well as a comprehensive guidance through the literature of music.

Music is an exact science as well as an art, and a thorough mastery of its many branches should be obtained by those who would teach most effectively. Some of the requisites of the capable teacher are: A good ear, a developed sense of rhythm, a thorough knowledge of how to produce a good tone and to develop technic, a certain amount of harmony and musical theory, a knowledge of the best composers, past and present, and a highly developed taste to teach the pupils to sing or to play intelligently and in a musicianly manner.

Some of the advantages to the public and to the music profession of the adoption of a standard of attainment, are:

1. Incompetent teachers would eventually disappear. The public would soon become aware that a standard had been set and would insist that this standard be met before employing a teacher.

2. A greater appreciation in the community for better musical things. As the quality of musical instruction became better, a better taste would spring up and an increased patronage of concerts, and more secure support of orchestras, opera, and oratorio societies would be provided.

3. There would be greater honor and respect for the musical profession. The professions of law, medicine, and engineering are held in high regard, owing to the standards which they maintain. It is a distinct achievement for a young man to be permitted to enter these professions. If music teachers generally would work with the State and National Associations for the proper standards, a similar position would soon be occupied by our profession.

4. A better remuneration would be obtained. This would result from the retirement of the incompetent teacher, giving more patronage and a better scale of remuneration for the qualified teachers.

It may be of interest to the public to know that this question is now agitating the ranks of music teachers from Maine to California, and will be one of the leading features of discussion at the Music Teachers' National Association. At the 1913 meeting of the Music Teachers' National Association reports were read from states in which definite efforts have been made to inaugurate a system of examinations for music teachers, to give credentials to those properly equipped and thus establish a standard of attainment for the profession.

There is a glaring injustice to the public in permitting present conditions. They have the same right to the services of competent teachers of music that they have to the services of competent doctors, lawyers, school teachers, etc. It is deplorable that the talent, time, and money of so many thousands of music students are ruined and wasted. The cultural value of good music, correctly taught, is a factor of inestimable importance in the education of girls and boys, and it is almost a crime and surely is a breach of trust when incompetent music teachers do such injury.

It is but fair to state that any attempt to introduce such a standard of attainment should take into account that many teachers of recognized standing and others by reason of their years of experience should be exempt from the necessity of taking an examination.

The Missouri Music Teachers' Association has adopted a standard of attainment for teachers of piano and violin, and will decide on a standard for voice and organ at the coming convention at St. Louis, June 23-26, committees for these branches being now at work upon the same.*

Standardization means better teachers, better pupils, better music schools, and a general musical uplift.

*This was written before the Convention met.

UNIVERSITY STUDENTS AND MUSIC

Mr. R. G. McCutchan, dean of the School of Music, DePauw University, Indiana, sends to The Musician an interesting letter bearing on the question of music in the university course.

It has been the case that the men students of universities offering courses in music with credit toward graduation have felt that such courses are hardly worth the attention of the serious student. The professors in charge of the music work have found it a difficult matter to get any number of men to take work in the department. Mr. McCutchan has been quite successful in this regard, as will be seen from the statement that in the past few years the number of DePauw men students who take work in the Department of Music has greatly increased. Now comes an evidence of the fact that this music work has scholarship value.

At the last election of members of the senior class to the Phi Beta Kappa Society, admission to which is based on high standing in scholarship, four of the twelve men who were elected are students in the Music School. Three students of the School of Music were eligible for membership in the University Choir of 16, made up of four from each class; two were selected. The two new members of the University String Quartet were taken from men students of the School of Music.

It is pleasant to record these facts, showing, as they do, an increasing appreciation of music as a study worth the attention of the university student with a serious purpose. The heads of the departments of music in the various colleges and universities of the United States should make a determined effort this coming season to increase the interest in music as a university study.

A PLAN FOR CREDIT TO HIGH SCHOOL STUDENTS FOR WORK DONE OUTSIDE THE SCHOOLS

The following resolutions were adopted by the Kansas State Music Teachers' Association at the sixth annual meeting at Topeka, Dec. 3, 4, 5, 1913:

The Kansas State Music Teachers' Association recognizes that there has been a growing demand among pupils of the High Schools throughout the state to take some form of music outside of the school. To do this, they are obliged to run the risk of overwork, or postpone their musical training until a later date, with the result that many young people who have musical talent never have an opportunity to develop it.

A number of authorities along educational lines place the study of music on a par with regular school studies, and issue credits for the study of music outside the school, provided the student received regular instruction from some accredited teacher. Wichita, Salina, and Belle Plaine are already giving such credits, and this system of issuing credits for the study of music outside of the schools is being considered by a number of cities and towns of the state, with the object of adopting the same. Eureka, Anthony, Independence, and Dickinson County High School are giving credits in piano under a special teacher. The plan has proved popular and successful. The K. S. M. T. A. begs to submit a plan for consideration of High School authorities.

1. The Kansas State Music Teachers' Association recommends that an accredited teacher, who shall be eligible to issue credits for High School students for the study of music outside the school, shall be required to possess in his own name a certificate or diploma issued by a Music School of good standing, accepted and approved by the K. S. M. T. A., or

2. Any person not in the possession of such certificate or diploma shall have the privilege of taking an examination at any one of the approved Music Schools of Kansas, who shall have the power, as Sub-examining Committee, to examine candidates and submit the examination papers and report to the Executive Committee of The Kansas State Music Teachers' Association for confirmation and approval.

3. The State Association further recommends that one-half unit credit annually, out of a possible 16, be issued to students taking music outside of the school. Said student shall be required to take not less than one private lesson per week in instrumental or voice, and practise not less than one hour per day, for not less than nine consecutive months.

4. It further recommends that one full unit out of a possible 16 be issued to High School students taking two private lessons per week with not less than two hours' practice per day, for nine consecutive months.

5. It is further recommended that local High School authorities require accredited teachers to furnish quarterly reports to the High School principal, of diligence and progress of each and every student under his care, who shall receive credits.

6. The Executive Committee of The Kansas State Music Teachers' Association shall have the power to pass upon the eligibility of Music Schools as well as to indorse well-known music teachers without examination.

TESTS FOR YOUNG THEORY STUDENTS

1. Name the relative minors to C major, D major, Ab major, F♯ major, B major, Cb major.

2. Name the relative majors to D minor, Ab minor, Eb minor, F♯ minor, B minor, C minor.

3. Write natural, harmonic, and melodic minor scales, ascending and descending in the keys of A, D, E, and G minors.

4. What is the submediant in B minor, Cb major, G♯ minor, Gb major, C♯ major?

5. What is the difference between 4-4 and *alla breve*?

6. What does the metronome direction mean, for example, a dotted half note equals 56? How many quarter notes would be played per minute at that tempo?

7. If you play 960 thirty-second notes per minute, what would be the metronome indication, taking a quarter note as the unit of beat?

8. Write a whole tone scale beginning on C.

9. Write the scale commonly known as the Hungarian gipsy scale.

10. Write a pentatonic scale with C, D, and F as tonics. Examine the melody of *Auld Lang Syne*. What kind of a scale is this?

MME. JULIE RIVÉ-KING ON TEMPOS, INTERPRETATION, EDITIONS

Secured Especially for THE MUSICIAN

BY GRACE DICKINSON PATTERSON

HAD Mme. Julie Rivé-King never become known as an eminent virtuoso, she would still have possessed many gifts that would have served to elevate her above the ordinary walks of life. Her ability to express herself clearly and forcibly upon occasion discloses a mentality at once logical and judicial. Thus her attitude toward questions which often agitate the enthusiastic student is invariably one of unprejudiced candor. She indulges in no mawkish sentimentalities relative to her art or that of other artists; and, no doubt, this mental attitude had much to to with her tremendous success of former years.

An hour spent with her "Interpretation Class" at Bush Temple Conservatory, Chicago, is one of entertainment and instruction to the layman as well as to the student. Mme. King's remarks to the class savor of wisdom, practical advice, and sound sense, interspersed with incidents drawn from her own career as a concert pianist. Her wide experience and broad musical comprehension, combined with her immense repertoire ever at command, is a never-failing source of inspiration to the eager student. Should a pupil experience difficulty with a number (no notes are allowed in class work) instantly Mme. King is ready at the second piano with the required help. Often students prepare compositions which she has had no occasion to recall for years, but if she has ever known the work she still knows it, so unusual is her musical memory. And she is able at once to give aid in any measure or passage wherein difficulties are encountered.

Her classes are conducted much after the manner of those instituted by Liszt, and attended by her when she was with Liszt at Weimar. As the large majority of musical students expect to become instructors, her advice to the budding teacher will, if heeded, be of incalculable benefit, and will save many heartaches and often humiliation to those who aspire to stellar honors.

"Young musicians make a mistake," she remarked to the class, "when they seek to imitate too closely the great artists in tempos and certain eccentricities of interpretations. In the first place, artists do not always confine themselves to the same tempos. *Tempo,* with the artist, depends largely upon the rapidity with which the blood flows through the veins. Often pianists are called upon when their physical condition is not of the best, and this may cause them to play more rapidly or the reverse. Also different artists vary in regard to tempo. For instance, one may play the *Scherzo* in the Beethoven sonata in C♯ minor, Op. 27 (*Moonlight*) with more sprightliness than another, and may take the last movement of the sonata with a temptestuous rush of passion. I have in mind a pianist whom the world has always designated as one of the most 'fiery' of artists. But she is a notable exception to this class in her rendition of this particular sonata.

"Many years ago, when it was still customary to play from notes, I heard this artist play the sonata under discussion in Pike's Opera House in Cincinnati. She was then a mere slip of a girl and I was a few years younger. Her performance was characterized by a calm nobility of expression and careful consideration as compared to the renditions we often hear today. However, this was the interpretation which we were all taught to consider as authentic in those early years of our tutelage. I have listened to this admirable artist many times since, and it was recently my good fortune to hear her give this sonata again. She still adheres to the *tempos* of former years; and the entire sonata, as performed by her, displays a mood less agitated than many of her *confrères* bestow upon it. This interpretation is the expression of her thought and taste in regard to this work, and she makes it a thing of beauty."

Referring to the dissimilarity between two eminent pianists in their reading of the same composition, she said: "For example, take the Chopin *Polonaise* in A major (*Polonaise militaire*), I heard Paderewski and Hofmann play this composition, a few weeks intervening between the performances. They varied considerably in their manner of presenting the work. Paderewski gave it a much more deliberate reading than Hofmann. They varied as to time. The younger man felt the tempo faster than the elder. Naturally you ask, 'What, then, must we do? Whom is it safe to follow?'

MME JULIE RIVÉ-KING

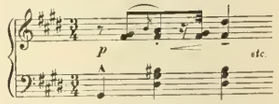
"Granted an able instructor is employed—and there are many—the student must be guided in the main by his or her advice. Upon becoming technically perfect, he gradually comes to feel what the composition means to him, and his playing will exemplify his own mental attitude. There are certain rules or guideposts, however, that all pianists must and do observe, and a slower or faster tempo will not affect the mood of the composition necessarily, providing all things else are in keeping. But it is this ability to keep a fine balance that differentiates the artist from his imitator.

"There are editions which are recognized as a comparatively safe guide for students, for the reason that many artists use them, both in teaching and in playing. For example, the Von Bülow Edition of certain of the Beethoven sonatas is good. Von Bülow was one of the few recognized exponents of Beethoven upon the piano. Therefore his editions are standard and are accepted by many. In this C♯ minor sonata, for instance, there are agitated passages in the Von Bülow Edition that none other contains, and it is quite easy to discover whether an artist plays from this or another edition. But when a pianist elects to read the passages without the 'fine frenzy' which symbolizes them to you, it would signify ignorance on your part were you to declare he played incorrectly.

"Learn to use common sense," she continued, "when listening to great artists; for it is only after a long period of study and the repeated hearing of many different artists that you will be able to judge correctly as to the merits of various interpretations. Hamlet's *Soliloquy* is not spoken alike by all great actors. There are those who recite more rapidly than others; they also vary as to inflection and emphasis. The actor himself will not use the same intonations upon every occasion; nevertheless, the beauty of his delivery is not marred. So it may be with the pianist."

Referring again to editions, she said: "I believe an intelligent student, one who possesses intelligence from the point of view of the virtuoso, may study the Beethoven sonatas from a good edition and be able to give an acceptable interpretation of the sonatas. Dr. Wm. Mason summed up the situation succinctly when he remarked to me one day in New York City, as we chanced to meet in the Knabe Piano Co. warerooms: 'The trouble with the great majority of students is that they do *not see what is on the paper.*' I often recall this statement since I have devoted myself to teaching. Examine the music of the numbers you are studying. Are you observing the crescendos and the diminuendos properly? Are you giving the kind of an accent required? Do you play a staccato correctly, or do you fail to observe them at all? It is because of this lack of attention to detail that your performance suffers. You do not see *what is on the paper.*

"On the other hand, we may observe all of these fine points and still be unable to give a satisfactory rendition of a certain number or numbers, because of a lack of good rhythm, a harsh and unsympathetic touch, or the inability to overcome nervousness. The attributes of tenderness, sympathy, brilliancy, and the countless diversified meanings possible to the pianist are acquired only through constant study, observation, and experience.

"A pupil was studying the C♯ minor *Valse* by Chopin, and experienced difficulty in the first four measures where the seconds, thirds, and sixths occur.

"Her fault lay in not observing the *tenuto* mark under the sixth. She played these double sixths staccato. The character of these measures becomes altered when the *tenuto* marks are not strictly observed. As they recur more than once throughout the piece, it can readily be seen that the entire *Valse* must, of a necessity, take on a different coloring because of this error.

"Many students have not learned the different meanings of the accent and cherish the idea that all accents denote sharpness or a greater or less degree of violence, and they possess little or no sense of undulation. It is quite essential that students play from good editions, and that they observe the directions given. It is best to regard those which are most widely recommended by the celebrated pianists as being sufficiently authentic to warrant their use.

"On the other hand, there is no harm in studying from a new or a comparatively unknown edition, providing one is able to do so with intelligence. On one occasion I was conversing with one of the great artists relative to an edition of Bach by an eminent pianist. In reply to my question as to her opinion

(*Continued on page* 494)

STRONG MUSCLES?

SOME FACTS CONCERNING OUR PLAYING MECHANISM

BY LE ROY B. CAMPBELL

Scattered throughout our literature on piano playing we find much advice on how to strengthen the muscles.

One writer advises special practice with the fourth and fifth fingers in order that they may become as strong as the other fingers (just as if the small muscle of the little finger could ever become as strong as the second or third fingers).

Another teacher suggests an after pressure on the depressed key in order to impart strength to the digits. The practice clavier advocates are sure they have the secret, in being able to give to the action of their instrument a resistance up to twenty ounces. In another work we are told in italics (and surely that should be convincing) that while many practise with a good, healthy finger stroke, yet they make the grave error of forgetting to keep the forearm quiet and entirely out of the process.

Several books are written, giving explicit directions as to gaining phenomenal strength away from the instrument.

A VALUABLE LESSON FROM A PHYSICAL CULTURIST

A few of us music students once went to Prof. Max Unger, a well-known physical culture specialist, who was then in Leipzig; we had caught the "get strong" fever and considered that this specialist would surely satisfy our desires.

He met us cordially, and, after hearing us patiently, as we unfolded to him our aspirations, calmly made answer in this wise, "You young gentlemen may know more about music than I do, but as to physical culture, that is the sphere in which my knowledge takes precedence." He drew the following parallel for us which was most convincing, and proved to be one of the best lessons we had ever received. Two men were under his instruction; the one was preparing to lift heavy weights in vaudeville, the other was working at élite boxing. To the first he gave work of a very strenuous character, such as heavy pulley-weight work, heavy dumbbells, etc. This man had phenomenal strength, could lift enormous weights, but he had not a quick move in his body; he was slow, logy, muscle bound, and stiff.

The élite boxer, on the other hand, received such exercises as hand ball (of light rubber), the punching bag, and half-pound dumbbells. This man was not over-possessed with strength, but he was agile, quick, elastic, and very fine fibered. "Now," said Mr. Unger, "it seems to me that instead of the great strength which always brings with it the attributes of the first man in my parallel, you young men, aspiring for piano technic, not only need work akin to the second man, the élite boxer, but work even much finer; you do not want strength, what you want is delicacy, graceful movements, sensitiveness, elasticity, and fine control of a supple muscular system."

INTROSPECTION AFTER THE LESSON

This lesson not only set me on the proper course at that particular time, but it led me to make diligent research into the question of muscular phenomena, especially in its relation to piano playing. Upon looking into my own case, I found that my finger and hand motions were stiff, due to the kind of work which I had done up to this time. My work had been all of the type set forth in the first of this article, namely, hours of high-finger whacking at the keys while the arm was held still.

The act of calling on small muscles to make loud tones was naturally a tiring process; every morning I was compelled to go through what students of the old methods call "limbering-up exercises." Day by day one's fingers and forearm mechanism are bound, by this procedure, to become gradually more and more stiff.

WHAT TIREDNESS IS

The reason lies in the fact that tiredness is something materially detrimental to ligament and muscle.

You can see tiredness, that is, the product that causes it, through a microscope; what one sees is really excess waste matter and worn out tissue. Now a ligament (and the hand and forearm are a veritable labyrinth of them) is made, for the most part, of two substances, namely, elastic and fibrous; the elastic part is yielding, rubber-like, while the fibrous part is like wood.

The fibrous part of a ligament, which extends even into the end of the muscles, feeds on this waste matter and worn out tissue, and the more of this matter one creates through tiredness and tension, the more does the ligament become fibrous. Keep up this one condition for an extended period and the ligament becomes nearly all fibrous, therefore unyielding, logy, and stiff, often causing what is known as a weeping sinew.

This fact can be corroborated by noticing a man's hands who has worked for some years on the railroad handling a shovel; his hand assumes a curved shape similar to the shovel handle, and it is so stiff one cannot again straighten it.

This comes through continued and prolonged spells of tiredness.

This is, of course, an extreme case, but a piano student should not follow at all exercises that foster such conditions even to a slight degree; what he *should* have is such movements as will *not* create tiredness, especially in the forearm, and then will the elastic part of his ligaments be fed, producing a mechanism that will be alive to his every shade of delicacy, elasticity, fineness, quickness, and all degrees of power.

But, you ask, how obtain "power" when you curtail the muscular action?

POWER WITH VERY LITTLE EXPENDITURE OF MUSCLE

It was shortly after my experience with Mr. Unger that I came into touch with the modern methods, and it was through these ideas that I learned to find power by using weight, thrown weight or leverage, using the fingers as supports.

In this wise one drills the fingers for quickness, but only very close to the keys, while the upper arm does all heavy work by various degrees of weight actively impulsed, as it were, on the keys at the proper time.

The whole arm is an undulating mass and through its training in relaxation can make firm whenever and wherever it wills, thereby being conditioned for heavy or light passages.

THE FUNCTION OF THE FINGERS

The active part which the fingers take is in spacing and articulating. In this system, the fingers bear the same relation to eliciting the tone from the piano as the throat muscles do in the case of the singer; the throat muscles do no heavy work, for the breathing muscles are responsible for that, thus leaving the smaller muscles simply the work of articulation.

PRESERVING GOOD MUSCULAR CONDITIONS

After practising several months along these new lines, where tiredness was an unknown quantity, my ligaments and muscles were restored to a proper condition and I found that since I had removed the cause of it, the weeping sinew on my wrist had also disappeared. With the playing mechanism kept in such form, progress is assured; one's playing becomes not only a pleasure to hear, but also a pleasure to see.

EXAMINATION FOR THE DEGREE DOCTOR OF MUSIC

The degree of Doctor of Music is granted at the University of London upon conditions of which the following are the most important:

I. WRITTEN EXAMINATION

The written examination will include one paper in harmony, one in counterpoint, one in fugue, including canon, one in composition, one in the history of music.

The syllabuses of the subjects are as follows:

Harmony: harmony of all kinds up to eight parts.

Counterpoint: counterpoint in eight real parts.

Fugue including canon: the composition of a fugue in not more than five parts on a given subject, for strings or for voices.

Composition: treatment of form, treatment of voices, instrumentation.

History of music: a general knowledge of the history of music, and especially of the most important forms of the art. A critical knowledge in some detail of the standard compositions.

No use of any musical instrument will be allowed during the examination unless specially directed by the examiners.

Candidates shall not be approved by the examiners unless they have shown a competent knowledge in all the foregoing subjects.

II. A MUSICAL EXERCISE

Any candidate who has passed the written examination may at any time send a musical exercise.

Such musical exercise must be clearly and legibly written in the proper clefs, paginated and securely bound, of such length as to occupy at least forty minutes in performance, and fulfilling the following conditions:

(1) It must be an opera, oratorio, or cantata, to any words the writer may select.

(2) It must contain choruses representing a variety of treatment of choral forms, and one movement, at least, in good fugal style, if not technically definable as a complete fugue.

(3) It must also comprise examples of polyphonic part-writing for voices in eight parts.

(4) It must also contain solos with orchestral accompaniments.

(5) It must have accompaniments for a full orchestra, and must contain an instrumental overture, in modern style.

(6) Artistic interest will be required as well as technical correctness.

After the examiners have read the exercise the candidate shall be required to present himself at such place in the university as the examiners may direct, upon such day or days as may be notified to him, to be further tested orally with reference both to the exercise, and to his general knowledge of music, but it shall be within the discretion of the examiners to reject the candidate without such further test.

Any candidate whose exercise has been rejected by the examiners, or who has been rejected at the oral examination, may send in at any time another exercise.

III. SUPPLEMENTARY

Although technical skill in performance will constitute no part of the qualification for this degree, any candidate may offer to be examined in:

(1) Playing at sight from a full orchestral score.

(2) Extempore composition, in regular form, on a given subject.

Any candidate otherwise approved shall, if of sufficient merit, obtain a distinguishing mark in either or both of these particulars.

The expense of securing the degree is $100.

THE MUSICAL SENSE

BY HERBERT SANDERS

ITS ORIGIN

We musicians of today, professional and amateur, are heart-whole in our study of music in all its relations but one—and that a most important one—the MUSICAL SENSE. We may profitably ask whether this power of appreciating or creating music has always been possessed by man or whether it is a faculty like the "soul" which cannot be accounted for, except on the hypothesis that it is a gift from the Creator, bestowed at that stage of development when the "beast" was left behind and MAN was evolved. Assuming it to have been dormant for so long, when did it first manifest itself, and what are the milestones which mark its development? Is its present development to be regarded as the first, intermediate, or final stage?

ITS PROBLEMS

It would take volumes to make an attempt to answer these questions, but it is only their consideration which will help us to form correct estimates of the historic significance of the works of the masters, to estimate their likelihood of living, to judge aright the correct relation of the present condition of our art to its former and (so far as we can gather from a study of the past) its probable future development, and to give us that breadth of outlook which gives saneness to our ideas and validity to our opinions.

Genius has been defined as "the capacity for seeing things in their relations." To have a right conception of art we must study it in as many relations as possible, and it would save much time, and be more profitable, if this study started with a consideration of the instinct itself. It is not enough to look outward; we must look inward as well.

A NEW SENSE

A consideration of the musical sense shows that, unlike the other senses, it is so new as to seem almost a new mental endowment. It may be said that music (as we now understand it) is but a couple of centuries old. Sculpture dates back to Pericles. The Great Pyramid was built 6,000 years ago. The Athenian Parthenon was built 2,500 years ago. The Roman Pantheon dates before the Christian era. The modern painter, sculptor, and architect, therefore, look back to men who, centuries ago, accomplished more than they do today. The musician on the contrary, can look forward, instead of backward, for his art is but in its infancy and, as yet, walks with tottering feet. Mr. William Wallace says: "I believe that (viewed in correlation with man's other faculties) music is still in its infancy, and that the utmost effort of the most notable composers of our own time, will be but an iota in its inscription recording man's endeavor towards its accomplishment. It will be to future generations what our present generation must have been to a Hellene of the age of Pericles—an aspect of art unconceived and inconceivable."

ITS INDIVIDUAL DEVELOPMENT

Not only the musical sense of the race, but that of the individual requires consideration. It will show that the musical youth, who, conscious of his powers, decides on a musical career and relies on a future development as fast and sure as that which has already taken place is on uncertain ground. His may be a case of premature development. On the other hand, another youth may be unconscious of his musical sense and not give a musical career a single thought, and yet, later, he may be found to be an inherently cleverer musician than the former; his musical sense was late in asserting itself, or the outward circumstances were not favorable to its unfolding. In fact, it is not unlikely that the works of those composers whose faculties were prematurely developed are the least likely to live.

A unique example of the late development of the creative gift is that of Wagner. Mr. William Wallace says of him: "He was fifty-six years of age when his eldest child was born; after a strenuous fight, which well might have exhausted the energies of half a dozen, he compelled the world to recognize him, and, beginning his crowning work at the age of sixty-six, he produced, at seventy, his *Parsifal*, a work whose teaching many regard in the light of a new gospel."

COMPOSER'S MUSICAL INSTINCT

The study of the musical sense shows our indebtedness to those composers—and there were many of them—who, without hope of reward and often at the expense of physical and mental suffering, pushed forward the boundaries of musical art with such rapid advances that their contemporaries were unable to grasp the significance of their creations. Such men were Monteverde, Bach, Beethoven, Mozart, Berlioz, and Wagner. In the study of these masters, singers and executants were obliged to develop their musical instinct in order rightly to appreciate them, which shows that the composer leads the van, that the executant really is a far less developed musical creature than the composer, and the absurdity of letting the composer starve and of giving all the honor to the less meritorious performer.

Further, the composer whose creations are not ahead of his time can have but ephemeral fame, for musical idiom quickly changes. Mendelssohn wrote in the idiom of his day, and many of his works have already lost their power to charm. On the other hand, Brahms, who extended the boundary line of music in several directions, is now only just coming to his own, and that for the simple reason that he wrote ahead of his time.

HEREDITY

With many heredity solves all problems. But on fuller consideration it is found that many results attributed to heredity can be accounted for on what Mr. William Wallace calls the CONTINUITY OF VOCATION, that is, the son nurtured in the calling, traditions, and atmosphere of his father's vocation assimilates them so unconsciously, that they are apparently so natural to him that their presence is attributed to heredity instead of to environment.

If such be the case, while it is still necessary for a man's education to commence a hundred years before he is born (as THE PROFESSOR said), it is of paramount importance that parents should seek for their children a musical atmosphere. "I cannot play. I have no gift," should never be said but after years of incessant attempt. "I haven't a voice" is better left unsaid, unless training has been adequately tried from the teacher's point of view.

Heredity has been blamed for many mental and temperamental deficiencies. My firm conviction is that most persons are more talented than they suppose. The teacher's first aim must be to convince his pupils of the reality and immensity of their unexplored powers, which only require suitable conditions of environment to bring them to fruition.

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MUSIC ROLLS FOR PLAYER-PIANOS IN THE EVANSTON, ILL., PUBLIC LIBRARY

BY MARY B. LINDSAY, LIBRARIAN

MR. MELVILLE DEWEY in an address, some six years ago, said: "We must get away from the old idea that a library is a reservoir or mere collection of books. It is the center now of education. Art and music play an important part in its make-up and the mechanical piano can do much in effecting an improvement in the public taste, because it has made it possible to bring the great masterpieces into the home. It is a greater agent for effecting the betterment of humanity than the printing press."

The idea of circulating printed music from public libraries is not a new one. Without attempting to go into the history of the matter, we would mention Los Angeles, Cal., Public Library and Peoria, Ill., Public Library, where collections of printed music have been maintained and circulated since 1889 or earlier. Possibly there are other collections that antedate these.

It may seem quite a step from the use of printed music to that of the music roll as a part of a library's equipment, but in actual practice it has proved quite feasible. The next and most natural development of a musical department of a public library was that of the laboratory idea by the addition of an instrument for the actual trying out of the music.

Just such a complete working library of music containing a collection of music and music rolls, as well as a pianola-piano, was established in March, 1908, in the Evanston, Ill., Public Library, and is probably the first of its kind in this country.

This collection, known as the Sadie Knowland Coe Music Collection, was founded and endowed by Prof. George A. Coe, then of Northwestern University, now of Union Theological Seminary, New York City. The donor's purpose, as expressed, was "to perpetuate the work of popular musical culture carried on in Evanston by Mrs. Coe for twelve years. The books, printed music and pianola rolls are all selected with this serious end in view. Whatever is merely entertaining is excluded."

The collection now contains over 1,400 books on musical history, biography, and theory, about 400 pieces of sheet music, 565 pianola rolls, and five current musical periodicals.

The room devoted to this department of music is located on the second floor of the Library, the floors, walls, and double doors having been made as near sound-proof as possible.

In addition to the instrument, the equipment of the room consists of a complete card catalog of the collection, a reading table, and other facilities for reference workers. The reference privileges of the room are available at any time during regular library hours. These privileges include the use of the piano for the playing of such music as is in the room.

The use of the pianola is restricted to three and one half hours each day and two evenings per week, this time being divided into twenty-minute periods in order to give a greater number of people an opportunity to use the instrument.

That this room is one of the most popular departments of the Library is attested by its constantly increasing use. Special helps are afforded, such as posting of reading lists, reserving of special books or music rolls for study of programs of opera, or of orchestral concerts.

The use of the pianola rolls is not confined to the music room, but together with the books and printed music, they may be borrowed for home use on the regular borrower's card, in addition to the usual number of books.

In spite of the large use made of the rolls, there has been comparatively little wear and tear, and practically no serious damage, which is surely an encouraging point as indicating the practicability of maintaining such a collection in a public library.

The pianola has opened up the treasures of the masters of music to scores of people whose opportunities for musical culture have been very limited. The use of the music rolls, both in the library and as they are drawn for home use, has had a distinct value in promoting a taste for the best music among our young people, as well as encouraging the purchase of a better class of music for the home pianola.

THE INTERNATIONAL MUSICAL SOCIETY

FOUNDED 1899

The Society has now over one thousand members, distributed in about twenty different countries. It is not an exclusive organization, the sole condition of membership being the payment of an annual subscription to its publications. This freedom as to enrolment has, however, not prevented the Society from being recruited by musicians and scholars of the highest reputation, particularly in Germany, Austria, France, and England; and the United States Section, by no means the smallest of the national branches (over one hundred members), believes that there should be in this country a far larger and more representative membership.

PUBLICATIONS

The Society's publications are two, a Quarterly and a Monthly. The former undertakes to make substantial contribution to the History, Philosophy, and Theory of Music. As the youngest of the arts, Music still offers rich opportunities for research, both amateur and professional, in all these fields; and the Quarterly of the Society is preëminent among periodicals as the current embodiment of the best and ripest musical thought and experience. The Monthly presents briefer records of investigation, reports meetings and historical concerts in various countries, and gives systematic and thorough summaries of important articles from all the musical periodicals of the world. These records of current events in the domain of "musicology" are not merely of great contemporary value, but, by their excellence in scholarship and editing, they also furnish the best obtainable basis for further studies.

ORGANIZATION AND ACTIVITIES

As to personal fellowship and inspiration, the Society furnishes, by its triennial International Congresses and the meetings of its National Sections and Local Groups, effective media of association. The United States Section holds one annual meeting in connection with the Music Teachers' National Association. Local Groups are already formally organized at Ann Arbor (Detroit) and Boston, and informally at New York and Evanston (Chicago). At the meetings—national and local—papers are read and discussions carried on in accord with the purpose of the Society: "The promotion of scientific investigation and discussion regarding musical topics and the closer affiliation of thoughtful students of such topics."

MEMBERSHIP

Membership in the Society is secured by payment of five dollars annually to the General Treasurers, Breitkopf and Härtel, 22 West Twenty-eighth Street, New York City; or at Leipzig, Germany. This payment includes a subscription to the Monthly and Quarterly of the Society.

Active Membership in the United States Section is open to members of the International who indicate in writing their desire to be enrolled and agree to pay an annual fee of fifty cents.

Associate Membership in the United States Section is open to such other persons as wish to be enrolled, are approved by the Executive Committee, and agree to pay an annual fee of one dollar.

The fees for Active and Associate Membership are payable to the Financial Secretary of the United States Section.

PLANS FOR THE FUTURE

The object of enlarging the American membership is to encourage individual and group work in various fields. At present there is no powerful agency in the United States for the promotion of sound musical scholarship, except in the domain of purely technical theory and practice. Of course, no American organization can vie with the scholars of Europe, for whom tradition has not merely evolved methods, but also multiplied materials. But out art centers and educational institutions will certainly develop an interest in the things for which this Society stands. The United States Section can foster that interest, can broaden its scope, and furnish it a medium of expression, and can thus assist in conserving a valuable intellectual asset of the nation.

AN INVITATION TO MEMBERSHIP

Musicians and educators are urged to ally themselves with the Society, even though personal participation in its work may, for geographical or other reasons, be impossible. Enrolment will be a welcome evidence of interest in the Society, and will open the way for whatever coöperation the individual's personal taste may prompt him to give.

A WORD AS TO LIBRARIES

While the publications of the Society are of unique value to individuals, they are indispensable to large libraries. All are advised to urge public and institutional libraries to subscribe for the Quarterly and Monthly.

OFFICERS

The officers of the United States Section are: President, Waldo S. Pratt, 86 Gillett Street, Hartford, Conn.; Vice-President, P. C. Lutkin, Northwestern University, Evanston, Ill.; Secretary, Leo R. Lewis, Tufts College, Mass.; Financial Secretary, Rossetter G. Cole, Fine Arts Building, Chicago, Ill.; Executive Committee, the above officers with George C. Gow, Vassar College, Poughkeepsie, N. Y.

Through affiliation with the Music Teachers' National Association, opportunity has come for the publication, in that organization's proceedings, of the papers read before the United States Section of the International Musical Society. Most of the following addresses have thus been published:

1908
Sixteenth Century and Nineteenth Century Tendencies
George C. Gow, Vassar College
North American Folk-Songs
Jaroslaw de Zielinski, Buffalo, N. Y.

1909
The International Musical Congress at Vienna, 1909
Albert A. Stanley, University of Michigan

1910
The Laws Governing the Editing of Musical Compositions
Max Friedlander, University of Berlin
Operatic Italy in 1770, by an Eye-Witness
Bruno Hirzel, Library of Congress
The Growth of Musical Form in Plain-Song
Charles W. Douglas, Fond du Lac, Wis.

1911
The International Musical Congress at London, 1911
Albert A. Stanley, University of Michigan
The Need of a Progressive Policy
Waldo S. Pratt, Hartford Theological Seminary
Was Richard Wagner a Jew?
Oscar G. Sonneck, Library of Congress

1912
The History of Musical Degrees
Charles H. Mills, University of Illinois
The Origin of the Intervals of the Major Scale
Fritz Krull, Indianapolis, Ind.
The Possibilities of Thematic Indexing
Leo R. Lewis, Tufts College

1913
The Date of Peri's "Dafne"
Oscar G. Sonneck, Library of Congress
Beethoven and His Nephew as Seen in the Notebooks
Henry E. Krehbiel, New York City
The Phonographic Transcription of Primitive Music
W. Van Dyke Bingham, Dartmouth College
Friedemann Bach
George B. Weston, Harvard University
The History of the Schola Cantorum at Rome
Charles W. Douglas, New York City
The Modern Interpretative Ballet
Edward Burlingame Hill, Harvard University

SPEED OF NERVE REACTION IN PIANO PLAYING

In an address to the students of the London University Extension Department, in 1888, Sir James Paget made a report in regard to certain observations he had made of piano playing. Although this was twenty-six years ago, the facts have equal importance today, and are full of interest to the musician, who thus has proof of the complicated processes of playing the piano. We quote from the address:

"Mademoiselle Janotha was so good as to play on the piano, at my request, one of the swiftest pieces of music, known to her, a *Presto* by Mendelssohn. The time it occupied was taken, and the number of notes was counted. She played 5,995 notes in four minutes and three seconds; rather more than twenty-four notes per second.

"We may, from this, estimate approximately the number of what we may call nervous vibrations transmitted during a given time to and from the brain; from the brain to the muscles; and from the muscles and the organs of hearing and of touch to the brain.

"Each note required at least two voluntary movements of a finger, the bending down and the raising up; and besides these there were a very large number of lateral movements, to and fro, of the fingers, as well as many and various movements of the wrists, elbows, shoulders, and feet. It was not possible to count these, but I think I can be sure that they were not less than at the rate of one movement for each note, making altogether not less than three voluntary movements for each note, even if we allow the chords in which several notes were struck at the same instant.

"Certainly there were not less than seventy-two distinctive variations in the currents of nerve force transmitted from the brain to the muscles in each second, and each of these variations was determined by a distinct effort of the will. And observe—for herein may seem a chief wonder—each of these movements was directed by the will to a certain place, with a certain force, and a certain speed, at a certain time; and each touch was maintained for a certain length of time. Thus there were, as we may say, five distinct and designed qualities in each of the seventy-two movements in each second.

"Moreover, each of these movements, determined by the will and exactly effected by transmission of nerve-force from the brain along nerve fibres to the muscles—each of these movements was associated with consciousness of the very position of the finger, each hand, each arm, and each foot, before it was moved and while moving it and with consciousness of the sound of each note and the force of each touch.

"Thus there were at least four conscious sensations for each of the twenty-four notes in each second; that is, there were at the rate of ninety-six transmissions of force from the ends of nerve fibres, along their course to the brain, in each of the same seconds during which there were seventy-two transmissions going out from the brain along other nerve fibres to the muscles. And then, add to all this, that during the time, in each second of which the mind was conscious of at least ninety-six sensations, and directed not less than seventy-two movements, it was also remembering each note to be played in its due time and place, and was exercised with the judgment, in the comparison of the playing of this evening with those of the time before, and with some of the sentiments which the music was intended to express.

"It was played from memory, but Mademoiselle Janotha assures me she could have played it as swiftly at sight, though this would have added another to the sensations associated with each note."

THE ECONOMY OF MEMORIZING

BY ADELIA M. RANDALL

A PRACTICAL question for all teachers and students of piano is, "At what stage in its study should a standard composition be memorized?"

All thorough students have their own ways of memorizing. And while the chief difference between musical and non-musical persons is in the matter of sensitiveness to musical impressions, among musicians themselves there is a wide difference in the degrees of this sensitiveness; so that some, in a day, are able to reproduce without notes an elaborate work, while others must impress its component parts again and again on the memory.

Some leave memorizing to nature and play the work as a whole until it leaves its own impression without forcing; others begin the study of a composition by working out its minutest parts and committing them to memory by a forcing process. The questions as to whether memorizing should precede the working up in tempo, and whether it should precede or follow the working out of interpretation and tone color are answered variously by the best teachers.

Without dogmatizing, we would call the attention of the piano student to one phase of his subject, namely, the advantages of memorizing pieces in the early stages of learning them. Whatever wields the greatest amount of discipline, development, power, in the shortest time is sought for in this practical age.

To prove to yourself—I address myself to the average student—that these ends are secured musically by memorizing a piece in the early stages of studying it, you have but to observe yourself when you take up your next new composition of moderate difficulty. So long as you are using the notes, observe how many a repetition of the whole piece or any part of it, will count for almost nothing of real progress made; perhaps for a slight gain technically or a little more light on the general interpretation, but little of real possession.

After repeating twenty times—with no determination to memorize—Schumann's *In der Nacht* or Rachmaninoff's C minor *Prelude,* how much have you made your own? If you are only an "average student," you can probably progress but a little way from memory. But try twenty repetitions of the first period, or better still, the measures to the first half cadence, with close attention to every change of harmony, every transient modulation, every chromatic or diatonic passing tone, every chord inversion; this, with a determination to make all these things your own, like so many stepping stones on which you plant your feet, or so many marks on the trees by which you make your way through the forest—this kind of repetition gives a very different result. The first way of working is to the second what strolling through a palace at dusk would be to stopping in each apartment, turning on electric light and scrutinizing every piece of furniture and decoration.

You will doubtless want to read the new composition through a few times at first to see what it is like. But if you are going to pursue this method of detail memorizing, these preliminary repetitions will be of doubtful advantage. Start in with the first phrase of the first subject and go no further. Begin at once your close study of this, and your mind will not be confused with the varied treatments of this subject that you are sure to find as you go on.

Some advocate taking still more minute parts for memorizing—a measure or half measure at a time. But this seems like memorizing prose or poetry one word at a time. To memorize a prose or verse selection we would surely take for our unit a phrase that made more or less complete sense, and each phrase thus adds a new and complete link to our memory chain. Divide your musical composition into such brief phrases, marking them off if necessary, and make these marks definite stopping places. Use your will power and do not go beyond them until you have accomplished what you set out to do.

Take each one a few times at ordinary tempo, then very slowly, listening with all your attention. Observe first the main theme or voice, with its phrasings and accents, then the bass, then any accompanying theme, then the harmony, noting every change, every dissonance and resolution, every modulation, every passing note. Reproduce it as soon as you possibly can without the notes. After studying the whole composition in this way, put the same method into practice on larger sections of it, several phrases together, and you will find fewer repetitions will suffice.

Of course, this minute observation presupposes an analytical ability that can be acquired only by much practice in recognizing harmonious keys, and modulations. And we make no definite assertions as to just how much you, our average student, will profit by this twenty-fold repetition of single phrases of Schumann or Rachmaninoff; that depends upon your individual powers of observation and concentration. We do not say that phrases so repeated today will be given to your memory for all time. Probably you will have to take them up tomorrow or next day, using certain observations as crutches to help yourself through as today—such as that the resolution was to minor instead of major at this point, or that the tonic chord was in the first inversion here, or that the elaboration of the melody was this time of this or that nature.

But these very perceptions, which serve us as crutches first and become instinctive later, form a sure foundation—to change the figure—on which we build a feat of memory that does not crumble away in spots and fail us, as does much of the memorizing that is simply in the fingers, or in the eyes, or in the unintelligent hearing.

Besides the concentrated experience in analysis and observation and the economy of time that such practice affords, there is the economy of eyesight, which many need, and others would do well to consider. Much of the eyesight expended in practice is wasted, for the simple reason that so many repetitions from notes count for so little progress.

This is not recommended as the *only* way of studying compositions worth memorizing. A great deal of unforced memorizing, and of practice without a view to memorizing at all, is, of course, done with profit. But it is safe to say that some of this detailed, volitional memorizing should be done constantly, for the development of musicianship and the keeping of it in practice. No student can afford to forego it entirely.

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MR. KENNERLEY RUMFORD, MME. CLARA BUTT-RUMFORD, AND THEIR CHILDREN

A LAYMAN'S VIEW OF MUSIC

BY EDWARD P. GUILD

I DESIRE to say something as to the value which the piano may be to a person with a love for music who has never had an opportunity to study under a teacher. Much has been said regarding the development of musical appreciation in this country, and music is being taught as never before. In all sections are well equipped conservatories with ambitious students; in nearly every town and hamlet are private teachers with their many more or less promising pupils; in the public schools musical instruction is free for all. Still the fact remains that the great majority of persons grow up to be *listeners* only, unable to express themselves musically with piano or other instrument.

Talk with an average group of men or women. Nearly all will avow a fondness for music of some style or other, several may be able to sing, a less number be more or less proficient at the piano. The others will say, "I thoroughly enjoy music and only wish I had learned to play when young." And here is the pitiable part of it, namely, that so many, with music in their souls, feel that the piano is for them only when some trained performer sits at the keyboard and they may listen. Does not this fact come through failure to realize what is possible to achieve in the way of self-culture? Here is an illustration:

A boy once came into possession of a little four-octave melodeon. Without the least help from anyone he discovered the relation of the keys one to another. Then from old singing books he learned how to read music, and, little by little, was able to play hymn tunes.

In the course of time (this was in a small country town) he got a music publisher's catalogue, sent for scores, mostly classics, and at his much loved little instrument became surely initiated into the musical thoughts of the great composers.

In later years, when he came to hear the same music played by orchestras or pianists, he realized how well he knew it. In fact, Beethoven, Mendelssohn, Schumann, Wagner seemed to mean more to him because he had first discovered to himself the beauties of their music without outside suggestion or explanation.

And now, many years later in life, he finds the same keen delight in bringing home some score new to him and reading it at the piano. He has never "taken a lesson" and is, of course, unable to meet many technical difficulties, but he can mentally read music at sight, and, while he has to skip some passages, he hears them all in his mind. From this very fact he sometimes thinks that he gets the deeper meaning better than if the impression was through the ear alone.

It is his daily delight on coming home from business to go to the piano and delve into music, heavy or light, as it may be.

This experience has not been related as being unique. Doubtless there are many similar, but might there not be a great many more?

Whatever one's occupation in life, ability to translate a musical composition for oneself is a great asset. Imagine a large percentage of us able to know the contents of a book or magazine only when someone else reads aloud! We cannot always listen to an accomplished pianist or trained reader, but as all, except illiterates, can read the language of words and sentences, why should the language of music be to so many a mystic art? Technical proficiency is not possible for all, but ability to play a little, with understanding and appreciation, is far better than not to play at all.

May not the time come when the number of music lovers to whom the keyboard is meaningless except when under other hands shall be the few rather than the many?

IS THERE AN EXCUSE FOR NOT PRACTISING?

BY WILBUR FOLLET UNGER

For many years I have been the victim of pupils who come to their lesson unprepared and laden with excuses for not having practised. I reasoned, I pleaded, I threatened, with the satisfaction only of hearing myself talk by way of doing my duty, until there came a time, recently, when I grew weary of all excuses, and decided to start a little campaign with a view to ascertaining if the "impossibility" were real or only existed in the minds of certain pupils.

To this end, I distributed among all my pupils a circular letter announcing the offer of prizes for the best letters received by a certain date, describing just how the pupil so arranged his time that he was able faithfully to practise the prescribed music lesson at least one hour a day in addition to fulfilling the regular school, business or other duties, still having time left for social recreation.

Some pupils (principally the ones who furnished excuses) failed to respond, but I received many interesting, well-written letters, the majority of them proving in effect that it *is* possible and practical to spend at least an hour every day on music study—*provided a proper system is maintained.*

Following are samples of letters that I received. Read them carefully, and learn from the pupils themselves how to practise!

Dear Mr. Unger:

Most pupils would say that it is impossible for them to get one hour daily practice and still have time for school work, business and social recreation, but, from my own experience, *I know it can be done.*

There are weeks when I find it possible to get two and more hours each day. To do this, I first make up my mind to do it and then go at it. I find I must *make time* in order to keep engagements, do my school work, and still have time for recreation. I have to concentrate my mind on my work, forgetting everything else.

There are many pupils who do not know how to practise, and avoid the waste of time. Practice is the frequent repetition of a thing. A good many pupils take a new étude, play it over once, lay it aside, and go on with the rest of their practice. This is not practice; it is merely sight-reading. When getting a new étude or piece, I always practise each hand separately several times before putting hands together. In perfecting an étude or piece, one generally finds some part which he cannot play as fast or smoothly as the rest. This part is taken separately and studied until all can be played correctly and evenly.

How can I do all this and not feel tired? Take the morning hours! During the summer months I rise about five o'clock and can get about two hours' practice before breakfast. In winter, it is not so easy to get up early, but throughout the year in general I find it best to practise almost directly after luncheon, for if I delay there is sure to be something turn up preventing my practising.

Now, let me sum up the matter into a more clear form:

First, I make up my mind to practise and then go at it!

Second, I concentrate on my work.

Third, I practise, not play, my lesson.

Fourth, I practise when I am rested. In the morning I can do my best work.

CHAS. ROY CASTNER.

Dear Mr. Unger:

In order to attain satisfactory results in music study, a time schedule for each day is necessary for one who attends school. Since practising when the mind and body are fresh is most worth while, one must arise sufficiently early in the morning to accomplish at least a half hour's practice before going to school or business. As the latter grants at least one hour at noon, devote from fifteen to thirty minutes of this time to practising or studying musical theory. Thirty or forty minutes may be accomplished directly after school. If one's afternoon practising is interfered with for any good reason, this time may well be spent in outdoor exercise. There is usually a half hour before and after dinner, at which time the members of the household are relaxing and will not be annoyed by the sound of the piano.

Thus, one to two hours of practising at broken intervals may be accomplished with the best of results. (Signed) S. HELEN BRIDGE.

Dear Mr. Unger:

In arranging my time, I find the best time for practice to be in the morning when the mind is clear and the body rested. Therefore, I make it a point to practise at least one half hour in the morning before going to business, and again after lunch another hour or more. I do not practise much in the evening, as I have enough time during the day if only utilized, but at times I know that I do not make as good use of my time as ought to be done.

Yours for more practice,

(Signed) J. W. JOHNSON.

Dear Mr. Unger:

I have, on an average, fourteen hours every day (as I get up at seven o'clock and go to bed at nine), in which six and one half hours are spent in school. That leaves me seven and a half hours to spend in various ways. Out of seven and a half hours a day there is no reason why I should not spend at least one hour on music. So, from eight to half past eight in the morning I practise; and when I come from school in the afternoon I have some recreation. Then I practise another half hour, thus getting at least one hour a day.

(Signed) JEANNETTE JACOBUS (age 11).

Dear Teacher:

I get home every day at about two o'clock. Then I allow myself one hour for lunch and little things I have to do. After lunch I practise for three-quarters of an hour. As I do not care to do my school home work in the evening, I stop practising and do as much school work in the afternoon as possible. Sometimes I practise before dinner.

Often it is necessary for me to go out. In that case, I do my school work when I get home, and therefore have no time to practise at all.

No matter how I plan my work, I seldom have time for social recreation unless at night. Generally, having been busy all day, I am too tired to go out in the evening. Thus that part of the day is omitted.

The majority of other pupils have an advantage over me, for they have short walks to school, while my walk is a long one.

(Signed) JENET SHIELS.

Dear Mr. Unger:

I shall tell you how I practise seven hours a week and still have time left for other things.

I come home from school in the afternoon and practise three-quarters of an hour, and then do my home work. After supper I practise three-quarters of an hour, making a total of one hour and a half each day. I have the rest of the evening to myself, but if I know that I am going out in the evening, I get up earlier that morning and practise a half hour, in order to complete my time. (Signed) HATTIE OMELIA.

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TUNING UP IN THE SUMMER

BY CHARLES BANCROFT

She realized that her nerves needed a rest; in fact, they felt like the "much used piano." They needed tuning up.

One day one of her pupils brought her a bunch of fresh plucked roses. It was the pupil's last lesson of the season. After the child had gone, the teacher stood with the bouquet in her hand, feeling very much like the day she graduated. Placing them in a silver vase, a commencement gift, she took a look at herself in the mirror.

As she stood there, taking a mental impression of the tired look on her face, the rose perfume scented the air, a ray of brilliant sunlight coming through the studio window seemed to whisper, "Summer is here." She had been so interested in her profession that she had not given a thought to a vacation. "Tuning up time," she called it.

All through the past season she had intended saving a little towards going away, but just when everything looked favorable, an unexpected bill would come up for payment. As she stood there, realizing that she would not be able to go out of town, she determined to get as much pleasure out of her "stay at home vacation" as her more fortunate professional friends would, those who could afford a trip to the mountains or the shore. Here was an opportunity to start that Summer Music Club she had often thought about. To each of her pupils she sent the following invitation:

> Dear Pupil:—If you will be in the city during the summer it will be to your advantage to join the Summer Music Club I am now forming. The Club will be composed of my pupils. The object of the meetings will be to familiarize ourselves with the musical opportunities our city affords to music students. Visits will be arranged to the Music Department of our Public Library, the Music Department of the City Museum; occasional open air concerts will be attended. Everything will be done to give an enjoyable time at all meetings, so that we may be thoroughly prepared for our fall studies. You may bring a friend if you desire.

She was surprised at the number of pupils who were anxious to join the Club. Pupils who were only going away for a short time wished to enroll because they would be able to attend some of the meetings. The following two meetings were a decided success.

"Pure air, its value to the music student." She explained the necessity of keeping one's room well ventilated in order to obtain the best results in practice.

"Appreciating Father and Mother." This topic made a favorable impression upon the pupils' parents. She told her pupils how often parents will do without personal needs, in order that the children may have a musical education. She told her pupils they should appreciate the opportunity their parents gave them by practising faithfully.

One day she stood looking in the mirror. It was near September. She had just completed arranging her lessons, finding a vacant hour for a pupil who had developed from the Club. She noted how the tired expression had disappeared from her face; and, as she stood there, she realized that determination will accomplish a great deal, if one only has enough grit to carry their ideas through.

LETTERS TO THE BEGINNING TEACHER

BY HELENA MAGUIRE

TEACHING THE TRUTH ABOUT MUSIC

THERE may be Beginning Teachers who think that because they have entered the profession at the present enlightened period they have naught to do in the way of correcting false ideas about music. Yet even today there is work to be done; there is more for the Beginning Teacher to teach than music itself, and others whom she must enlighten beside the music student.

The attitude of the young person toward music, as toward anything else, is influenced greatly by the attitude of his elders toward music, as toward everything else, and, if the Beginning Teacher would obtain a right attitude toward that study which she is teaching, it behooves her to give thought to "the elders." This fact has been remarkably brought out by a controversy that has been going on in Boston.

It began at the two hundred and twenty-sixth regular meeting of the grand old Boston Browning Society.

This meeting commenced with some exquisite music written for the occasion; then followed a charming paper on "The Croisic Celebration," and a group of Browning's songs; then—then arose a speaker who talked on "Music, Its Influence on Progress." When he had finished Music lay a poor, dishonored, mangled, worthless thing in our midst. He had stripped her of every illusion, and denied every claim to a useful existence that had ever been hers.

Several musicians were present, but the only person who rose to reply to this onslaught was a New York woman writer, who replied to his "slamming" of progress in general rather than of music in particular. The musicians were mute.

Well, two Sundays later this same subject was taken for the symposium of Boston's biggest paper; it was discussed by an author, a musician, an artist, and a critic, and it was three to one, the musician being the only one to allow that music had done anything whatever for human progress, and his defense was such a feeble one that the readers were left with the impression that, after all, music was but a poor business indeed—"simply a means of emotional satisfaction—that it does not strengthen the character—that there is the same relation between music and human progress as between silk stockings and life—that music is only an 'emotional spree,'" and much more to the same effect.

Now, this concerted belittling of music was read in thousands of homes throughout the country, and discussed again by the members of the family and their relatives, friends, and neighbors, and, in almost every instance, before the young persons who are studying music.

Does not this one Sunday's work alone give the Beginning Teacher something to do?

If this is all that music is or does, then you are a hypocrite and all that you are teaching is false, and children certainly should not be led by you into the way of "musical sprees."

Emotional sprees are bad, but it is worse that conditions should be such that the paper with "the largest circulation" should choose for its weekly discussion, and print in its largest type such a subject as "What Relation Has Music to Human Progress?" and then proceed in such a bantering ridiculing, "refuse-to-be-serious" tone that it is nothing short of an insult.

This is the sort of thing which sets the pace for the "elders" the country over, which has a most unfortunate influence upon the young person, and which makes the work of the music teacher so difficult.

If these persons who so glibly ridicule and condemn music would give a few moments of honest thought to what progress really is, such an attitude toward music would be impossible.

First, there is financial progress; second, educational progress; and third, social progress.

Has music done nothing to further financial progress? Have the factories the world over in which musical instruments are manufactured counted for nothing? Are the marvelously skilled workmen which the manufacturing of musical instruments produced to receive no credit? Is the "business" side of music nothing—the stores, the offices, the printing plants, the studios, the magazines, the schools, the orchestras—do not all of these make business, provide bread and butter, produce skilled labor, enlarge and enrich cities, better the condition of the people, as well as provide amusement for the millions? (And I have not mentioned the talking machine!)

Also, music must be reckoned with as a community asset in this, that it is the "first aid" to many *other* kinds of business. The modern department store could not be run so successfully by half if not for the music it offers its customers; the restaurants and hotels have found it "good business" to offer music with meat; the street and railway companies make their thousands by offering patrons a "select musical program" at the end of a trip, and have even found it worth while to support really elaborate music festivals each year in the parks at the ends of some of their trolley lines, festivals of two or three days in length. Edgar Stillman Kelley says that the time will come when it will be as common to be head musician to an electric light company, or a law firm, or to a can company, even, as it once was to be head musician to the petty courts of Europe. This is natural in a country in which Business reigns. (And we have not touched that great phase of the subject, the commercializing of music by the opera impresarios and others of that ilk!)

EDUCATIONAL PROGRESS

As to educational progress, it would seem as though this battle had been won for good and all, and that its acceptance by the schools is proof sufficient that music has been recognized as a factor in educational progress, yet here is a Boston writer declaring "that music never taught a single truth."

For the ignorant music holds no more of truth than does mathematics or Sanskrit or stenography, but to those who *study* music it reveals some of the greatest laws of the universe as does no other study —vibration, proportion, acoustics, harmony, eurhythmics. The boy who studies music gets a view of life at a different angle, and sees things as the boy who does not, cannot. The hundreds of men, *educated* men, who have expressed regret that music had not been made a part of their education, did this because they realized that the man who goes through life lacking music misses something which nothing else can make up to him. (Some realize this, many do not, and it is with these latter ones that you Beginning Teachers must strive. It may be too late to do them, personally, any good, but for the sake of the children do this to make them give to music its due.)

SOCIAL PROGRESS

Even the critics admit, although it may be with a self-saving shrug, that in social progress music does count for something.

Imagine life without music! One man said, "We can do without the necessaries of life, but we *must* have the luxuries." Always a luxury to those who will not stop to think! Yet where is the man who will deny that the home in which the bread is kneaded to music and the dishes done to the rhythm of a merry tune is not a happier and a more humanly progressive home than the one in which no music is heard except for the entertainment of guests, and that the man who opens his house door at the end of a hard day to the lilt of a song is going to be a livelier unit in the general progress of humanity than the man who enters upon a house of silence! Religion cannot do without music, and true morality never thinks of trying to; it is a part of it.

These are some of the things which teachers must continue to teach over and over again with as ceaseless iteration as they do the scales and finger exercises, for their pupils' sakes. These are some of the facts which it seems to be necessary to force people to admit. They will go on laughing at music and musicians, and declaring that music has done absolutely nothing for human progress, but that human progress has done everything for music, and it is for you to *convince* them that music is worthy of respect and consideration; and then, after you have convinced them, you must proceed to *convert* them to a proper attitude.

For the children's sake, if music is to be to them anything more than an "emotional spree," work always among the "elders," that our young people may not, in their turn, also become scoffers.

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SONGS FOR COMMUNITY SINGING

FROM lists of hundreds of musical compositions the National Conference of Musical Supervision chose nineteen songs, to be issued in a book for use in community singing classes to be held in American school buildings everywhere at night. The aim was to include songs of intrinsic value, but not to exclude others of patriotic or otherwise hallowed associations, whether in America or elsewhere. The idea of making such a selection for publication was to build up the practice of community singing; and to insure, when members of different communities are thrown together, that they would have a common stock of songs. The songs selected were these:

America; Star-spangled Banner; Old Folks at Home; Lovely Evening; Auld Lang Syne; Annie Laurie; Home, Sweet Home; How Can I Leave Thee; Dixie; My Old Kentucky Home; Drink to Me Only with Thine Eyes; Flow Gently, Sweet Afton; Nancy Lee; The Minstrel Boy; Sweet and Low; Row, Row, Row Your Boat; Blow, Ye Winds, Heigh-Ho; Love's Old Sweet Song.

Not so representative a list, one might think, as could be compiled, but with this as a first book the beginnings may be made of choral singing by the people, and a second easily follow when needed.—*Christian Science Monitor.*

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THE MOZARTEUM, OR MOZART MUSEUM AT SALZBUR

MARY WOOD CHASE

A SUMMER MUSIC SCHOOL IN THE WOODS ALONG LAKE MICHIGAN

BY MARY WOOD CHASE

[Having learned of the unique natural attractions of the location which Miss Chase has chosen for her summer teaching season, the Editor of THE MUSICIAN wrote to her making some inquiries. In reply a lengthy letter was received, from which we quote freely in order that other teachers who are doing summer teaching or have in mind to take up such work may have a report of how one school has made a success in mingling serious work and healthful recreation. The Editor.]

We must recognize that there are reasons for the fatigue and depression felt by conscientious teachers at the end of the season. In the first place, constant tension of the nerves is caused by never ceasing alertness. Pupils must be reached in the most direct way to produce satisfactory and lasting results. Much time must be spent in looking over new music, in practising and working out difficulties so as to eliminate loss of time during lesson hours. New ways must be planned to interest and inspire pupils. This constant outpouring of energy and inspiration during lesson hours, giving out dynamic enthusiasm with small returns, brings often discouragement and depression, a condition intensified by the relaxation resulting from the humidity of spring and the approaching heat of summer. A mental and physical lassitude is felt which only much ambition can counteract.

Many are the attractions of the city to the teacher from small towns and college experience. But too often study in the city in the summer means to be shut up in a close, stuffy room practising, perspiration combining with the city's soot and dirt to make life miserable. Trips to the parks are on crowded cars filled with equally uncomfortable persons, pavements burn the feet, nights bring little relief, and all the time a longing is felt for the fragrant freshness of God's out-of-doors, which not even the most beautiful park can successfully satisfy.

It was after seeing the pale, tired faces, year after year, in our Summer Sessions, and learning of many nervous breakdowns of teachers who had spent their summers in the city studying for their further advancement, that we conceived the idea of finding a home for a summer school which should combine all the advantages of summer study with all the essentials of summer recreation. It was on one of our tours of exploration that we discovered the Conservatory in the Glen.

This little building, as in the fairy stories of old, stood, hidden almost from view, save for the cupola peeping out from the forest below. As we pushed our explorations deep down into the ravine we found the building boarded up and deserted. Inquiry disclosed the fact that it had been built a few years before as a studio building for the use of a small Chautauqua. After a season it was closed. Our overtures were accepted, with the frank assurance that we could not make a success of that place so far from any city. The summer cottagers near by did not want instruction. But our thoughts went back to the tired faces of those earnest young teachers whose ambition to improve every opportunity led them to sacrifice health in their zeal.

We took the Conservatory in the Glen and engaged our teachers, arranging with some of the cottagers to board the students. We shipped in half a dozen pianos for practising, and before the season opened had as many applicants as we could accommodate. The cottagers, gathered from all parts of the compass and supposed to be indifferent, quickly awakened to the remarkable opportunity at their doors and sent their children.

What were the advantages offered which were superior to those we had offered in the city? First of all, the advantages of a charming small summer resort with an ideal bathing beach on the great Lake Michigan, a tiny river connecting it with a small inland lake for canoeing and fishing; wonderful ravines, pine woods with an historical Indian trail, tennis courts, golf links, and a six weeks' Chautauqua course for entertainment.

A short walk leads from the beach to the Conservatory in the Glen. Here all of the practising is done. Every studio window looks out into the luxuriant foliage of the Glen, with its birds and squirrels and wild life. Cool, refreshing breezes blow gently through the Glen at all times. Practice hours are interspersed with a plunge in the lake, a tramp through the woods, with an armful of wild flowers for recompense.

MacDowell recognized this need for inspiration to be drawn from Nature when he established his retreat for artists and students. At Epworth our plan has been so successful that another studio has

THE CONSERVATORY IN THE GLEN

been built for teaching purposes, consisting of one large room with windows on all sides looking out into the Glen. It is furnished simply with a Steinway grand piano, a desk and rustic seats.

Here we give from our fount of inspiration. Teaching in such surroundings is a joy. The influence is felt by both teacher and pupil. Here we discuss all the problems of the young teacher's past experience. Here we also study in detail the new methods which shall help her to solve them and other problems more easily. Here, in a word, she receives inspiration, recuperation, and recreation for mind and body. Many of the lectures are given out under the trees. On the beach and on the cottage porches the students congregate and discuss their plans and studies. The very atmosphere is musical,

LAKE MICHIGAN BEACH

and inspiration and enthusiasm increase with each day's work and recreation.

Instead of leaving for home with a weary sense of relief that the course is at last finished, that summer is nearly gone, that relief from the suffocating heat and heavy, dustladen air will soon be found, our summer students long to prolong their stay and begin to plan for their return the next season. Their hot journey home they often prefer to break by the delightful boat trip by day or by night, as they may choose. Their memory of Epworth is surrounded on all sides by charm and romance.

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EFFICIENCY

BY AUBERTINE WOODWARD MOORE

Qualified experts have reduced efficiency in business to a science, and it has been logically demonstrated that through intelligently directed movements the workingman or woman can accomplish half as much in a given time as through ignorant effort, and do the work better and more easily. In fact, the demand of the day seems to be: "More brains, less sweat."

Common sense views of this kind are too little recognized in the matter of piano study, where it is most desirable to move directly toward a clearly defined goal. Instead, the luckless piano pupil often flounders helplessly through quagmires of error, recklessly squandering his forces in trying to find his way in the dark.

When a poorly prepared lesson is brought to the average piano teacher, the verdict is pronounced: "There has not been enough practice." The unlucky pupil proceeds to practise more and more, making the same mistakes in fingering, touch, rhythm, phrasing, dynamic variations, even in the notes struck, because he has not learned the ground principles of his work.

It must never be forgotten that to work profitably is to work well rather than merely to work much. To work well, to attain true efficiency, everything at first must be taken slowly.

An old Italian proverb says: "He who goes slowly goes wisely, and he who goes wisely, goes far." Thalberg, in his *Art of Singing Applied to the Piano*, wrote: "Pianists, in general, play too fast and think they have proved a great deal by displaying much agility with the fingers. To play too fast is a capital offence." Furthermore, he recommends that great sobriety be put into the movements of the body and great tranquillity into arms and hands, and he advises students to listen carefully while playing, to be severe upon themselves, and learn to judge themselves. Pianists work too much with their fingers, he declares, and too little with the intelligence.

His words are as useful today as when they were written, and should be considered by those who desire to attain efficiency in piano playing.

THE PROFESSOR TALKS ABOUT GRADUATION AND KEEPING ON AT WORK

It is quite an unexpected pleasure, my dear Editor, to have the privilege of a talk with you at this time of the year, for it has usually been looked upon as the dead season for teachers and their disciples; a season when music study of every kind has been abandoned in favor of foreign travel, woods, streams, lakes, mountains, seashores with their hammocks, canoes, yachts, autos, motorcycles—yes, and aeroplanes; a season when THE MUSICIAN, each month as it arrives, is often tossed unopened into a corner by some careless hand, whose possessor is oblivious to all the pearls of thought and of counsel contained in its columns. True, the subscriber, on his or her return, may deign to cast a cursory glance at its contents; or it may continue to share the fate of many other musical magazines and periodicals, whose ever constant endeavor is to raise the standard of musical thought and effort—a fate best described in the remark made to me by one of Boston's foremost musicians: "What? The musical papers? I receive them all; *but I never open them, much less read them!!!*"

THE HALO OF A DIPLOMA

But my seemingly unreasonable visit is really prompted by the desire to make some very pertinent and seasonable remarks. It appears that my recent diatribe against self-styled musicians who wish only to *"get by"* has, "like an eagle in a dovecote, flutter'd your Volscians in Corioli"—which means, in plain English, that the would-be "getters by" object to being exposed. I don't blame them. So would I, if my musical outfit were as scanty as theirs!

It is a most unfortunate circumstance in the cause of musical progress that the large majority of music students look upon graduation and the possession of a diploma as the climax of their musical endeavor, and that henceforward they have only to "linger and play on its summit." In the early days of its possession, it is true that the diploma serves as a halo of renown to the graduate, who smiles and beams contentedly in its reflected rays. But a halo is a very difficult thing to wear gracefully and effectively! The halos of early Christian and mediaeval times were accorded only to saints at the painful price of martyrdom. The halos with which Mozart, Schubert, Beethoven, Chopin, Schumann, and others have been invested came to them after death; they were gained by simple, unobtrusive lives of contant work, study, and striving towards the attainment of perfection in musical expression. Witness Beethoven's notebooks full of sketches, corrected again and again, for his various works.

HALO MUST BE KEPT BRIGHT

Yes, indeed; that diploma is a halo that is going to give the graduate a lot of trouble. Of course, it will be framed and hung up in a conspicuous place in the studio or den to serve as a striking proof of the musicianship of the owner, who will forget that he (or she) only just "got by" by intensive coaching on the surface of subjects whose depths remain unfathomed. But that halo is worn; that diploma *has to be lived up to.* Its possessor has to fill in the holes at the foundation of his musical edifice in order that the structure may be solid; nay, more—he has to study constantly to keep up with the never ceasing march of musical progress. What will the student, who has never gone beyond Scarlatti, Clementi, Handel, Haydn, and Mozart, understand of Berlioz, Brahms, Beethoven, Strauss, Debussy, and Ravel, to say nothing of the Russian school of composers? Truly, that halo is a nuisance unless it be regarded as the *foundation stone of the musical edifice now to be erected.*

If this be the case, the diploma may be looked upon and cherished as the true starting point of a musical career. For, having proved that he was able to acquire certain essential elements of study, he may now employ them in the development of his musical growth; then he will find that the height to which he may climb the Parnassian mount is subject only to his talent and capacity for constant, untiring labor.

Therefore, let the new—yes, and the old—graduates wear their halo and treasure their diploma; it is their passport into the land of music, where they will find competent guides to lead them on from wonder to wonder, until they become experienced travelers, able to journey alone and trace their own particular path to success and renown. But, let them be advised: the diploma is only the passport; the journey is that which makes the musician.

SUMMER SCHOOLS FOR GRADUATES

Until quite recently summer schools have been looked upon by many as something freakish: places where a jolly holiday might be spent at farm or seashore, with pleasant companions and a semblance of musical study, just enough to give color to the title of "school." Those who have gone to them with this wrong idea have returned, not "sadder and wiser" for the experience, but *gladder* and *wiser,* and with more musical baggage than they took with them. It is my very strong conviction that the summer school (or the summer course) is just the very thing for the new graduates. Here they will have instruction and information conveyed to them in a new and attractive manner; they will be made conversant with old facts in new dresses; they will make the acquaintance of new theories and methods, both of learning and teaching; daily, and at every turn, they will come face to face with new viewpoints and solutions of problems which have puzzled them; they will probably meet excellent, talented musicians who will be of use to them in years to come; and, above all other considerations, they will most surely consolidate all that they have learned during their diploma preparation—the mists of their feverish study for graduation will be dispelled and they will be made to feel that they are now standing firmly on a solid musical basis.

You hit the right nail on the head, my dear Editor, when you pointed out last month that "every teacher needs the support of his professional brethren." This thought underlies my statement that every summer school should serve as a tributary for supplying active members to the state associations of musicians, for it is most probable that we shall have to look to these associations to establish the standards of teaching and of teachers. In so doing they may well bear in mind Mendelssohn's words: "It is idle to talk of the defects of music; progress and reform—that's the question."

PROGRESS AND REFORM

"Progress and reform": these are two great words, pregnant with still greater actions. Reform must result from healthy criticism, which is destructive in the sense that it lops off the dead wood of the musical tree, and uproots the fungoid growths of fakeism; but it is highly constructive in that it grafts it with new life and sap, fertilizes it with new ideas, and keeps it constantly watered with genial, generous words of encouragement. In this manner a healthy and vigorous impetus is given to that progress, without which our art would speedily become a dead letter.

We must not lose sight of the fact that music is an emotive art and can, therefore, never remain stationary; it *must* progress. Consequently, we must also progress. We must either be carried along in its train or, better still, become innovators and impart the impetus to progress that music needs—each according to his endowments; *but we cannot stand still.*

Ponder well over these words, my dear graduates, for your whole musical career will depend upon *how far* you will advance with the progression of music, and *how much* you will help music to progress. You have taken the first step; you have your diploma. Do not look back at it; forget it; he who would climb must not look down. Look ahead and overcome the next step, and the next, and the next. Do all this by means of constant study, unremitting practice, and the frequently renewed experience of experiment.

EMPIRICISM

Surely you will not deny the necessity and real benefit of that last requirement: experiment? You looked, my dear Editor, as if about to protest; but I know how thoroughly well aware you are that very much in music, both theory and practice, is empirical. Please do not object to the word. I do not employ it in its wrong sense, as so often applied to charlatanism, but in its best meaning: "founded upon experiment or experience." As a matter of fact, is not nearly all, if not all, our music empirical? From the remote times of Egyptian incantations and Chinese rites with their flutes made from reeds or the tibias of animals (men included); from the fabled discovery of the Egyptian lute by the accidental kicking of a dried tortoise-shell, and the Greek lyre, down through the harp to the harpsichord and piano; from the pentatonic scale to the various forms of minor scale, thence to other scale combinations down to the present-day octave scale divided into twelve half-steps and the whole-tone scale; from the earliest attempts at counterpoint with the abhorrent successions of bare fourths and fifths to enharmonic combinations; from Pythagoras to Hucbald, Franco of Cologne, Dufay, Ockeghem, Josquin des Prés, and Palestrina, on through Monteverde, Carissimi, Scarlatti, and Rameau to Bach, Gluck, Haydn, Mozart, Beethoven, Brahms, down to the modern inventions, methods, and discoveries of Wagner, Strauss, and Schönberg, of Debussy, Florent Schmitt, and Ravel; *all,* from first to last, has been empirical—"founded upon experiment or experience."

EMPIRICAL TEACHING

Then again, our practical teaching must be, to a very great extent, empirical in the best acceptation of the term. We are not all constituted alike, either physically or mentally. Our dispositions, temperaments, yearnings, and manners of expression are personal and varied. It is impossible for the ready-made tailor to supply us with well-fitting garments of distinctive individuality; two different persons cannot be perfectly dressed from the same pattern: the tailor must study the build of his customer. Very few constitutions are alike: it is the duty of the experienced doctor to study his patient and to prescribe accordingly.

The music teacher has to act similarly. Take, for instance, the teacher of singing. He cannot take a method and apply it in hard-and-fast lines to everyone alike, because there are no two voices exactly similar, and no two singers with precisely the same faults. The capable teacher must depend upon the observation of the phenomena exhibited and found his teaching upon

his experiments and experience. There can be no doubt that this was all the "secret" of the so-called "old Italian method"; it was certainly not founded upon the revelations of a laryngoscope, which had not yet been invented!!!

There, my dear boy, have I sufficiently answered the question-mark of your eyebrows at the word "empirical" just now? I could give you a whole number of THE MUSICIAN full of this subject of empiricism in music, and it would be highly entertaining and instructive—but I will deign to spare you this time, while reserving the right to "come back."

STUDY, OBSERVE AND EXPERIMENT

But the very practical lesson that I would like our friends, the young graduates with the halo—I mean the diploma—to draw from these remarks is the necessity, not only for constant study in the whole art of music, but, also, for incessant observation and experiment in every feature of their art as felt in their own individuality. Let them apply their learning to all they undertake; but let them, above all, concentrate their experience (experiment) and powers of observation upon every problem that may be presented to them—whether it be their own special instrument or voice, or their pupils' physical and mental make-up, or their ventures in the field of composition and instrumentation.

If they will but observe this advice, they will surely educe from themselves all that is latent musically in them, as artists and as teachers.

———*———

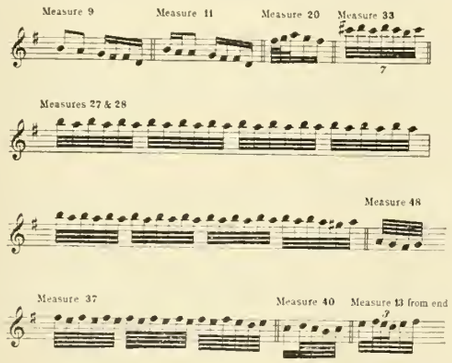
NOTES ON THE MUSIC IN THIS ISSUE

JULY marks a cessation in the teaching activity of musicians yet not a few teachers may be found, here and there, at work with pupils. THE MUSICIAN has always deplored the tendency on the part of teachers to let their work slacken in the summer months without real necessity. It not infrequently happens that parents will be pleased to have their children continue study during the summer months, particularly in July, on account of inevitable interruptions during the school season.

We make the suggestion once more that teachers who plan to be at home during part of the summer announce to their patrons and the public generally that they will be in their studios for a limited time, giving special attention to school children who are desirous of going on with their music.

For the benefit of the faithful teachers and pupils who are keeping up their music work we have put into the music section of THE MUSICIAN pieces that will prove helpful in building up playing skill, a larger number of pieces of the easier grades, melodious and interesting to players and hearers.

Spring dance (Caprice à la schottische), Op. 278, by Carl Wilhelm Kern, is a piece of unusual musical interest, one worth while memorizing so as to be available when the young musician is asked to play for friends. The opening theme is a bold one, somewhat in the military style, which is sure to stick in the memory; the second, in B♭, is quite different, the effect being of two clarinets in a band, playing a sharp staccato tone. This passage gives excellent drill in playing thirds with staccato touch, a delicate style which is often called for in modern music. The third theme, in A♭, is a suave, appealing melody, to be played *una corda*, but with the use of the other pedal as well, the so-called "soft" pedal being employed for the purpose of giving color, and not a very soft tone. We feel sure that our readers are going to like this piece very much. Has it ever occurred to you that the Editor is glad to know when you have found a piece that is useful and interesting to you?

Andante con espressione, from a sonata in D, by Mozart, is a fine example of this master composer's work for players of average skill and experience. The tempo is moderately slow, and the player should be careful not to increase the speed in measures in which the accompaniment progresses in sixteenth notes. Aim for a clear sustained singing touch so as to follow the style of playing characteristic of the time of the composer. The ornaments, whic are an inseparable part of the music of the classical period, must be played with careful attention to detail, light and graceful in effect. Wherever it has been practicable the notation of these ornaments has been given at the bottom of the page. Other passages are indicated following this paragraph.

Varsovienne, Op. 81, No. 6, by James H. Rogers, is in a Polish dance rhythm, as is suggested by the title which means "in the Warsaw style." The tempo is that of the mazurka, somewhat slower than the waltz. The composer has used a harmonic style a little removed from the conventional, but we are sure that the student will enjoy the "spicy" effect of the rather chromatic harmonies. This is a useful little piece by which to accustom young pupils to the modern style of music.

Romance in E♭, Op. 44, No. 1, by Anton Rubinstein, is inserted in the music section this month for the benefit of pupils who are not familiar with the literature for the piano comprehended under the head "romantic," to which school Rubinstein belonged. The principal demand upon the player is to produce a sustained singing tone, a *cantilena* style, which is required in making the melody prominent. The special difficulty which the player will meet in this piece is to play two melody notes to an accompaniment of three. It is not out of place here to repeat the trite advice to practise each hand separately until approximate independence has been gained.

Fête joyeuse (Intermezzo), by the favorite American composer, H. Engelmann, is a fine example of this writer's style. The key to the meaning of the piece is found in the title which means "a joyous festival." The mood of the composition, therefore, is that of gayety and pleasure-seeking. Note the contrast of legato and staccato, which is an essential if the player wishes to reproduce the intention of the composer. In the section in F major the player must be careful to keep the chords for the right hand very light and staccato, so as not to obscure the melody in the left hand. Here is a very useful piece for summer playing.

The spinning wheel, by Carl Hemann, is a fine example of that very useful style of composition, the teaching piece, one that can be used to promote the acquirement of some phase of piano technic and also for playing in recitals and in the home. The special design in this spinning wheel piece is to develop rapid finger action by means of passages in sixteenth notes made up of diatonic movement and broken chords. In the *Trio* the music is quiet in style, and calls for a quiet hand and legato touch; one may consider the music as, in part, a duet by the spinner and an accompanying voice.

A dream of summer (Un rêve d'été), Op. 142, No. 3, by Gustave Lazarus, is characterized by a pleasing melody for the left hand, suggestive of a song by a baritone or tenor voice. This melody must be played in a broad, sustained style, in contrast to the second theme, in E♭, which has a somewhat plaintive character. This is a fine piece for teaching use, and will certainly prove a delightful study for young players.

May breezes, by Paul Opper, has a very pleasing lilt, one that will inspire young players to learn the piece perfectly. The rhythm is about the same as that of the mazurka, and must not be played fast. Be sure to observe the sixteenth rest in the second and following measures. The way to make sure of this is to play the previous eighth note staccato, throwing the sixteenth toward the dotted eighth, with much the same effect as a grace note.

Valse entrainante, by Paul Wachs, is one of this popular French composer's best pieces in dance rhythm. The title is a well-chosen one. *Entrainante* is from the verb *entrainer*, which has various meanings, among them "to win," "to captivate," "to sweep off" one's feet, as it were. The title, therefore, may be translated *Winning waltz*, or *Captivating waltz*. It opens with a movement in eighth notes, rapid tempo, for twenty measures without a break. This is most admirable drill for the fingers. In the middle of the piece is a section in C minor marked to be played with the so-called "soft" pedal (*con sordino*). Be sure to observe the staccato indication. The last sixteen measures are to be played at an increased speed, as indicated by the directions *con fuoco* and *string.*, an abbreviation of *stringendo*.

Meditation, for violin and piano, by J. Howard Richardson, is distinguished by a charming melody, which will attract the average hearer with power. This applies with particular force to the opening theme as played on the G string. *Meditation* is not for beginning pupils, but for the use of concert performers and advanced pupils who have mastered playing in the upper positions. We suggest that those of our readers who have sufficient technic for this piece use the summer months to add this and other pieces to their repertoires.

Love ye the Lord, a sacred song, with obbligato for the violin, is an adaptation of the favorite *Largo* from Handel's opera, *Xerxes*. Every music lover knows this air so well that we need make no comment upon it. The transcriber has done his work with fine taste and discrimination. The addition of the violin amply justifies itself. The piec makes a fine festival number.

My day, by William Dichmont, is a song in t best ballad style, one that will make its way into the favor of singers and public. It has a simplicity of style and a beauty of melody that are of the type to please the general public. We have used the edition for alto, bass, or baritone, to which voices this song is especially adapted. It may be had for high or medium voice in the key of C.

For you, by Laurence Montague, is also in the high-class ballad style, in which the characteristics are an appealing melody, easy to learn, one that will permit the singer to make every word plain to the hearer. The text is one that will awaken a sympathetic chord in the heart of everyone who hears it.

The heart of her, by Charles Wakefield Cadman, the most popular of American song composers of the day, will fully sustain the reputation he has e tablished as one who knows how to write a melo that will touch the heart. Here is a song that offers no technical difficulties to the young singer, at the same time being worthy the use of the concert singer who is looking for a song to use with a general audience. To sing a simple song with charm of voice and style is an achievement which even the greatest singers do not disdain.

The Musician

A MONTHLY PUBLICATION

W. J. BALTZELL, Editor

PUBLISHED BY

OLIVER DITSON COMPANY

Boston, Mass., U. S. A.

THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

EDITORIAL NOTES

HIGH SCHOOL ORCHESTRAS

SCHOOL work in music is receiving recognition in many cities, a recognition that is very encouraging to those who are interested in securing a much wider and more serious appreciation of music and its place in our cultural life. The public is showing a very evident interest in the work of school organization, particularly the choral and orchestral bodies. Every time we see a notice in a local paper of a concert by a high school orchestra we are impressed with the possibilities of this branch of musical work.

May 22d, in Boston, an orchestra composed of players selected from the various high school orchestras, gave a public concert. This note was written before the concert was given, but we understand that the Governor of Massachusetts is to be present and make an address, and Dr. Carl Muck, conductor of the Boston Symphony Orchestra will be the guest of honor. The patrons of the concert are persons prominent in social and educational life, giving the occasion and the work for which it stands the highest and most valuable indorsement that can be desired.

It has come to pass that no school work can be considered complete if the choral and orchestral activities are ignored or disallowed by the school authorities. If your city is not in line see what you can do to agitate the matter.

A SMALL CITY ORCHESTRA

GOOD work in music is not confined to the large cities, and there is no reason why it should be. There is work for the smaller city where it is sometimes possible to arouse an interest in the activities of local musicians which is not to be had in a city of metropolitan character. This was fully demonstrated in the work accomplished under the direction of Mr. Will Earhart, at Richmond, Ind., some years ago.

We have recently received an interesting letter from a subscriber to THE MUSICIAN telling of the work done in Pottstown, Pa., a city of 15,000 inhabitants, by a local orchestra which was organized about six years ago. In pursuance of our policy of presenting to our readers a record of progressive activity in musical work in the United States we give some items in regard to this orchestra and what it is doing for the community with which it is identified:

"The Alumni Orchestra is a regularly organized body of semi-professional and amateur musicians. The members are, to a man, engaged in various occupations, using music as a side issue, and for the musical uplift of the community.

"Rehearsals are held weekly under the direction of Eugene C. Weidner. We hold one concert annually, and a series of concerts of a lighter character during the summer months at a local summer park.

"Our annual concert is guaranteed by patrons and subscribers, as well as a public sale of tickets. These annual concerts are not a financial success, but we manage to take care of all expenses, including the fees of assisting artists, the latter by no means a trifle. Our audiences are highly appreciative."

We reiterate what we have said a number of times before, namely, that real musical progress in music calls for personal effort in all cities of the United States. This includes you, reader of THE MUSICIAN, and your town. Perhaps you are the very person to stir up interest in the matter. At any rate it is worth while thinking about. It would be a great pleasure for us to record the formation of new orchestras in many cities during the coming musical season.

THE PRICE OF LESSONS

"WHAT price shall I ask for the lessons I am planning to give to music pupils this Fall? I paid $5.00 a half-hour for the lessons I received from A———, in the city. But of course I cannot ask any such price as that."

The value of an article is not always easily determined. Quite a number of factors enter into the calculations. For example, it is related that an expert electrician's bill was questioned by a man who had tried in vain previously to find a workman to make some repairs. The electrician in question located the trouble almost immediately, and as quickly remedied it. When the householder received the bill he objected saying, "Why you only spent half an hour on that job. Surely you do not intend to charge at that rate."

The electrician replied, "You had men at your house trying to fix the trouble, some of them spending several hours on the job. I am charging you for 'knowing how' and not merely for the time spent on the work."

Another illustration bearing upon this thought is worth repetition here: Whistler, the painter was once asked how long it had taken him to paint a certain one of his pictures. His reply was, "Perhaps half an hour; or I may have returned to it for a while the next day." "And you charge $2,500 for that picture?" was the query. "No," said the artist, "I charge $2,500 for the sketches I have torn up."

The lesson to the young teacher is this: You charge your pupils not for the time you give them, but in proportion to the time and money you spent on your own education plus the thought you put into the preparation of the lessons, and the care with which you carry out your instruction. In other words you must make the lesson worth to the pupil what you are going to charge her. Do not forget that many persons look for full value—and in some cases even a little more—for the money they turn over to a teacher. If you ask $2.00 a lesson some one is sure to figure that each minute costs him six and two-thirds cents, a price that makes the thrifty ponder.

Therefore charge as much as your patrons are likely to be willing to pay, but be sure that you give return value in the lessons.

SPREADING USEFUL IDEAS

IDEAS are what most of us are looking for. But the work is by no means an easy one.

Neither you nor I can monopolize the finding of new and worth-while ideas. This is where THE MUSICIAN comes to the aid of the teacher who is looking for ideas. We seek to get into touch with the man or woman who is doing good work, no matter where it is, and then to transfer the good things in that work to some other person at some other place. We are trying to get our readers to look upon us as a medium for the exchange of useful ideas.

These reflections are due to a letter which the Editor received from a subscriber, commenting upon an article in THE MUSICIAN for January of the present year on the subject of giving credit in school work for music study done outside the school under conditions laid down by school authorities. The writer of the letter ordered five copies of the issue in question stating that he intends to put a copy of the article in the hands of each member of the local school board.

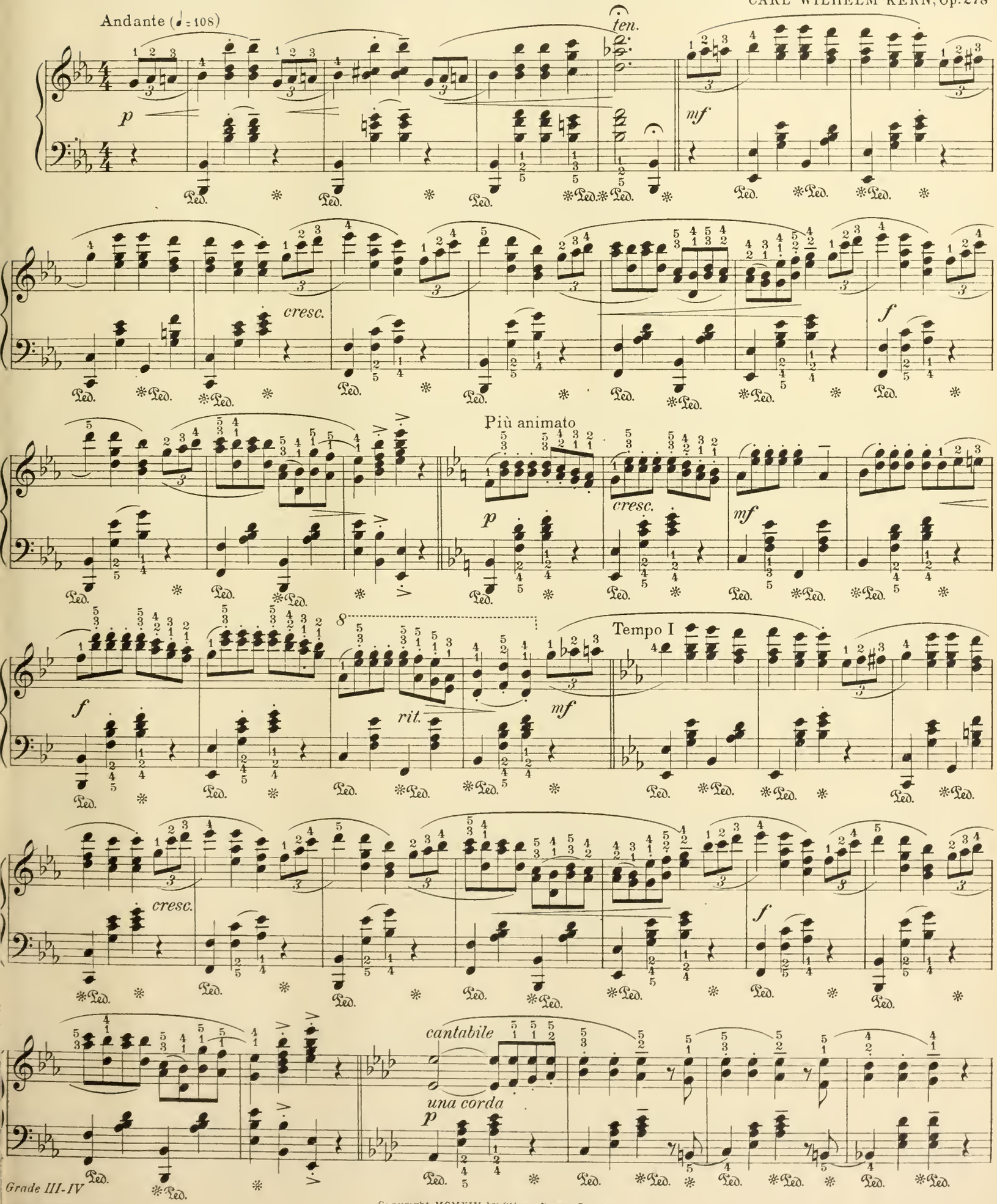
Needless to say that we were much pleased. It was a demonstration of the fact that people are looking for things that have been tried succesfully; the difficulty has been to find the way to learn what others are doing. As we have said THE MUSICIAN is ready to help in every possible way to pass from one to another the good ideas which are developed in many places in this broad land.

If your school has not joined in this movement which has great value to music education in the United States why not do as the party referred to is doing, namely, get busy and try to show to the school authorities the value of the method of promoting music study by giving credit for work when done under correct conditions? You can do much for the cause by taking the initiative step.

SPRING DANCE

CAPRICE À LA SCHOTTISCHE

CARL WILHELM KERN, Op. 278



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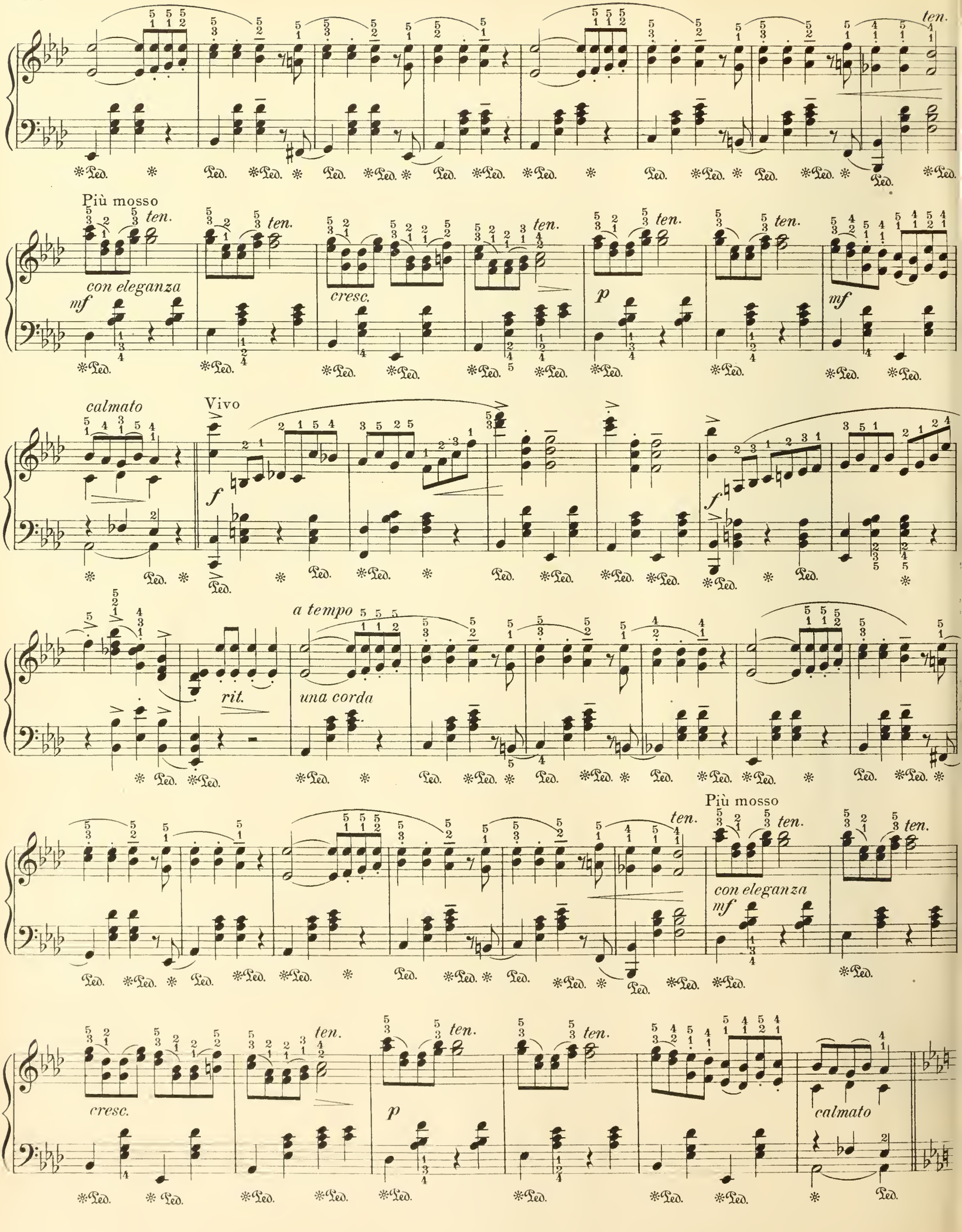
ten.
Più mosso
con eleganza
mf
cresc.
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mf
calmato
Vivo
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una corda
Più mosso
con eleganza
mf
cresc.
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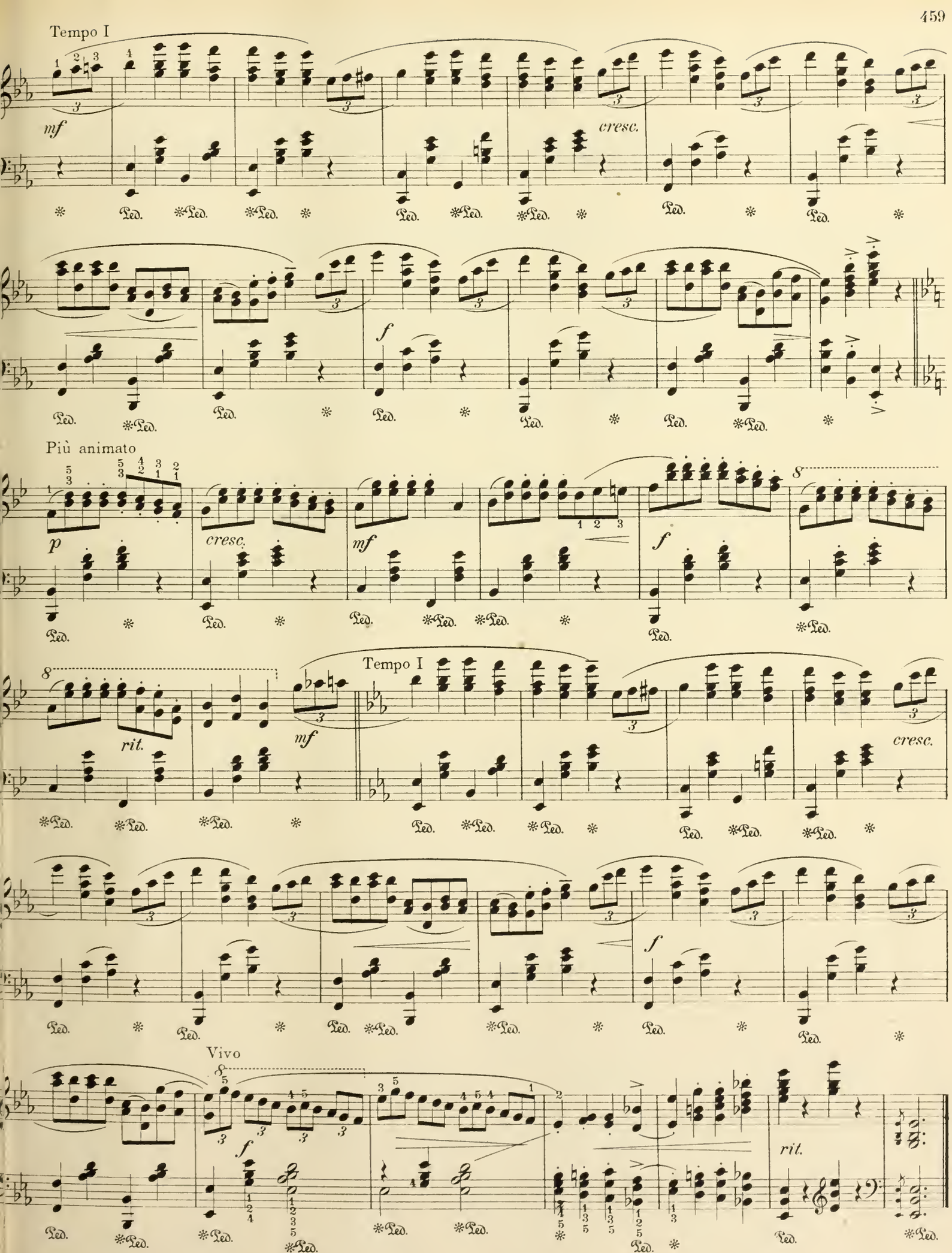
calmato


Tempo I
mf
cresc.
f
Più animato
p
cresc.
mf
f
8
rit.
Tempo I
mf
cresc.
f
Vivo
f
rit.

ANDANTE CON ESPRESSIONE

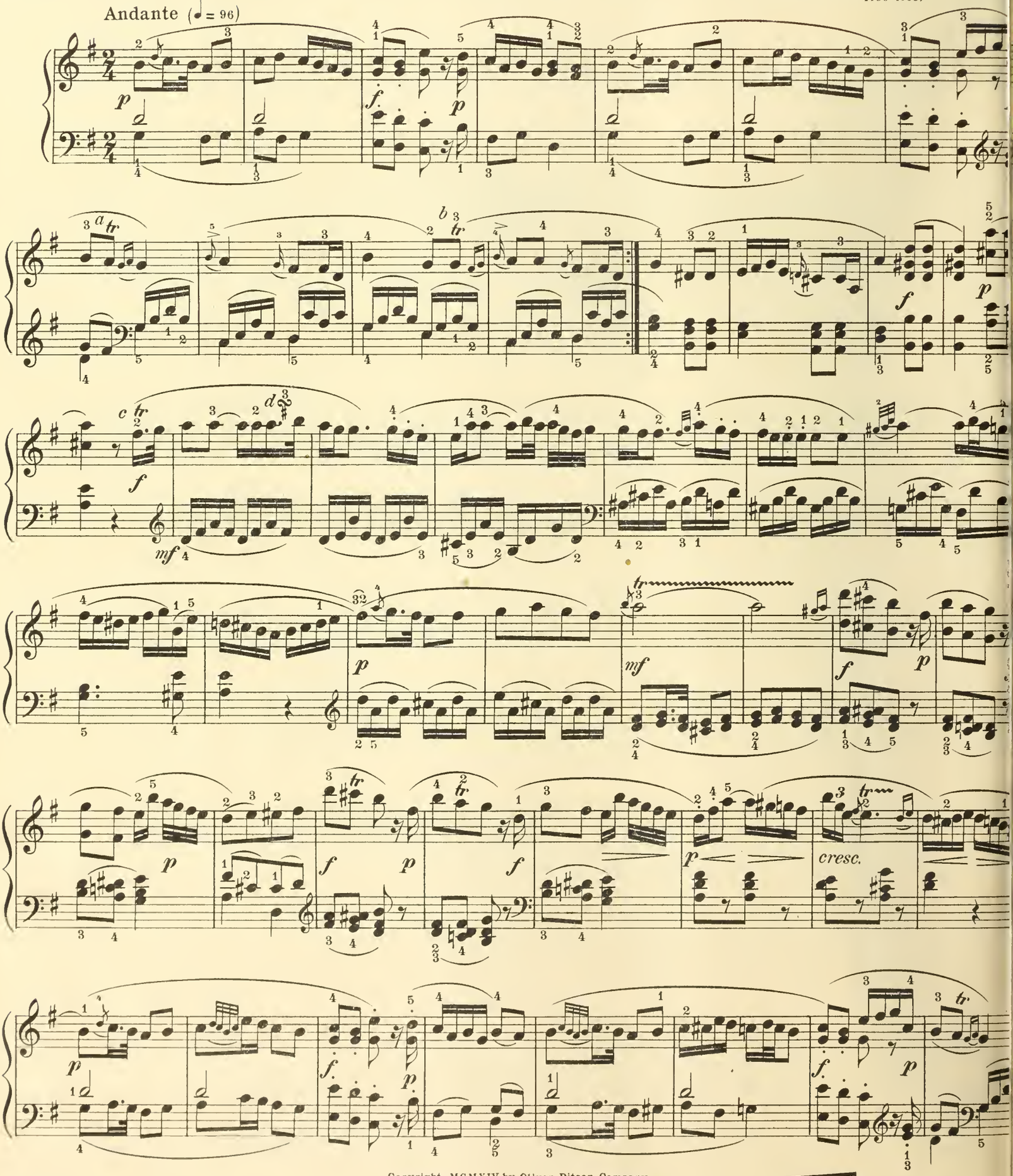
FROM SONATA in D

(No. 311 KÖCKEL)

Edited by Karl Benker

WOLFGANG AMADEUS MOZART
(1756-1791)

Andante (♩ = 96)



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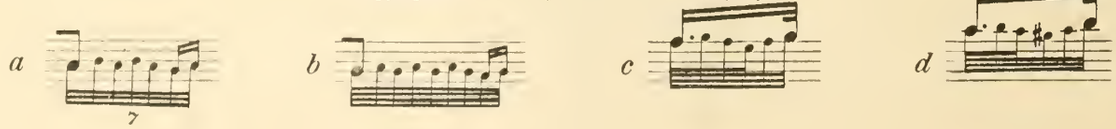
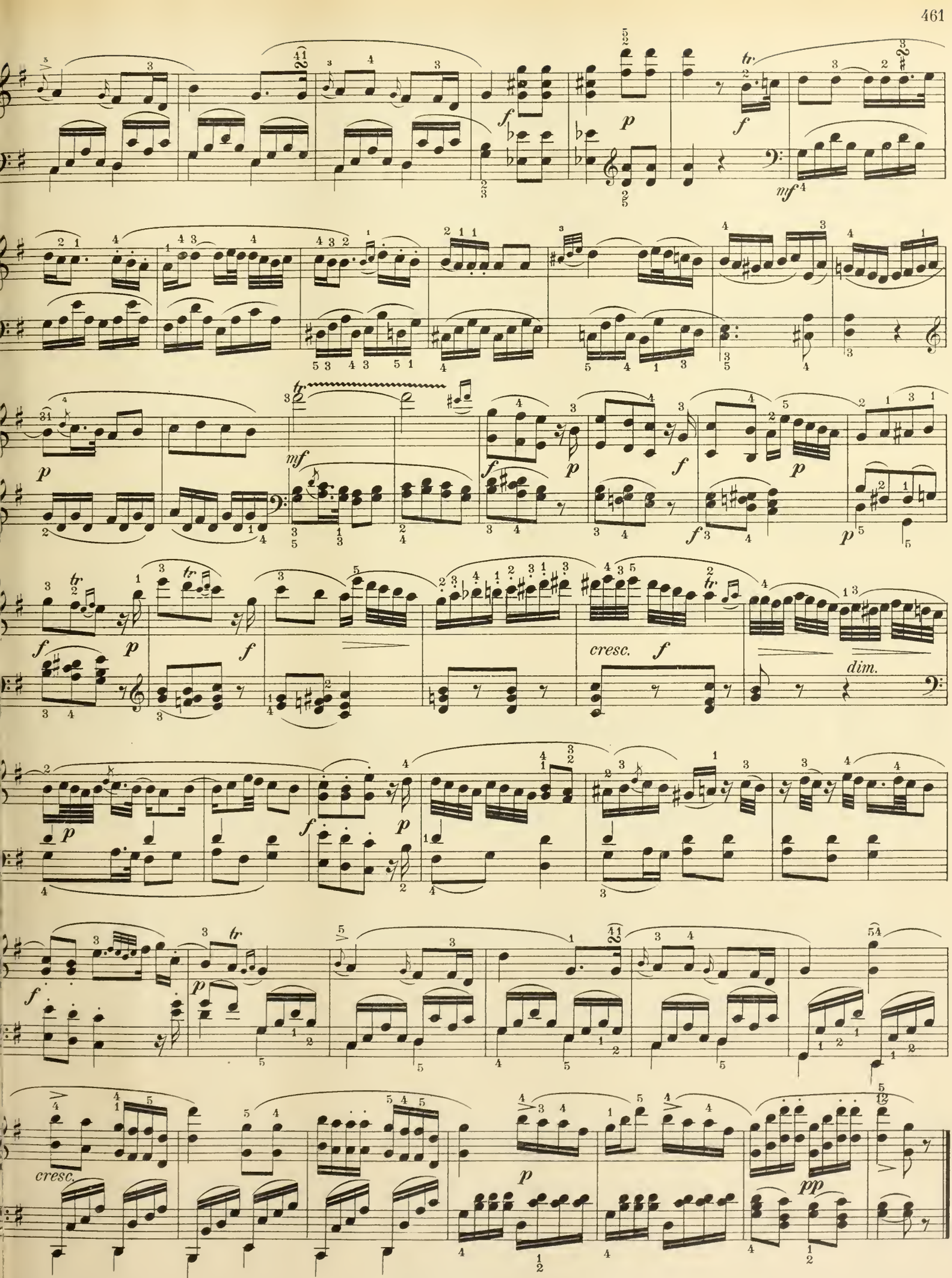

See also Notes on the Music, page 455.


f
p
tr
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mf
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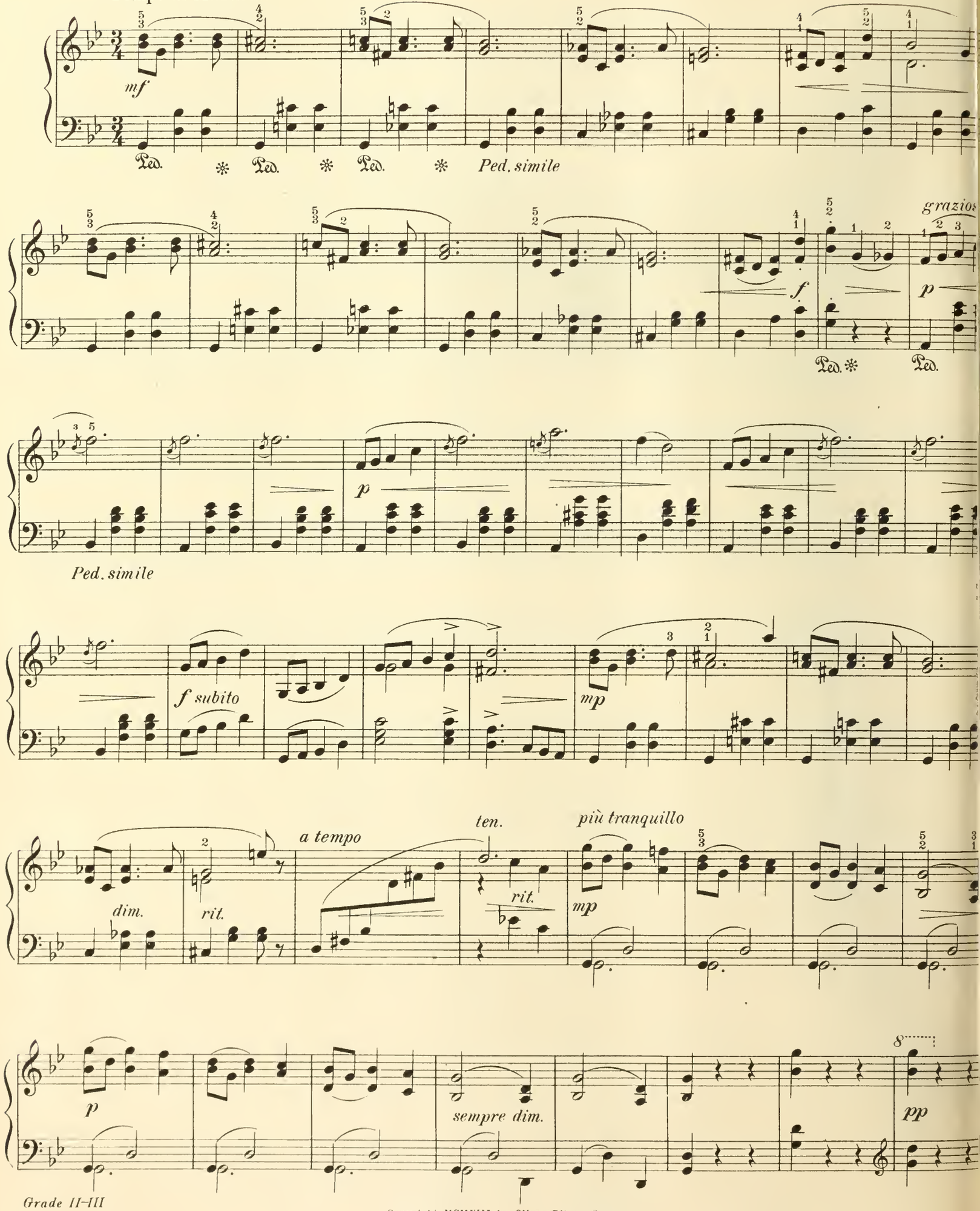
f
p
f
p
f
p
f
cresc.
f
dim.
p
f
p
f
tr
p
cresc.
p
pp

VARSOVIENNE

JAMES H. ROGE
Op 81, No. 6



Grade II–III

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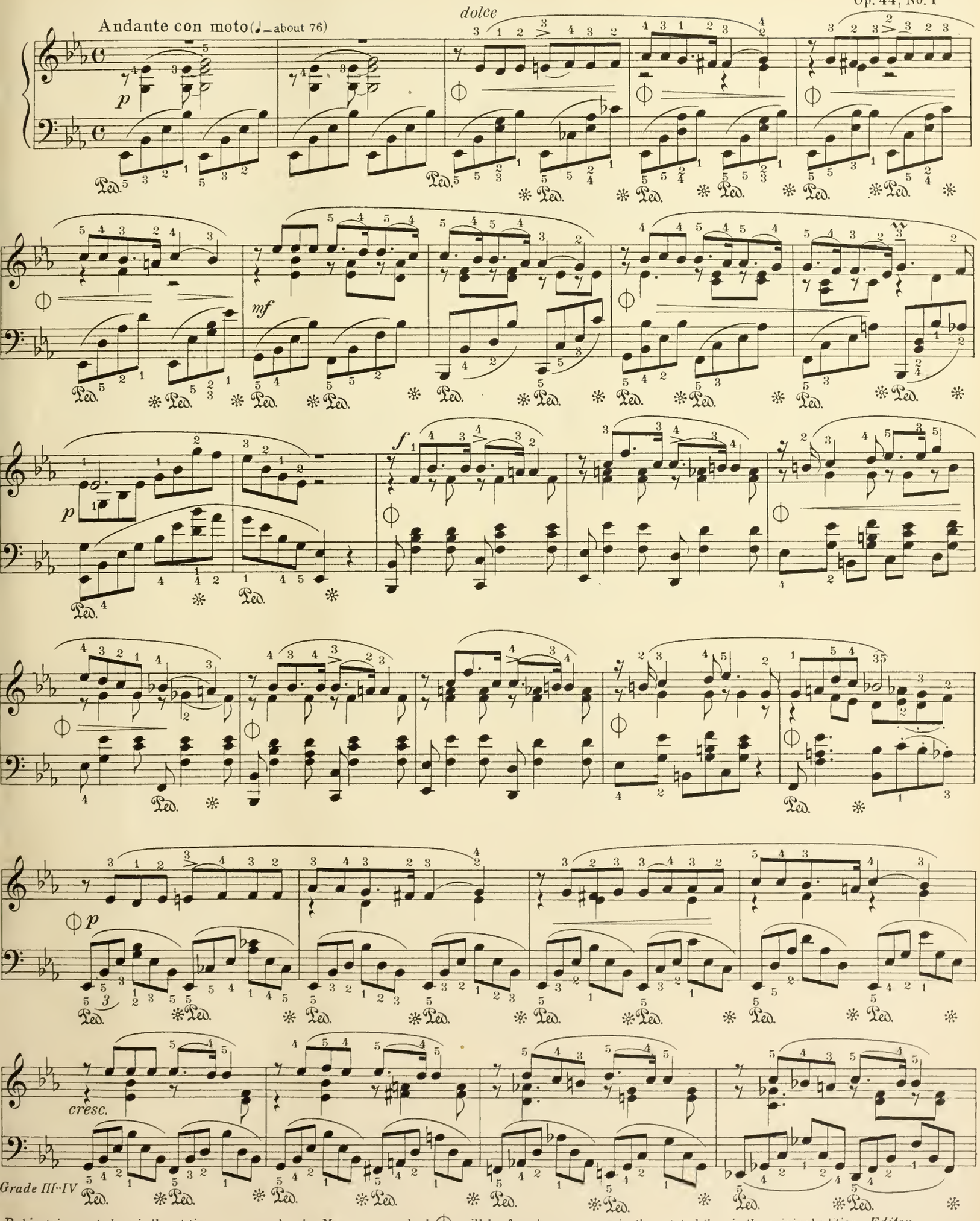
Edited by John Orth

ROMANCE, in E♭

ANTON RUBINSTEIN
Op. 44, No. 1



Grade III-IV

Rubinstein wrote hurriedly, at times even carelessly. Measures marked ⌽ will be found more conveniently notated than in the original edition. *Editor.*

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rit. a tempo

pssionato

più p cresc. f ff

p pp pp

FÊTE JOYEUSE

INTERMEZZO

H. ENGELMANN

Allegretto con grazia

p

sempre staccato

Fine

1. 2.

p mf

Grade II–III

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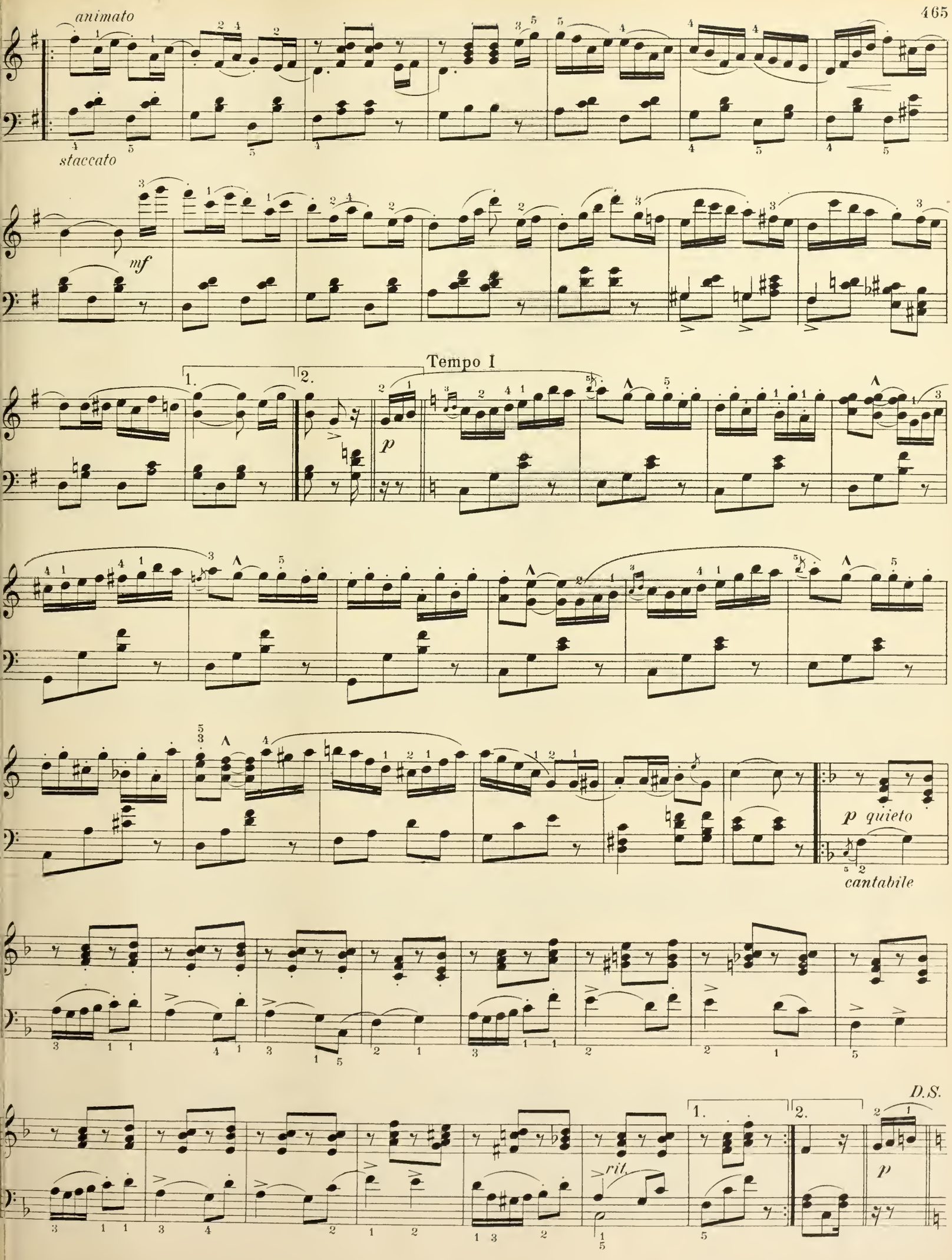
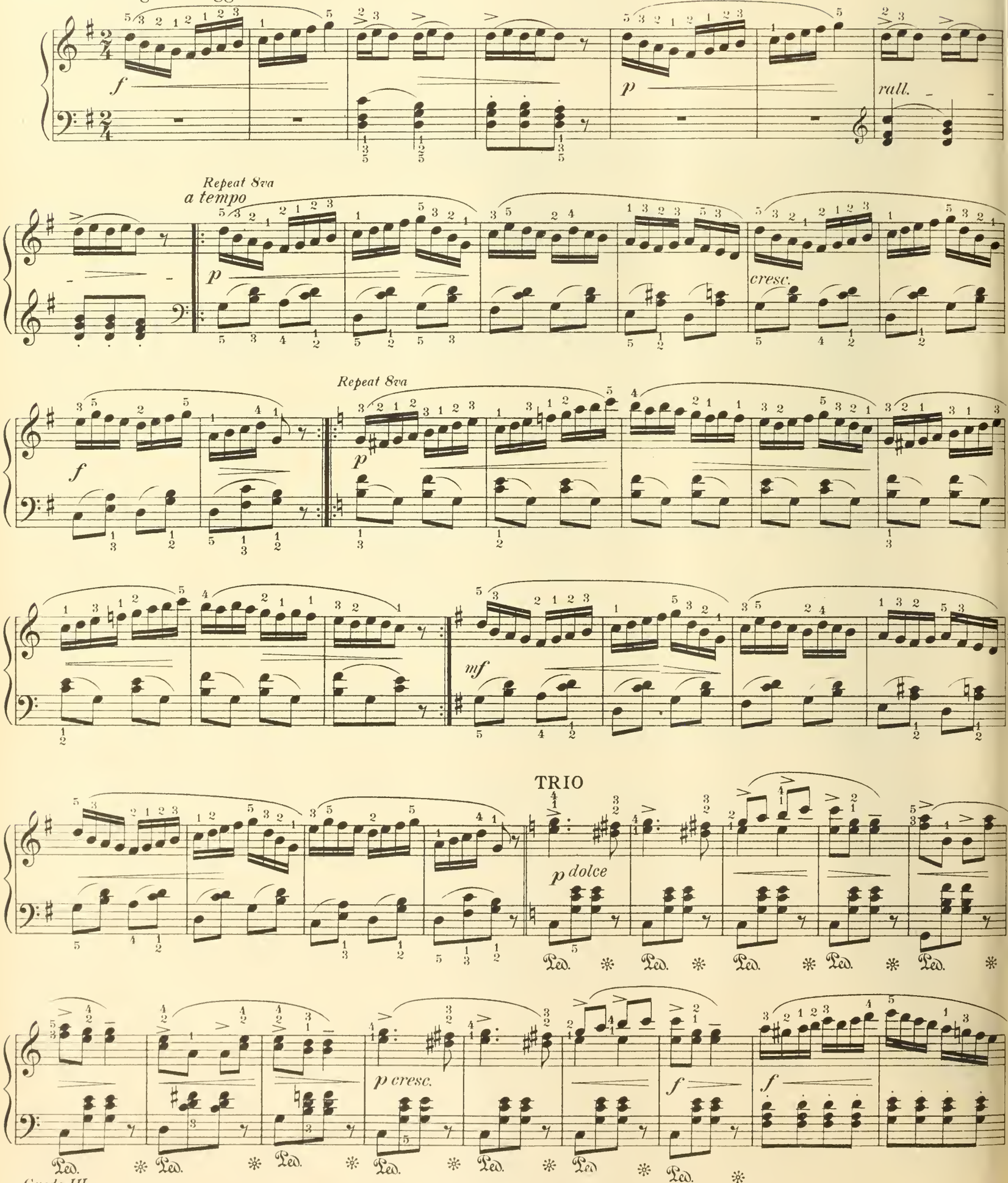

animato
staccato
mf
Tempo I
1.
2.
p
p quieto
cantabile
rit.
D.S.

THE SPINNING WHEEL

Edited by Karl Benker

CARL HEMANN

Allegretto leggiero



Grade III

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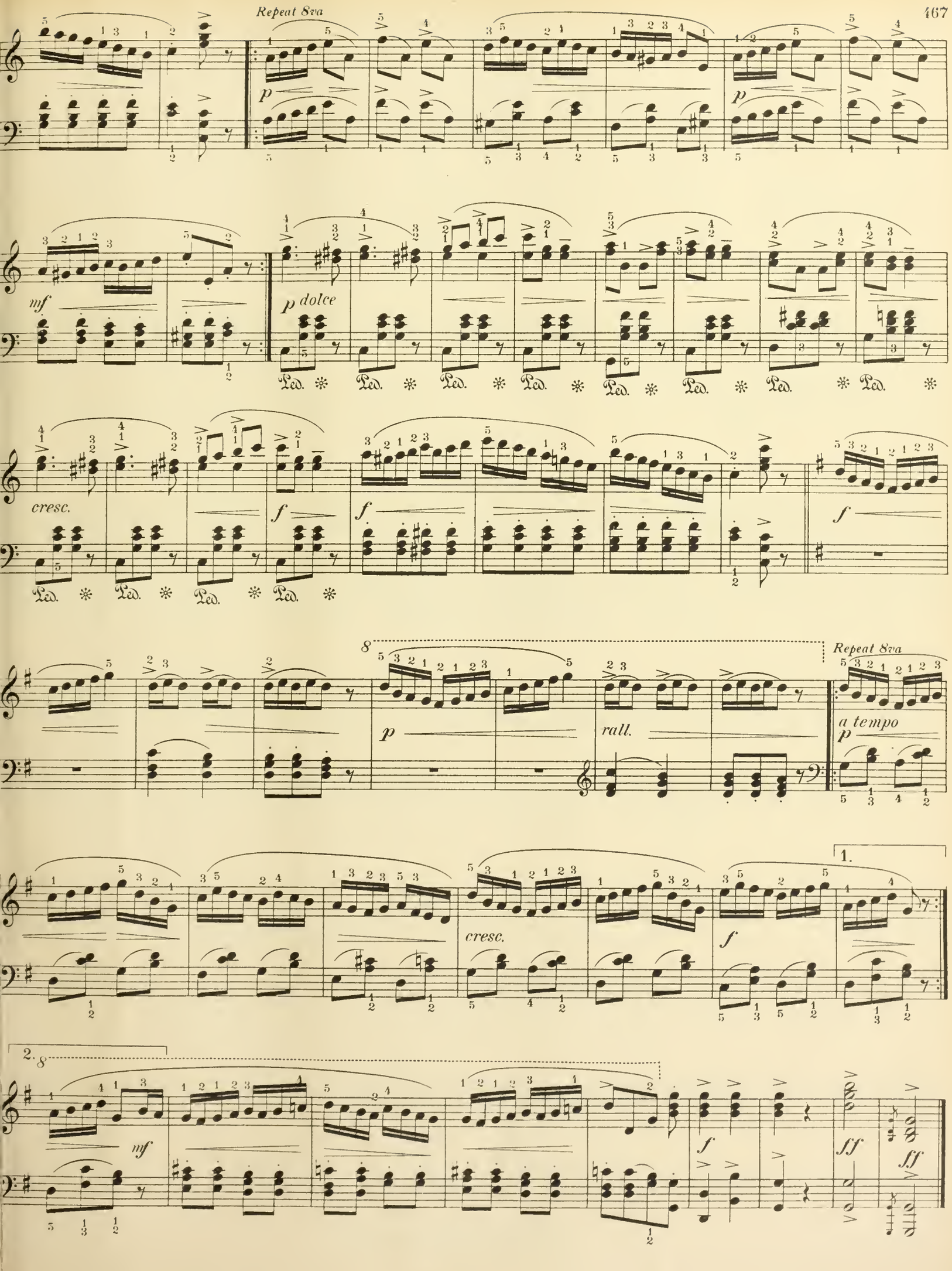
Repeat 8va
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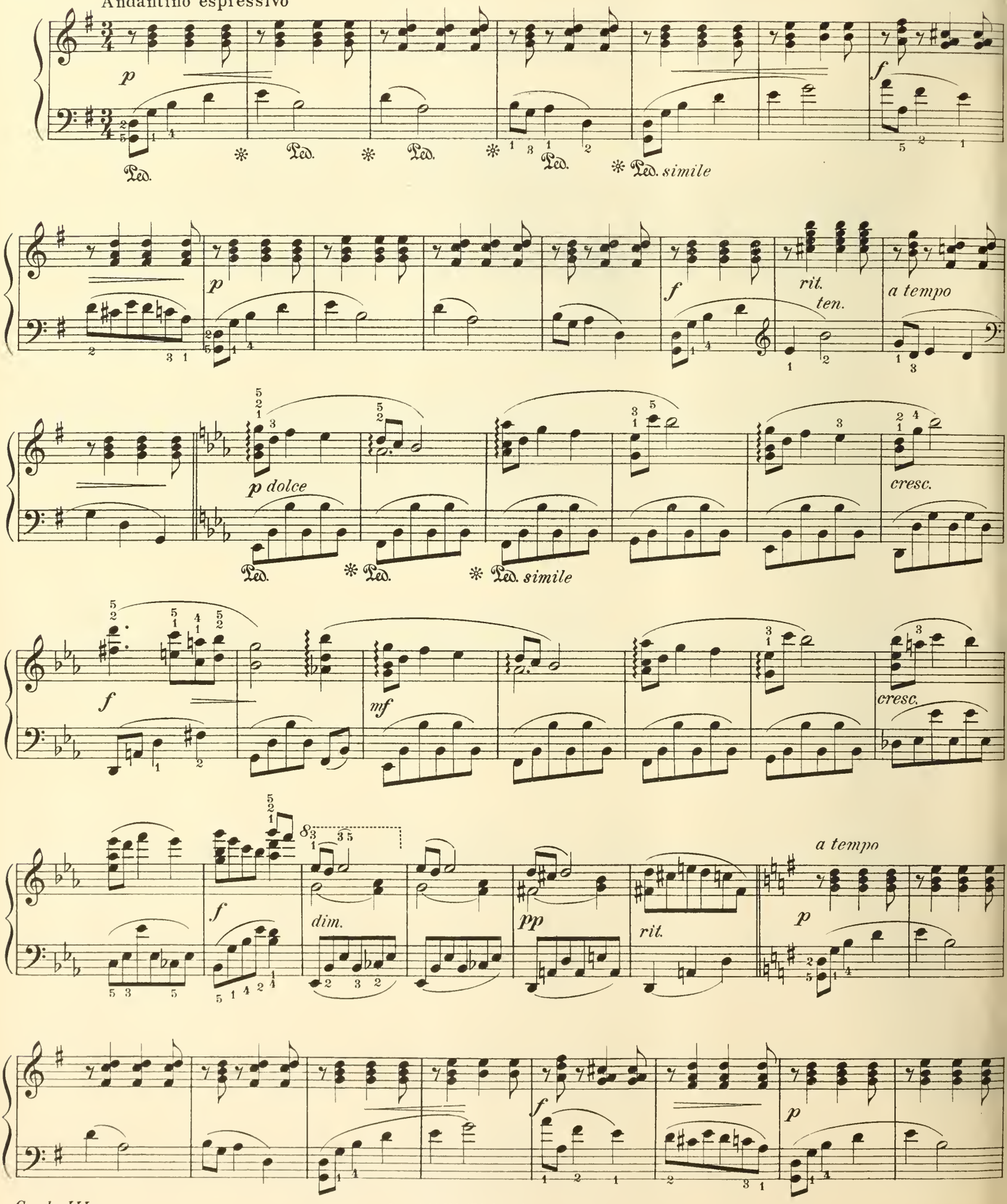
p
mf
p dolce
Ped.
cresc.
f
f
f
8
p
rall.
Repeat 8va
a tempo
p
1.
cresc.
f
2.
8
mf
f
ff
ff

A DREAM OF SUMMER
(UN RÊVE D'ÉTÉ)

GUSTAVE LAZARUS
Op. 142, № 3

Andantino espressivo



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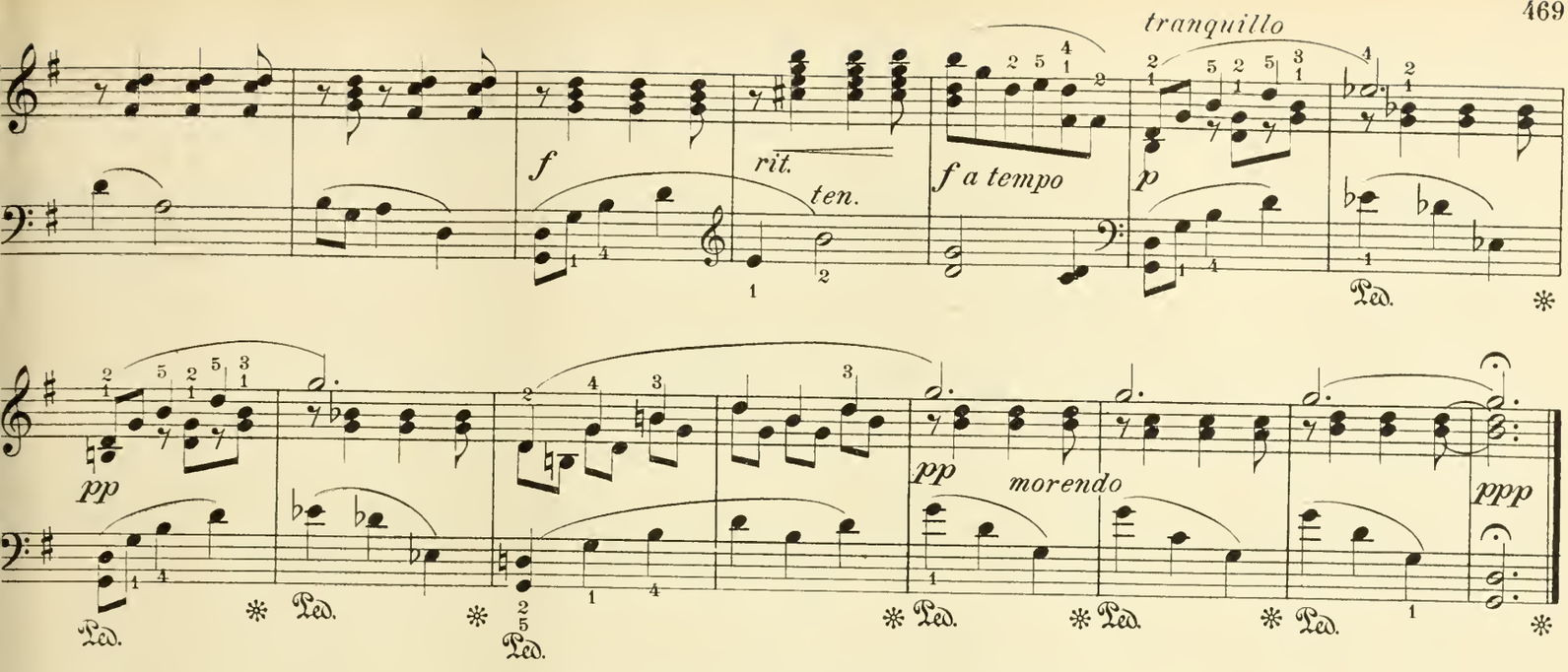
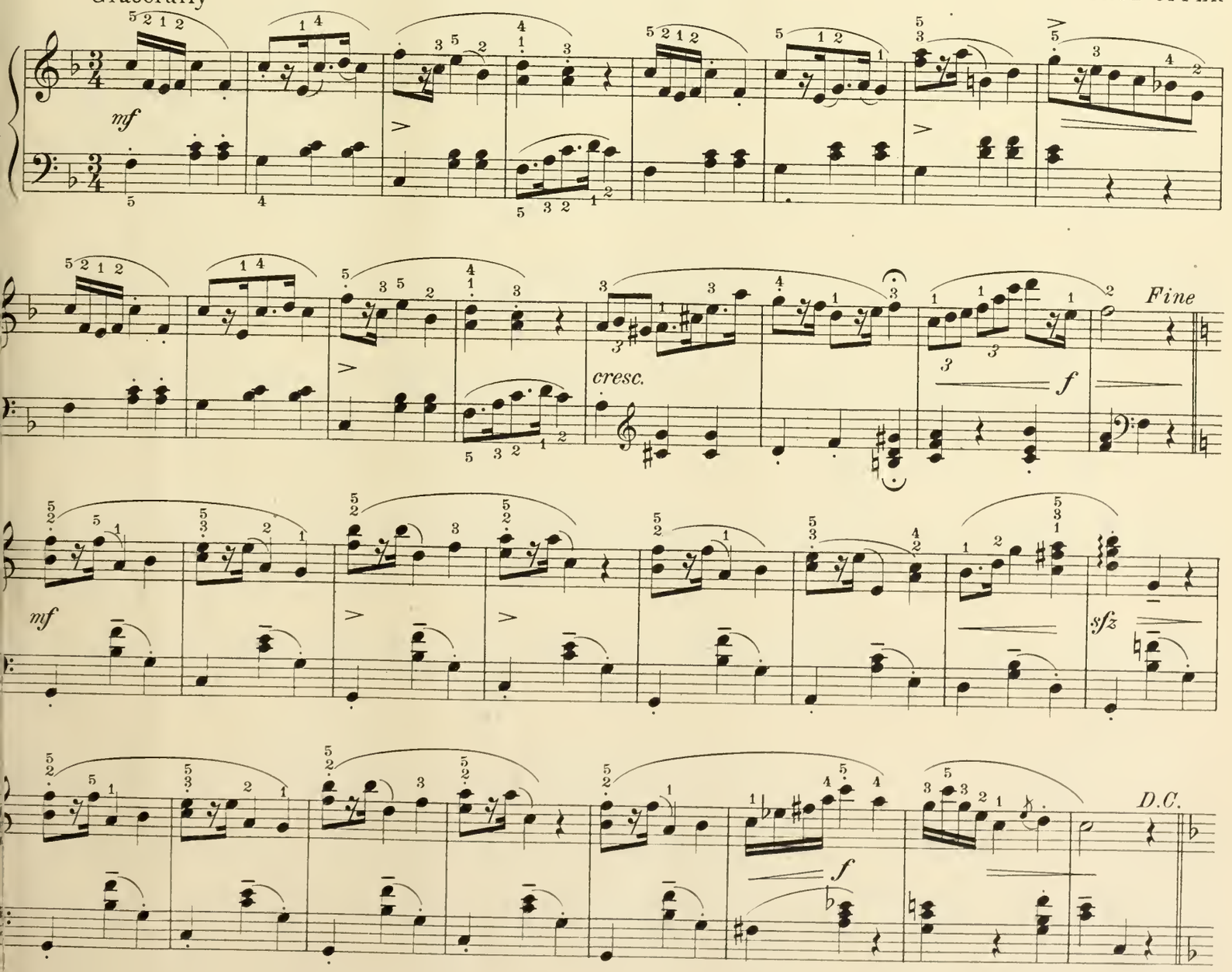

MAY BREEZES

Gracefully

PAUL OPPER



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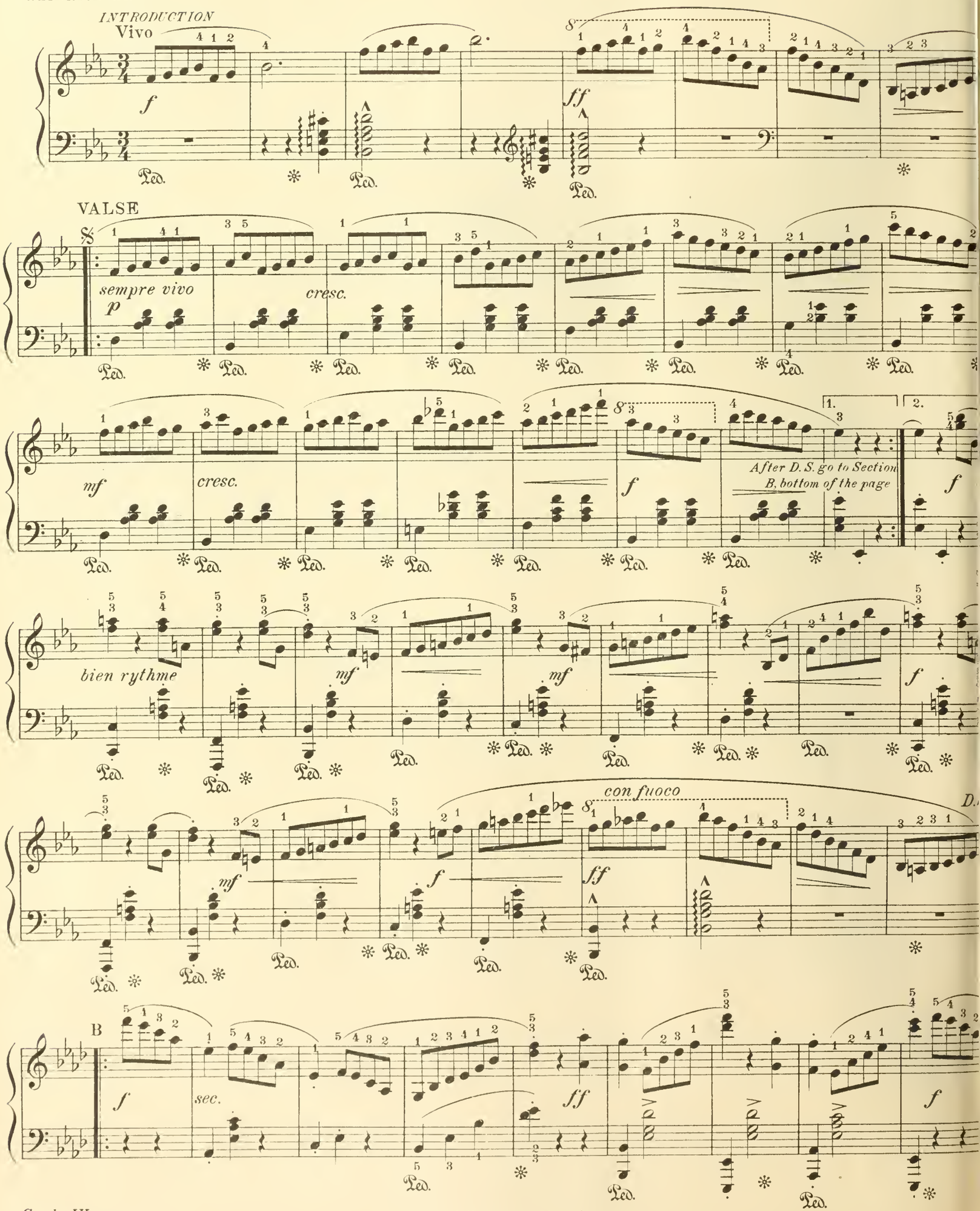
VALSE ENTRAINANTE

Edited and fingered by
HEINRICH KIEHL

PAUL WACH

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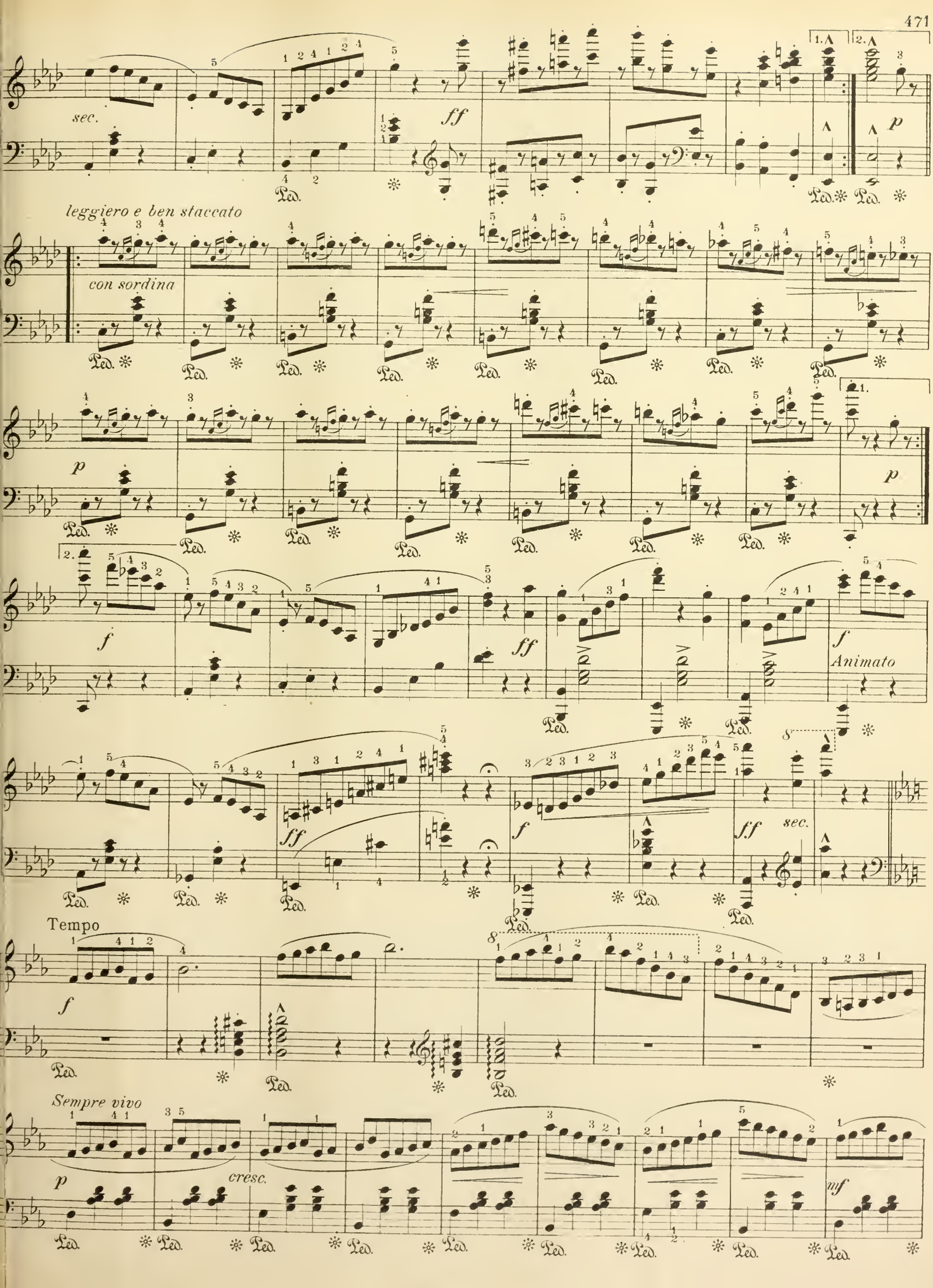
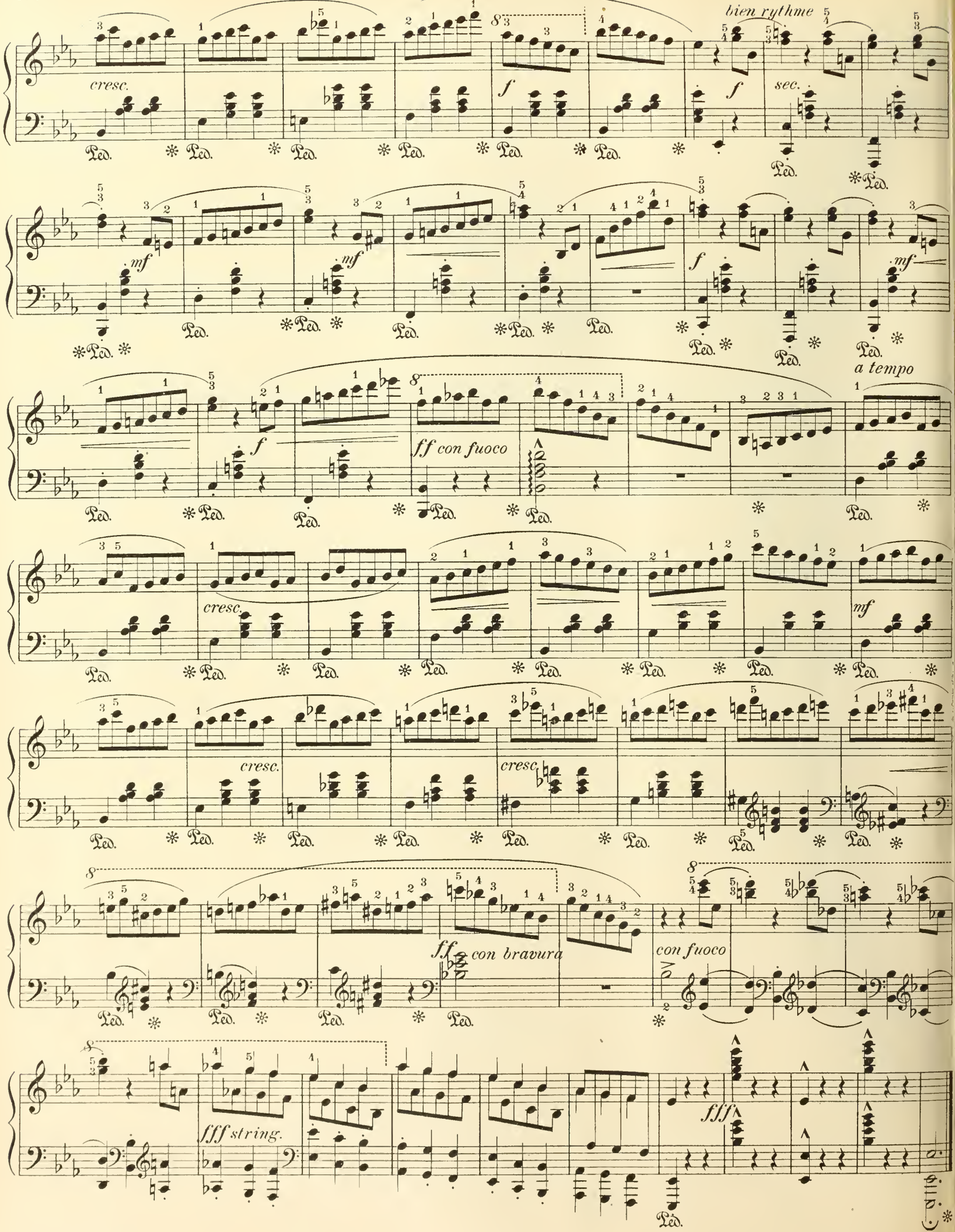
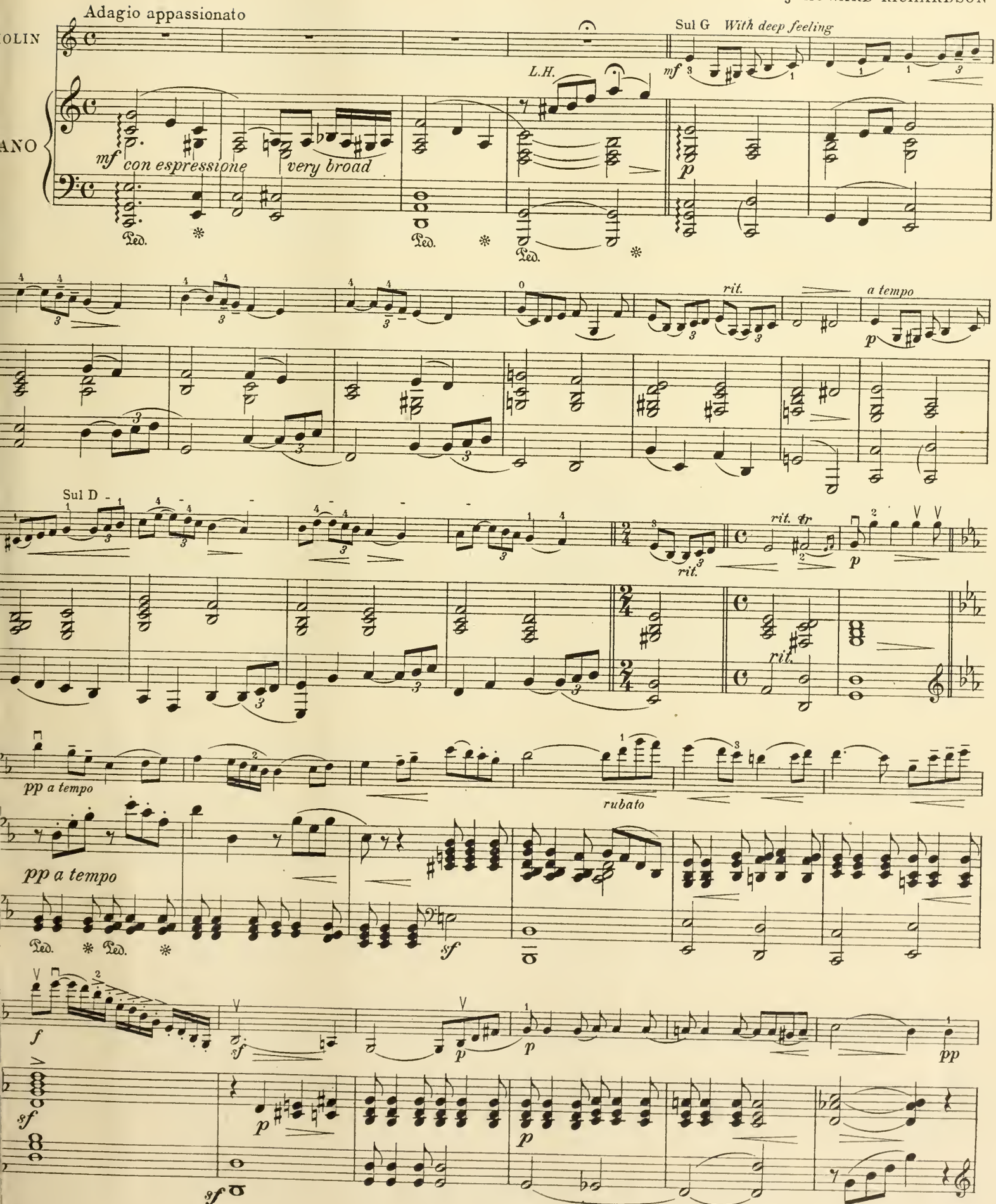

sec.
ff
1.
2.
p
leggiero e ben staccato
con sordina
p
1.
p
2.
f
ff
f
Animato
ff
f
ff
sec.
Tempo
f
Sempre vivo
p
cresc.
mf
Ped.


bien rythme
cresc.
f
sec.
mf
a tempo
ff con fuoco
cresc.
con bravura
con fuoco
fff string.
fff
Ped.

To Walter E. Loud

MEDITATION

J. HOWARD RICHARDSON



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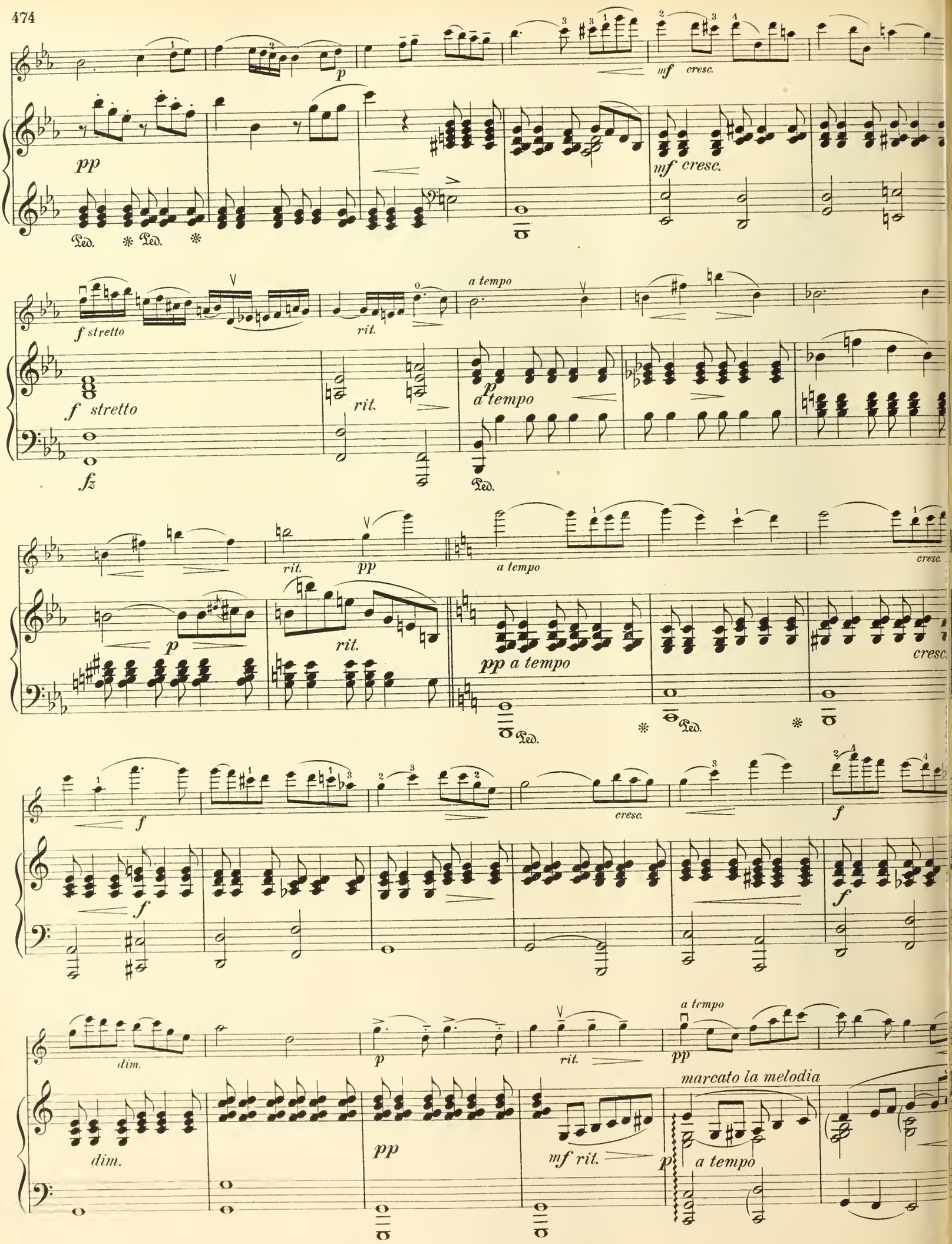
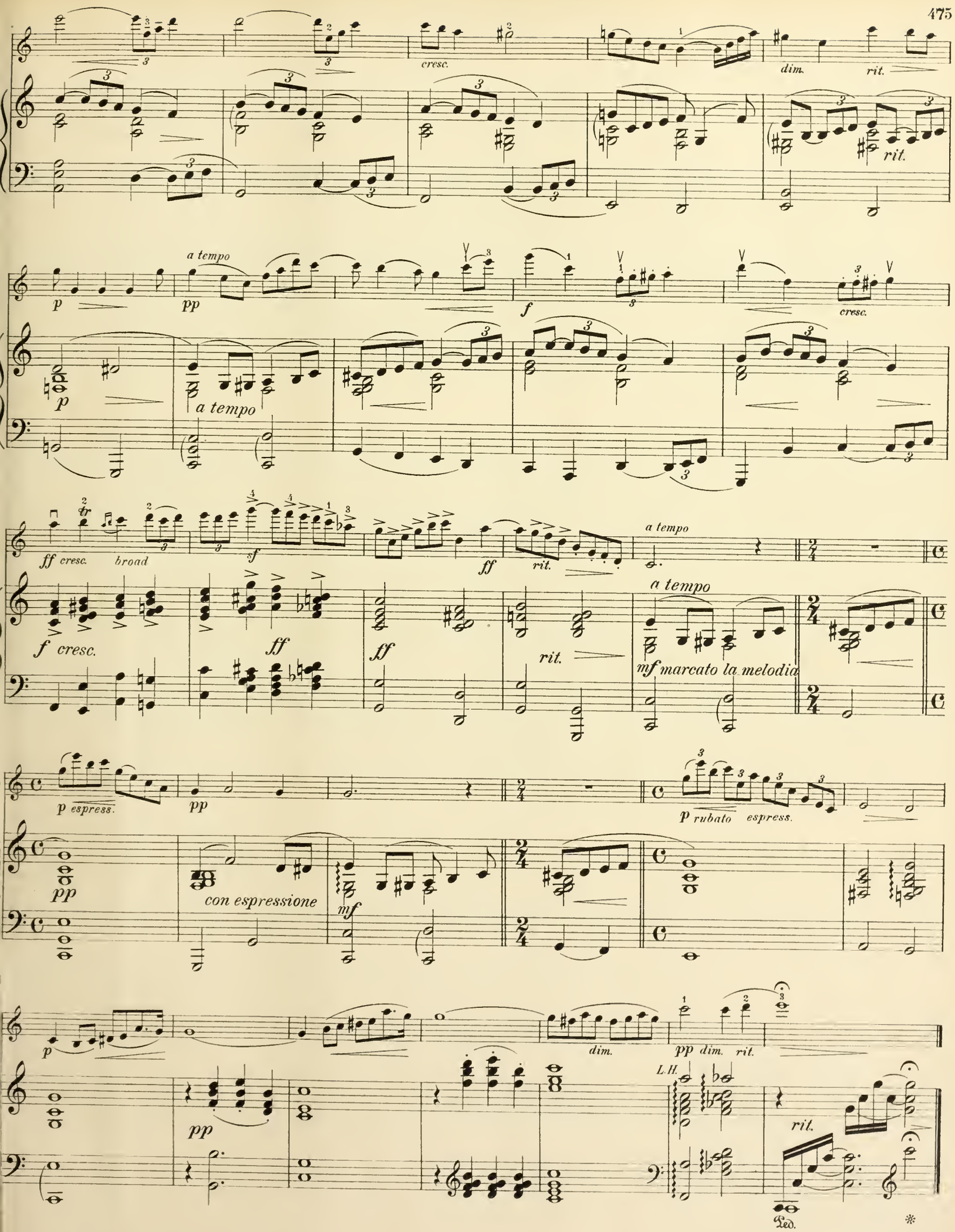
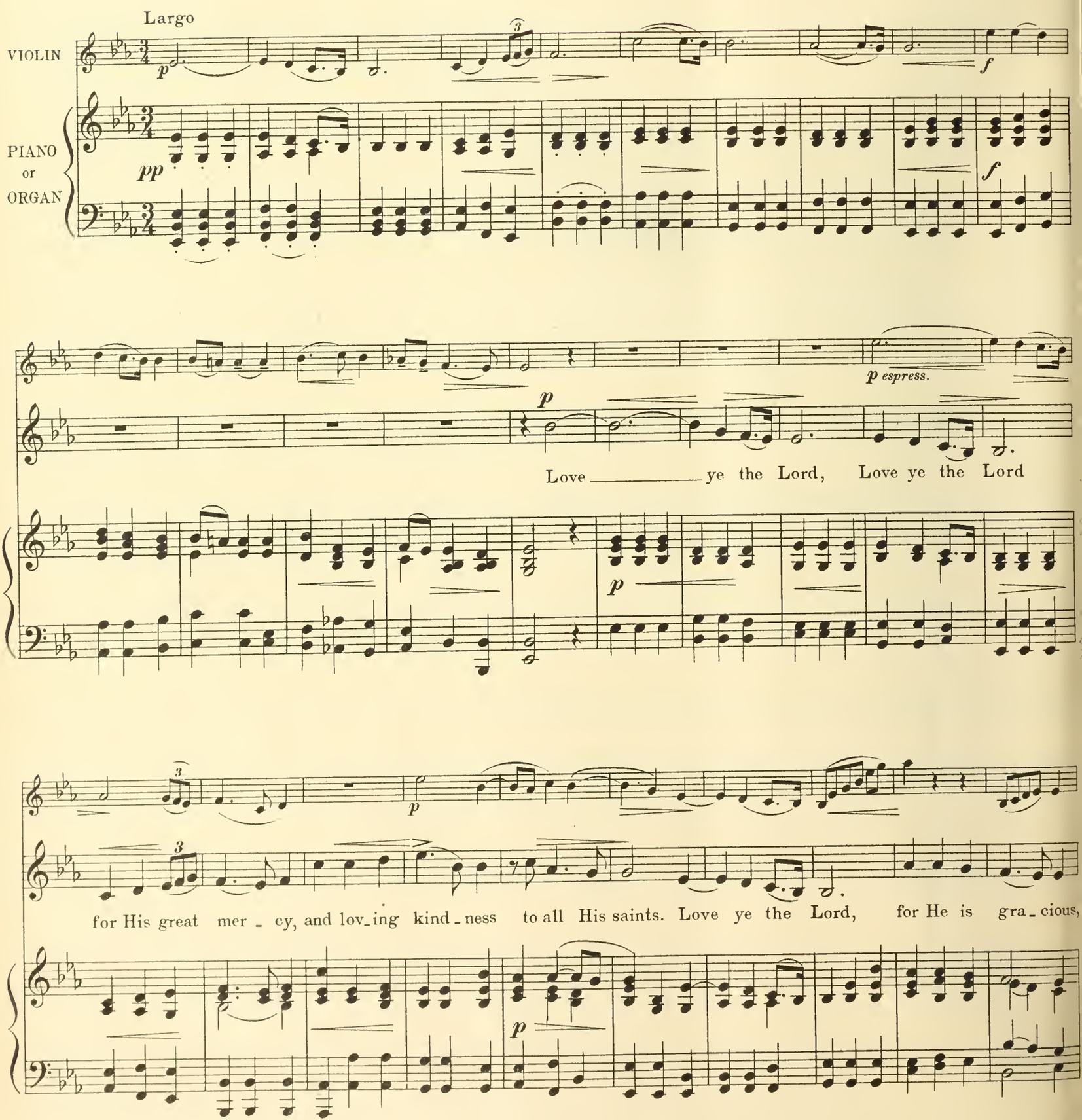

p
mf cresc.
pp
Ped. * Ped. *
mf cresc.
f stretto
rit.
a tempo
f stretto
fz
rit.
p
a tempo
Ped.
rit.
pp
a tempo
cresc.
p
rit.
pp a tempo
cresc.
Ped. * Ped. *
f
cresc.
f
f
f
dim.
p
rit.
pp
a tempo
marcato la melodia
dim.
pp
mf rit.
p
a tempo


cresc.
dim.
rit.
rit.
a tempo
p
pp
f
cresc.
p
a tempo
ff cresc.
broad
sf
ff
rit.
a tempo
f cresc.
ff
ff
rit.
a tempo
mf marcato la melodia
p espress.
pp
p rubato espress.
pp
con espressione
mf
p
dim.
pp dim. rit.
pp
L.H.
rit.
Ped.
*

LOVE YE THE LORD

GEORGE FRIDERIC HANDEL
Arranged by Heinrich Kiehl


Largo
VIOLIN
PIANO or ORGAN
p espress.
Love ye the Lord, Love ye the Lord
for His great mer - cy, and lov-ing kind-ness to all His saints. Love ye the Lord, for He is gra-cious,

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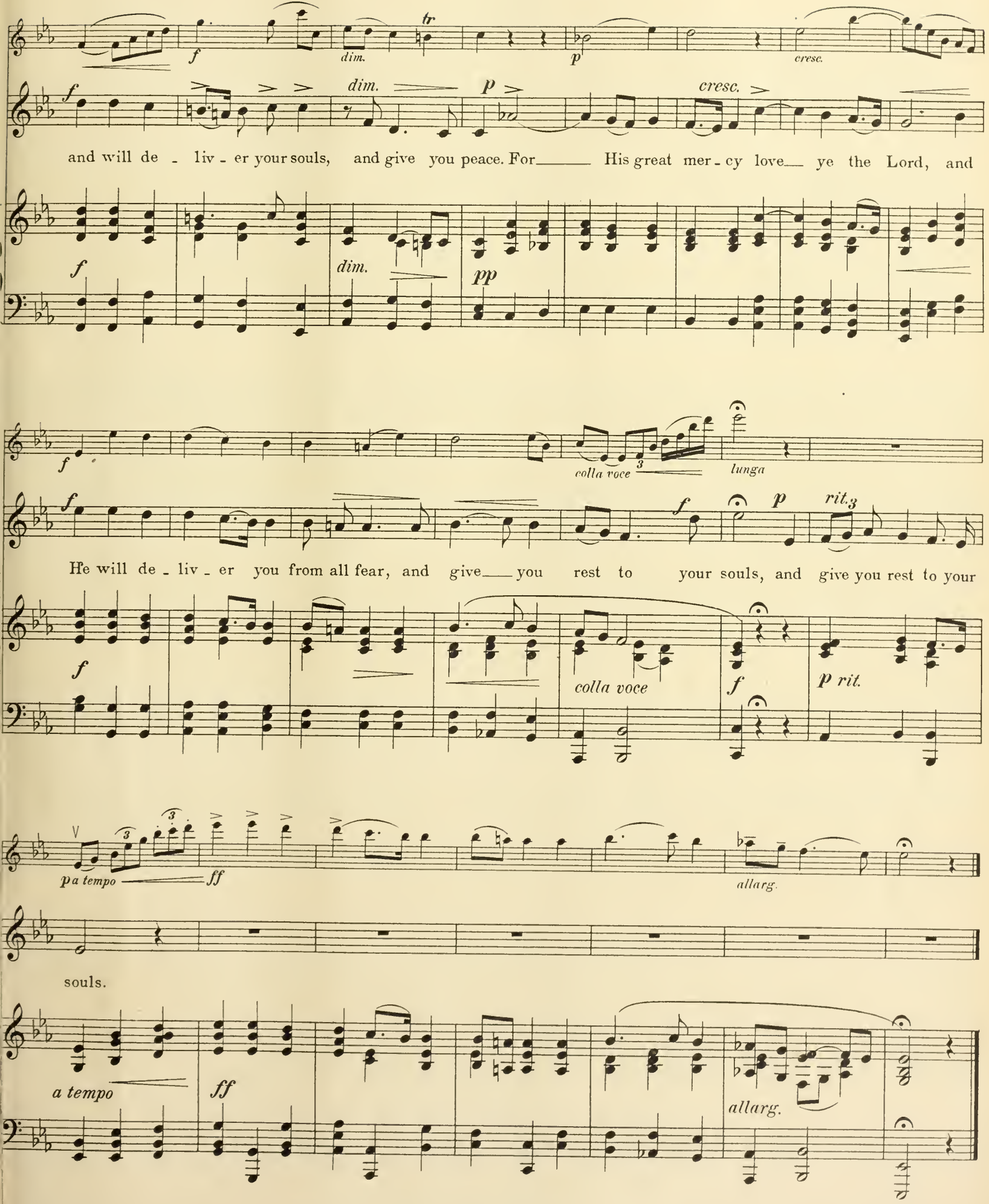
f
dim.
tr
p
cresc.
f
dim.
p
cresc.
and will de - liv - er your souls, and give you peace. For His great mer - cy love ye the Lord, and
f
dim.
pp
f
colla voce
3
lunga
f
f
p
rit.3
He will de - liv - er you from all fear, and give you rest to your souls, and give you rest to your
f
colla voce
f
p rit.
V
3
3
p a tempo
ff
allarg.
souls.
a tempo
ff
allarg.

MY DAY

(Original Key, C)

FRANCES LOWELL

WILLIAM DICHMONT

Andante con moto

p con tenerezza

Day breaks with your smile, The

mf

p

Con Pedale

espress.

sun's a beam in your eyes, And in the touch of your hand Is all my Par - a -

espress.

pp

dise. Twi-light falls when you're sad, Night is a tear of pain, But

pp

f *poco rall.* *cresc.* *f*

love is left to charm The day to your eyes a - gain.

sf *f* *poco rall.* *cresc.* *sf* *ff* *con forza* *più mosso* *rit.*

L. H.

sf

Ped.

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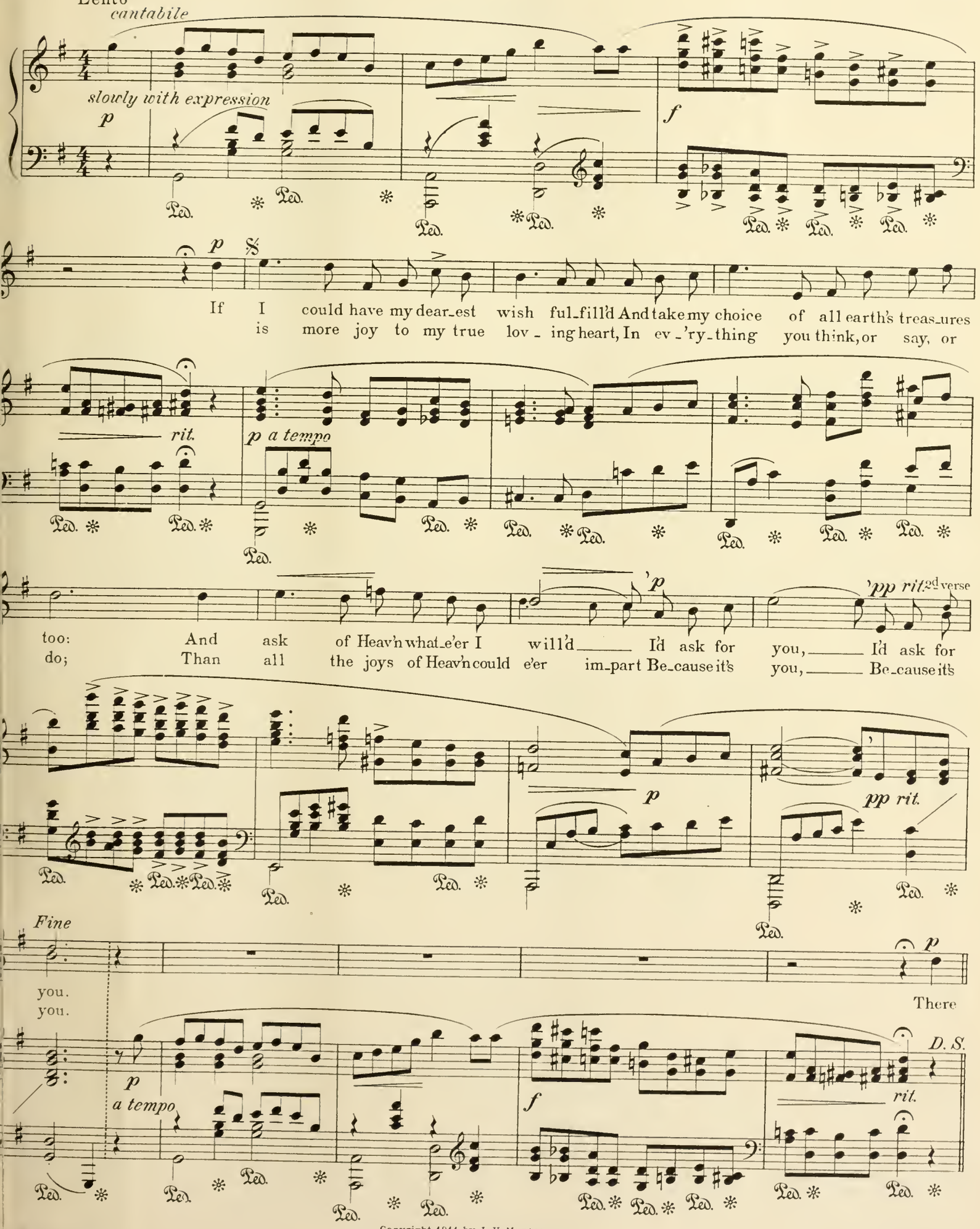
FOR YOU

Words Anonymous

LAURENCE H. MONTAGUE



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THE HEART OF HER

NELLE RICHMOND EBERHART

(Original Key)

CHARLES WAKEFIELD CADMAN

Andante moderato

a tempo

1. The heart of her! It is a vi - o - lin — Which holds all mel - o - dies its soul — wit
2. The heart of her! It is a fold - ed flower — That dreams un - conscious of its per - fec

mp *sotto voce* *legato* *a tempo*

Ped. *

1. in. — Be mine the hand — those si - lent strings — to wake To sing - ing, sing - ing for love's sake. —

D.

D.C.

mf *melodia marcato* *rit.*

2. *mp* *poco a poco cresc.*

2. hour. — Were I the sun to rouse it in - to bliss, Were I the sun to rouse it in - to bliss, Were I the

poco a poco cresc.

appassionato

sun to rouse it in - to bliss With one long, ar - dent kiss, With one long, ar - dent kiss! —

pp

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The SINGER and His ART

TO THE GIRL WHO WANTS TO SING

BY PUTNAM GRISWOLD

THE cynically minded have often commented upon the fact that a very few of the great army of music students make a success of their chosen career. *The Woman's Home Companion* for June contained an article by the late Putnam Griswold which discussed this question, as well as other matters of special interest to music students, particularly girls. With the permission of the Editor of *The Woman's Home Companion*, we make some quotations from the article which ought to be read by all our patrons. Mr. Griswold says:

"They (students) have not learned the habit of study. . . . The master can do only ten per cent of the work. The pupil must do ninety per cent. There are no good masters; there are only good pupils."

While Mr. Griswold was studying in Paris under Bouhy, he had worked for three weeks on the rôle of Mephisto in *Faust* without memorizing it. At the end of that time the master said, "You are the stupidest pupil I have ever had in my studio. You may go." The singer says:

"In that moment I realized that I had left to him the whole responsibility, instead of taking it with vital seriousness upon myself. I must be the one to drudge, and he could do no more than make suggestions, which, if I did not find the way to demonstrate practically and satisfactorily, would be without result."

To a plea for a further trial, Bouhy replied: "If in three days you bring me that first act thoroughly memorized, and at each successive lesson you have learned another act, you may stay. Otherwise my decision stands." This ultimatum was accepted. As Griswold puts it: "I did it. My career commenced with that. I had acquired the habit of study."

Referring to the fact that most singers study with several teachers, he says: "In gaining an education vocally, you pick up something from this teacher, something from the other. You learn from your colleagues who have had wider experience; with the proper attitude of mind, which is humility, you learn even from beginners. Every good item thus gathered must be fused in the crucible of your mind."

In the matter of a choice of a teacher he says: "If you find a careful, helpful teacher, stick to him until you have made your own all those special qualities in his work which go to improve your voice. . . . The beginner must select her teacher by investigating the records of that teacher's former pupils.

"Primarily in a lesson, no matter with whom, we must find out the why and wherefore of things. If a new exercise is given the pupil should discover just what result it is intended to produce, or what fault it is proposed to correct. Then only should it be put into concentrated practice alone.

"In everything the singer should work for his own voice. This is why it is necessary to understand, in exercises and in all else, the reason back of the information given."

In discussing the relative value of voice and brains, Mr. Griswold very pertinently says:

"In the making of a singer the element of voice alone counts but for twenty-five per cent in the total. The other contributing seventy-five per cent is mentality, which, developed, makes the voice effective, for the voice is but the expression of the brain. . . . None can foretell what a voice that he hears today will be ten years hence, both in quality and volume. . . . Nearly all (prima donnas) begin with the lighter rôles, going gradually, with vocal and physical growth, into those of medium character, and finally, at the career's zenith, into more heroic ones. But only those who have learned how to work do this."

In regard to American teachers, our readers will be pleased to note the following:

"America can produce the greatest teachers in the world, because the keen, practical type of the national mind, being free from hidebound conservatism and age-worn tradition, is quick to grasp and apply all that is good and vital in teaching.

"I believe that it is possible for the girl who wants to sing to begin here and bring her art as near to perfection as it can go. Moreover, there are not the distractions from the habit of study presented in other countries. More great artists can be heard in New York than anywhere else in the world."

———*———

SOFT PRACTICE

BY GURDON A. FORY

A TOADSTOOL springs up in a night and a pumpkin attains size and perfection in a summer, but an oak tree is a matter of years. Thus may be compared vocal development by loud practice and vocal development by soft practice.

There are always persons who openly ridicule voices which cannot be "heard," persons who sit back and disparage the progress of pupils and the methods of their teachers because "big tones" are not forthcoming at once. Even parents of young pupils are often so ignorant and thoughtless and impatient for "noise." And this is one of the most aggravating and disheartening obstacles with which the conscientious and careful vocal teacher has to contend.

"Will my voice ever be big?" is among the first of the questions asked by new pupils. And in about two weeks begin to come:

"Yes, my tones are easier and sound better, but I can't seem to get any force to them."

"Papa says he can't hear me without getting right up to me."

"I can't sing nearly so loud as I could before I began to study."

People can wait for other things. They do not expect an athlete to develop strength and agility and endurance in a few weeks; they do not expect a colt to pull a heavy load the first few times he is hitched up; they do not expect a child to do the work of a grown man. But the voice! That is a different matter!

"Look at Mary Smith! Never had a lesson, and she can drown out the whole choir!" True, she can. But that does not mean necessarily that her tones are liquid. Mary Smith either possesses a very unusual voice or is forcing it atrociously. One or the other you will find to be true. Most voices are not unusual and forced tones are short-lived tones.

William Shakespeare, the London teacher, says that every good tone is at first a small tone. That is true. The tones in the middle part of the voice we use from childhood up. The tones at either extreme of the voice we use less or not at all until voice work is taken up. Then we find them very young and feeble just as the middle tones, now grown through use, were feeble when we first used them. In beginning vocal work, if we wish to equalize and unify the voice throughout and extend its compass, we must do everything to favor the newest and youngest and feeblest tones, which are, as I have said, at either end of the voice, most noticeably the upper.

In order thus to equalize and unify and extend the voice, is it not more safe and sane and scientific, as well as artistic, to soften the middle tones slightly to correspond with the upper and lower, and then to work and watch and wait for the equal development of all of them? I believe it is.

Nothing freshens and keeps young the voice like a proper mixture of head resonance in the middle tones. To get this the head tones must be carried down, which lightens the upper middle tones temporarily. It also bridges the break here most effectually, if there be one. So for the soprano and tenor.

The contralto must learn to carry the middle tones down to where they dissolve easily into the chest tones. This means a softening of the upper chest tones temporarily, but it is sure in time effectually to bridge the break, if there be one. By persistent soft practice in this part of the voice, the soprano may entirely eliminate all trouble with chest tones.

Does not this line of reasoning prove soft practice to be safe, sane, and scientific? Results in my studio for a number of years have proven it to me; experiences of other teachers sustain me; great singers themselves endorse it. And as for growth, growth is natural. Normal growth is sure to follow careful and proper cultivation. It takes time—it takes years to reach size that is not forced bigness. Yet it will come—all the size that Nature intended your voice to have.

"Music teaches most exquisitely the art of development." The possessor of one of the largest, richest, roundest, roomiest voices I ever heard told me that for two whole years he had practised so softly as not to be heard outside of the room in which he worked.

———*———

THE USE AND ABUSE OF THE NASAL CAVITIES IN SINGING

BY LOUIS SAJOUS

FROM time to time there appear in our Sunday magazines and other valued periodicals, excellent articles of common interest to students of singing, containing numerous illustrations showing the relative position of the larynx and tongue in the act of singing low, medium, and high tones; also illus-

trations which prove by bad training the possibilities of nodes, cystic growths, and other kindred ailments, which, in many instances, compel the singer to abandon what might otherwise have been a successful career.

The theory of such diseases has been advanced and dwelt upon at length by some men of science and nurtured by irresponsible singing teachers as an absence of nasal resonance. Though readily understood by voice teachers, the student immediately jumps to the conclusion that singing in the nose must be the means of attaining vocal perfection and immunity from disorders that beset many of our singers.

The misconception regarding the nasal tone must be due to the "hurry up" student and teacher of today, who, disregarding Nature's laws, adopt what at first appears to be the true solution of a difficult problem and a "short cut" to vocal renown; but the very foundation of the voice is threatened, for its easy accomplishment is an incentive to exaggeration and the entire compass of the voice is thus treated, which in a short while must prove disastrous.

Resonance or overtone is the secret of correct tone production and this reinforcement is only produced by means of the sounding boards and sympathetic vibrations of the air in the resonating cavities. It is upon these, then, that we must depend for our only means of reinforcing the fundamental tone. Resonance is thereby the most important factor in avoiding all strain and the evil consequences of improper singing.

That the nasal cavities influence the resonance of the voice is certain. When a sound is produced, the air in these cavities, as well as in the mouth, is thrown into vibration, and if the condition of the former is such as not to interfere with the passage of the sound waves emanating from the larynx, the note will be clear, having acquired resonance and body through the additional vibrations of the air in the nasal spaces. If the nose be closed, either by the fingers or by some abnormal conditions of its walls or lining membrane, the air contained behind the seat of obstruction will also be thrown into vibration, but, being imprisoned there, will not contribute to the quality of the note. A nasal twang will be produced and the tone will be devoid of volume and character.

Purity of voice and enunciation depend largely upon the condition of the nasal cavities and the soft palate, and require the absence of all obstructions of the former or of any condition interfering with the free motion of the latter. The fault lies in the fact that over-zealous students, in their anxiety, overdo this and focus the column of air, the initial tone, upon that one given point, at the expense of all the other cavities, of the larynx, pharynx, etc., thereby losing all naturalness and purity, and giving the tone a hard, unsympathetic quality.

One can hardly credit Jean de Reszke with having said, *"La grande question du chant devient une question du nez"* ("I can but say that the question of singing becomes a question of nose") without having made some further explanation and without physiologically dissecting the relation of the nasal cavities to the other resonators, thus modifying a dangerous and pernicious theory, which has been misconstrued by many student readers, the male (tenors) proportion especially, who seem to consider it personal property.

The whole energy of the teacher from the beginning should be to prevent the singer from forcing the column of air exclusively upon the bridge of the nose, not necessarily causing a closure, but an interference with the natural tendency of the other cavities of the mouth and pharynx, preventing them from performing their just function in developing this overtone or resonance. The fullest use of the cavities can only be obtained by the complete relaxation of the extrinsic muscles, thus giving that vibratory power indispensable to true vocalization and enunciation and minimizing both breath pressure and resistance and consequent effort.

Though the French use more of a nasal quality in their pronunciation, yet the expression used by French masters, *"Chantez dans le masque de la figure"* ("sing in the mask of the face") certainly contradicts the impression that they use exclusively the nasal resonators at the expense of all others.

An earnest endeavor should be made by all conscientious voice teachers to eradicate this false practice of concentration and avoid the possibilities of nodes, cystic growths, etc.

Huxley has said: "Mother Nature is serenely obdurate to honeyed words; only those who understand the ways of things and can silently and effectually handle them get any good out of her."

———*———

LILLIAN NORDICA

Whoever writes the story of American music will certainly include in it an account of the career of Lillian Norton, the Maine girl who, under the name of Nordica, won a rank on the operatic stage equal to any of the great prima donnas who preceded her. The historian, however, may record her activity as a singer and dramatic artist. To the music educator there is a side of Mme. Nordica's career which calls for special consideration, namely, the development of personal strength and of character which accompanied her growth in artistic stature.

The Musician has stoutly and constantly claimed that the study of music has high intellectual and disciplinary value, and that it is a subject worth the attention of the serious-minded educator. Mme. Nordica was a mere girl when she first came before the public. Naturally the efforts to carve out a career left little or no time to devote to gaining a liberal education. It was with her as it has been with many others: The work in music developed the faculties in a broad, cultural way that left a permanent impress upon her personality.

But this was not achieved without persistent effort and attention to the work she had in hand. Her ambition was great and so was her devotion to her studies. Endowed by nature with perhaps a little more than the average, it was not her natural gifts, but rather the enormous persistence and unremitting diligence that brought success.

There is a splendid lesson in Nordica's career for the American girl who has an ambition to win public approval in the music life. Natural gifts are not sufficient. They must be backed by work, intelligent and persistent, all tending toward the desired goal.

The daily press gave unusually large space to notices of Mme. Nordica's death and of her career as an artist. We add here quotations from some of these which will probably not have come under the notice of a number of our readers. Let us add that the *Literary Digest* gave considerable space to review of Mme. Nordica's life and work.

During the past few years Mme. Nordica's public appearances were not numerous. In 1913 she went to the Antipodes with a party on a concert tour. On December 28 the vessel in which she was a passenger was wrecked in the Gulf of Papua, and the resulting exposure and nervous strain brought on an illness which ended in death at Batavia, May 10, 1914.

The Boston *Herald,* of which Philip Hale is the music editor, said: "Lillian Nordica is proudly referred to by natives of New England as one of their most distinguished daughters. After an opera career extending over two decades, she stood alone as an interpreter of all rôles written for dramatic sopranos. She had a repertoire of 40 operas and all the standard oratorios, but reached the highest excellence in the works of Wagner."

The same paper had an editorial comment which every admirer of the great singer ought to read. Space will permit of reproducing only a portion here.

"It was not easy for her to master the music of a rôle. There was need of long and laborious preparation. Her ambition was great; her eagerness to study, her admirable perseverance enabled her to accomplish an artistic purpose. Applauded in Italian and French operas, she was not content. She realized that there was another operatic art in which the impersonation of a character was held important. She did not know the German language; the musical speech of the later Wagner was to her an alien tongue. Her grit enabled her to triumph at last in operas that had been to her a sealed book. . . . Her career may well be an example and an incentive to all young students, especially to the young women ready to leap upon the stage after a year or two of superficial preparation."

The *Evening Post,* of New York, of which Mr. Henry T. Finck is music editor, said editorially.

"Lillian Nordica was the greatest vocal artist America has produced. For sheer luscious beauty of tone her voice has seldom been equaled—'glorious' was an adjective frequently applied to it. She had, too, what most singers lack, style and plentiful powers of expression. She modestly attributed her success to her zeal and industry. 'Plenty,' she once remarked, 'have natural voices equal to mine; plenty have talent equal to mine; but I have worked.' Like Lilli Lehmann she retained the art of singing Italian florid music long after she had become a Wagnerian specialist. She applied the Italian art of *bel canto* to Wagner's 'speech-song'; and, conversely, infused the charms of the fervent dramatic style into such a part as Gounod's *Marguerite.* . . . As a singer of *lieder* she had few equals."

The New York *Globe* said: "Many women of greater native gifts than Mme. Nordica accomplished less in opera than she. She had by nature an admirable voice and a commanding presence, but not a presence predisposed to dramatic expression. . . . But she was endowed with a will that stopped at nothing. If a thing had to be learned the masters were sought and it was learned. Sound teaching, hard study, and a firmness of purpose unswervable made Lillian Nordica a singer to stand with the best that America has given to the world."

The story of Mme. Nordica's life is familiar to

most of the readers of THE MUSICIAN, yet we give a few details which will refresh the mind:

Born at Farmington, Me., May 12, 1859.

Studied at the New England Conservatory, Boston.

First public appearance at a pupils' recital in 1876.

Sang soprano solo parts in *The Messiah*, Christmas, 1876.

1878 went to London as soloist with Gilmore's Band.

Went to Milan to study for opera under San Giovanni.

Début at Brescia, 1880, as *Violetta* in *Traviata*.

Paris début, July, 1882, as *Marguerite* in *Faust*.

New York début as *Marguerite* in *Faust*, November 26, 1883.

Member of the Metropolitan Opera Company.

Upon invitation of Mme. Wagner sang at Bayreuth, 1894, as *Elsa*, followed by a number of German engagements.

1907 announced her purpose to found an American Institute of Music on a plan similar to that of the Wagner festivals at Bayreuth.

Married F. A. Gower, 1882. Mr. Gower died in 1887.

Married Zoltan Doeme, 1896; divorced, 1904.

Married George W. Young, New York banker, 1909.

———*———

SOME SUGGESTIONS ON HOW TO STUDY A SONG

HAVING found your song, first take the words alone and see into which of the various styles they fall, whether they are of the dramatic type, or suggest atmosphere; whether they are sentimental or tell a story; and then try to attune the mind to the mood in which they are written so as fully to absorb their import.

It sometimes happens that words are badly set, and their meaning obscured instead of being illuminated. Composers of the first rank have been known to trip in this matter; therefore, first aim at getting a general conception of the idea of the song, then study the words in detail and let their import "soak in."

After the words proceed to the music, and take great care to get the melody accurate first time—a mistake which may not happen to be dissonant is so easily made and so easily repeated, and yet when at length discovered may be difficult to eradicate; moreover such a mistake is not always easily discoverable, so avoid the initial error.

Then when words and melody are familiar proceed to study the expression. Take note of what directions are given by the composer. Do not, however, be slavishly bound by them, and do not, on the other hand, consider that all you need to do is indicated on the copy; the broad lines of direction may be given, but there are a thousand and one delicate nuances, accents, variations of tone, tone-color and tempo which it would be impossible for a composer to indicate, even if he wished to do so, and all these go to the making of a personal rendering.

When it is considered that nearly every sentence can be infused with varying values, it will at once be seen what scope there is for individual expression in almost any song; it is the work of the student to weigh up these meanings and adopt that which seems best to fit in with the composer's intentions and the singer's temperament.

Play your song through and think the rendering several times, then play and sing what you have thought, and you will be surprised at this simple demonstration of thought power. In this way also it is possible to get valuable practice in singing even when the voice is *hors de combat* through cold or for any other reason.—*The Music Student.*

TALKS ON SINGING

BY MME. LUISA TETRAZZINI

(In the October MUSICIAN we reprinted some quotations from an article on the above subject, published in the London *Monthly Musical Record*. We add a few more.—The Editor.)

YOU can train the voice. You can take the raw material and make of it a finished product; not so the heart. It is there or it is not there. If it is not there you will never move an audience to tears. You will never find sympathy responding to your lack of sympathy. . . . I am not saying in all this that if you have a natural gift and are very, very sympathetic you can succeed without the usual hard work. Every thinking person must know that nothing can be accomplished without that art.

I have found in studying different nationalities that it is fairly easy for the French and Spanish people to learn relaxation of jaw and the opening of the throat. The English-speaking people generally talk with the throat half shut, and even talk through half-shut teeth.

For a beginner it is well to practise opening the mouth wide, being sure to lower the jaw at the back.

The singer should feel as if her jaw were detached and falling away from her face. As one great singer expresses it: "You should have the jaw of an imbecile when emitting a tone—in fact, you shouldn't know that you have one."

From the moment the note is attacked the breath must flow out with it. It is a good idea to feel at first as if one were puffing out the breath. This is particularly good for the high notes, on which a special stress must be laid always on attack with the breath, and not to press or push with the throat. As long as the tone lasts the gentle but uninterrupted outpouring of the breath must continue behind it.

High notes with plenty of head vibration can only be obtained when the head is clear and the nasal cavities unobstructed by mucous membrane or by any of the depression which comes from physical or mental cause.

In attacking the tone on the breath, particularly in the high tones, it is quite possible that at first the voice will not respond. For a long time merely an emission of breath or perhaps a little squeak on the high note is all that can be hoped for. If, however, this is continued, eventually the head voice will be joined to the breath, and a faint tone will find utterance, which, with practice, will develop until it becomes an easy and brilliant tone.

The scale is the greatest test of voice production. No opera singer, no concert singer, who cannot sing a perfect scale, can be said to be a technician or to have achieved results in her art.

———*———

DICTION IN SONG

A SHORT time ago Mr. Plunket Greene, the well-known English singer, wrote a letter to the London *Daily Telegraph* in which the following occurs. It is worth while for singers and teachers to follow the suggestions.

There are two truths I should like to see printed in capitals on the walls of every singing studio in England.

1. There is no physical reason, except in the extreme high registers of the voice, why any word in song should sound different from the same word in speech.

2. No sung word, however beautiful the voice, and however beautiful the tone, can in itself be beautiful if it is different from the spoken word.

And this brings us to the most obvious truth of all—so obvious as to be laughable—that every country must have its own school of singing founded upon its own language.

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BEFORE THE PUBLIC

CHILDREN'S WORK IN MUSIC

CONDUCTED BY HELENA MAGUIRE

WHEN HIS VOICE BEGAN TO CHANGE

Behold the sapling, tall and straight,
Beside his mother proud;
The congregation on its feet,
The organ pealing loud;
Ah, happy day! Three pews ahead
Is Phyllis, clad in white,
And, conscious of her presence there,
He sings with all his might.

To force his tone, for her to hear,
He sings with reckless vim;
His larynx turns a somersault,
A shriek escapes from him—
A something not like human voice,
Nor heard on earth before,
A bray, a snort, a squeal, a shout.
'Twas all of these and more.

And one who passed the church beheld
A boy with flying feet
Come rushing forth without a hat,
And vanish down the street.

H. S. HASKINS.

THE STORY OF THE AEOLIAN HARP—SOMETHING THE BOY CAN MAKE

BY C. A. BROWNE

How often do we carelessly say that a thing is as old as the hills, when it is not the case at all. But there is just one of our musical instruments which comes very near to that description. For when the prehistoric breezes began to murmur through the leaves, or even the bare branches of the prehistoric trees, the first Aeolian harp came into being—"The Harp of the Winds," as it is called in a very beautiful modern painting.

Any time that you care to hear a large instrument on the same plan you have only to listen to the pretty tune the wind so often plays upon the telegraph wires near your home, where the big sturdy poles act as sounding-posts.

Over on the other side of the globe, among the old eastern nations, they have known, for many centuries, that the wind, all by itself, could make pleasing musical sounds.

A long, long time ago, there was a handsome, curly-haired boy, who was put to work watching his father's sheep. It was a far-away country, and wild beasts were very apt to attack them, unless they were closely watched over. It was lonely too, as well as dangerous, at times. But the boy was passionately fond of music, and it helped wonderfully to pass the time. For he had a small, light harp that he carried everywhere with him. It was called a "kinnor" by his people. And at night he hung it up over his bed; and the wind came and played upon it, and made an Aeolian harp of it, while he slept or listened.

And in the daytime, as well as in the evening, the boy made up new songs and music, besides the pieces he had been taught at school.

But who do you suppose that busy little shepherd-boy grew up to be, in the end?

Well, afterward he became the great Hebrew King, David, whose Psalms we still read at home, and sing in our churches. Surely you remember the great *23d Psalm* which has brought comfort to so many of us, and which we are all supposed to know by heart.

But to go back to the natural wind instruments. We have all seen the dainty little Japanese wind-bells so made that the draught in our door-ways makes them tinkle so sweetly.

The Chinese have kites too, with strings that vibrate in musical sounds. And even the Malay Indians, away over there between Asia and Australia, have a very curious Aeolian instrument which is made of a tall, rough bamboo cane, pierced with holes, and stuck in the ground. This is also played by the wind, as it blows through the holes. And they have still another contrivance of split bamboo, in place of strings.

The instrument we know as the Aeolian harp seems to have developed from a very early one, called the monochord, which was simply one string stretched upon two bridges, over a soundboard. And the name is from *Aeolus*, whom the Greeks called the God of the Winds.

During the seventeenth century, a man by the name of Kircher—who lived from 1602 until 1680—wrote about what was then called an entirely new instrument. He speaks of it as being easy to make, and the admiration of everyone. He writes, "It is Nature's own music."

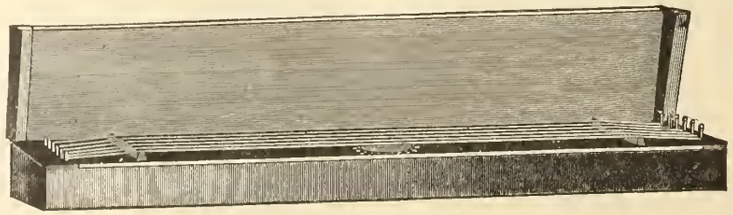
Any ingenious boy can make one for his window as it is merely a shallow wooden box, which is to act as soundboard, and to strengthen the tones of the six or more strings of either silk or catgut. These are passed over bridges about three-quarters of an inch high, and tuned in unison, that is, the same note. The air currents, passing over these strings give the tone of an open violin string—one that is made by passing the bow over it, but not pressing down any of the fingers upon it.

And as this tone is really made up of many lesser tones—called harmonics, or overtones, as you will learn in some of your lessons on physics—and as these shift or change with the varying air pressure, it makes wonderfully sweet music. So sweet indeed, that when good Saint Dunstan of Canterbury, England, used, like King David, to hang his harp over his bed at night, where it sounded in the midnight breezes, his ignorant neighbors, not understanding the music, accused him of bewitching folks, and it made him a lot of trouble.

The manufactured Aeolian harp is usually about three feet long, five inches broad, and three inches deep. It is made of pine wood, with strong beech ends, in which the tuning and hitch-pins are inserted. There are narrow bridges of hard wood, and over these light catgut strings are stretched. The ends are raised about an inch above the strings, and support another pine board. It is between this and the soundboard that the draught of air is directed. In the soundboard, there are generally two soundholes—which makes it somewhat like a violin played by the wind, with the two sides open, and the strings inside. Frequently the violin E, A, and D strings are used.

To hear the Aeolian harp at its best, we must place it across a window that is opened wide enough to admit it, and with the wind blowing over the strings in a slanting direction. The evening time is best; for then the day's work is done and our feelings are more likely to be in sympathy with the fairy-like tones, which change from a very delicate *pianissimo*, to an imposing *forte*, which then dies gently away, in its turn, with the passing of the breeze.

A German musician by the name of Kalkbrenner was at one time so fascinated by the



AEOLIAN HARP

pretty sounds of this instrument, that he even tried to reproduce them on the piano. And how well he succeeded we may see now in his *Nocturne*, Op. 129, No. 1, which he has called *Les soupirs de la harpe colienne—The sighs* —or perhaps he meant *The whispers—of the Aeolian harp.*

NOTE: The Publisher of THE MUSICIAN will send to any address an Aeolian Harp, as shown in the accompanying illustration, with six strings, at $3.50. We also have on hand a new make, cylindrical in form, with metal sound box, five strings, a very rich, sonorous tone. These will be furnished at a special price of $2.00. As the supply is limited, send your order early.

———*———

BAND BOYS, STATE NORMAL SCHOOL, PLATTEVILLE, WIS.

MUSICAL BOYS

A PICTURE OF SOME OF THE BAND BOYS OF THE STATE NORMAL SCHOOL, WIS.

THE Training School Band of the State Normal School, Platteville, Wis., consists of 24 members who meet to practise every week and give public recitals. They play nearly all the popular quicksteps and a number of standard overtures Their leader is Harold Dyer, a student in the Normal proper. These boys

PLAYING STRINGED INSTRUMENTS

are very musical and well trained and like to get together at times with their stringed instruments.

———*———

STUDY PIANO DURING THE SUMMER

IF you are going to be at home most of the summer, ask your teacher to give you lessons. You will find this season a good one for study Do your practising in the early morning, before the heat of the day comes on, and you will experience but little discomfort.

A HALF HOUR WITH JOHANN SEBASTIAN BACH

BY LAURA ROUNTREE SMITH

(Books rights reserved)

(The stage is set to represent the woods, the piano is behind a screen. The class may sit at one end of the platform.)

SCENE I. IN THE WOODS

1. Piano. *Praeludium I.* Bach.
2. Dialogue. (Bach enters and walks about with a violin in a case, under his arm.)

BACH. I must hurry, hurry homeward, or I shall be late for my hour of practice on the violin. I dare not stop and play in the woods today or my brother Christoph will be angry with me.

Only one hour a day to practise. Oh, you dear old fiddle, how I wish I could play on you all day!

1ST CHILD. Bach, with a fiddle, how strange!

2D CHILD. I thought he only played solemn pieces upon the organ!

BACH. What was that? Did some one speak, or were they only the voices I hear from Music-land? How beautiful it is in the forest tonight! I wish every musician might hear the murmur of the little brook, and the bird songs, and the wind sighing through the trees!

(Enter organist Reinken)

REINKEN. Hello, Johann, what have you under your arm? And where are you going?

BACH. I have here my father's fiddle. See his initials are upon this old bag, J. A. B.; that stands for Johann Ambrosius Bach.

REINKEN. Can you also play the fiddle? You are such a little boy.

BACH. Yes, I play the fiddle and piano and organ a little, but I must hurry, hurry homeward, for my brother is very strict with me.

REINKEN. Do not be in such a hurry. Sit down under this shady tree and I will tell you a tale about your great-grandfather. When I am through talking you may run on homeward all the way. (They sit down.)

REINKEN. Your great-grandfather, Hans, made all kinds of fiddles in his day, on some he put many strings, on some he put but *one string.*

BACH. And could he make real music on *one string?*

REINKEN. Yes, indeed he could make music on any instrument. He made flutes and drums, and played in an orchestra. He used to play the fiddle and the village folks came out to dance. They said he played upon a magic fiddle!

BACH. I wonder if I can ever learn to play like that!

REINKEN. There is an old tale or legend told about Hans and whether it be true or not I cannot say. It is said that he played the fiddle and the haymakers danced, and forgot their hay and the rain came, and all their hay was spoiled. They said then they would punish the man with the magic fiddle!

BACH. You are so good to tell me about my great-grandfather that I will tell you of a trip I once took with my father.

REINKEN. Tell me about it.

BACH. We went once together to a great festival. The way was long; we walked many miles and we were tired. One night we slept in a barn. One day we played at a farm house, and the good folks gave us dinner. At last we arrived at the church where the festival was held.

Oh, the music was fine. I will never forget the great organ, how my fingers ached to touch it and draw forth sweet melodies! Perhaps I can play on a great organ some day.

REINKEN. If you ever come to Hamburg, you may come into the church and hear me play.

BACH. (Shaking hands) I shall indeed come to hear you play. Now I must hurry homeward or my brother will scold; he thinks me an idle fellow to linger in the woods so often. Good-bye. (All go out.)

3. Piano. *Invention 8, F Major.*

SCENE II. AT CHRISTOPH'S HOME

CHRISTOPH. Where have you been, little Johann?

BACH. I went into the woods on my way home from the grocer's, and I met a man who told me about our great-grandfather.

CHRISTOPH. What did the man tell you?

BACH. He said that our great-grandfather played on a fiddle and that people had to dance whether they would or no!

CHRISTOPH. Our great-grandfather would better have stayed at home and done his weaving. I will teach you not to be idle as he. Only a half-hour of practice today.

BACH. Oh, brother, what can I accomplish in half an hour when my fingers are throbbing with melodies?

CHRISTOPH. Get to work and cut your practice short; it is hard to endure the music as it is! (Bach goes out, Christoph's wife enters.)

CHRISTOPH. There is that boy scraping away on his fiddle again. I doubt if he ever does much with his music. He has been listening to tales of our great-grandfather, Hans; likely they were true enough.

WIFE. I get tired enough hearing the boy practice. Where has he been all the morning?

CHRISTOPH. He has wasted his time in the woods. I hope he will not grow up shiftless like father and grandfather and great-grandfather!

WIFE. We must be very strict with the boy.

CHRISTOPH. I shall try to make him work hard and be honest. (Calls, "Johann, Johann.")

BACH (Enters). Surely, my brother, the practice time is not up?

CHRISTOPH. Never mind about the practice

time today. Come with me, and I will show you some really good music. (They go toward a cabinet where Christoph has organ music. He takes a key from his pocket, unlocks the cabinet and together they look over the music.)

BACH. Oh, brother, please try this piece for me.

CHRISTOPH. It is too difficult for you to understand. I will however play one piece for you. (He plays.)

4. Piano. *Prelude in D Major.* Bach.

BACH. Thank you, brother, for letting me see your music. (They both go out. The children enter and sit on one side of the stage. Bach re-enters from the other side.)

SCENE III.

1ST CHILD. What is Bach going to do now?

2D CHILD. He is going to the music cabinet.

3D CHILD. See, he is trying to open it!

BACH. I certainly hear voices; the fairies must be abroad tonight! How can I open the cabinet? Christoph put the key in his pocket. I will use my knife. I must see that music again!

Ah, the lock turns, I have it open. I will copy the notes in the moonlight. (Goes to window-sill and copies music.)

5. Piano. *Bourrée.* From the third *Suite for Violoncello.*

BACH. I shall come up here every moonlight night and copy music. I shall soon have it all by heart!

1ST CHILD. How wonderful to see Bach as a little boy, I always had thought of him as an old man!

2D CHILD. How wonderful to want music so badly you would sit and copy the notes!

3D CHILD. I am going to learn one of his *Preludes* by heart.

4TH CHILD. I am going to the piano to play one of his pieces now entitled *Bourrée* from the *Suite for the Trumpet.*

5TH CHILD. Do please tell us what is meant by *Bourrée?*

4TH CHILD. A *Bourrée* is an old French or Spanish dance, and is still danced in Spain. It is a very lively dance at any rate.

6. Piano. *Bourrée* from the *Suite for Trumpet.*

BACH. I certainly did hear music. It was, I suppose, my little musical neighbor playing one of my own compositions. (He replaces music in the cabinet.)

Oh moon, how can I thank you for your help?

I shall come and copy music every chance I get.

I shall dream tonight of the organ I heard at the festival in the old stone church.

I shall dream that I have learned to manage all the stops of the great organ and the music shall rise and swell until it reaches the very dome of heaven.

It will be a great dream, good night, kind moon, good night! (Goes out.)

CHILDREN. We will never think Bach's music tiresome again. How we love the little boy who copied notes by moonlight.

—*—

WILLY FERRERO, A BOY CONDUCTOR

(From Le Monde Musical)

THE latest musical sensation in certain parts of Europe is the little Willy Ferrero, not yet eight years old, who has amazed Russian musicians and music lovers by his prodigious talent in conducting. Great crowds came to his concerts at St. Petersburg, the prices for seats ranging from 90 cents to $5.50. He had previously attracted attention in his native country in Italy, but it was in Russia that he created the greatest sensation.

It appears that the Czar became interested in the reports as to the extraordinary talent of the lad and gave directions for a concert before the imperial family. An orchestra of 85 musicians was assembled and the Czar himself selected the numbers to be played.

First the overture to *Tannhäuser* was called for. The boy mounted the impromptu platform arranged for him, struck his stand with his little baton, and struck in on the first measures. When he is conducting Willy loses, for the moment, his childish expression; his face becomes severe and his eyes take an expression of strange seriousness; the child is lost in the musician.

After *Tannhäuser,* one of Grieg's dances was called for and was directed by the little Italian. Then came Boccherini's *Menuet.* Several times the young conductor stopped the playing and explained in French his idea of the execution of certain phrases. The Czar, who led the applause, was visibly moved. Another number was the *Farandole,* by Bizet, which the boy made almost to live by his movements and his mimicry, so much so that the Russians dubbed him "the little charmer."

It is readily understood that the child attracted great interest and curiosity. There is a society in St. Petersburg which aims to protect children from maltreatment which became much interested in little Willy. An offer was made to the Italian ambassador to settle a pension on the boy providing he would not appear in public until after a certain age.

An eminent physician examined the young musician, and reported that precocity in the sense of rhythm and of musical memory is a phenomenon of no great rarity among musicians, especially when they are children of musicians. It is true that the use of a baton in directing calls for considerable exertion, but the perfectly normal state of the child outside of this exercise is a proof that this expenditure of energy does not, in any way, affect his organic or psychic balance.

He ought, so far as possible, direct only in the daytime and not too frequently. The most injurious to the little fellow, both as to character and poise, are the endearments, caresses and compliments of women and notable personages, which fatigue and exhaust a child.

It is expected that the boy conductor will be heard in London and Paris.

—*—

Der fliegende Holländer. (Zeichnung von Franz Stassen.)

SCENE FROM "THE FLYING DUTCHMAN"

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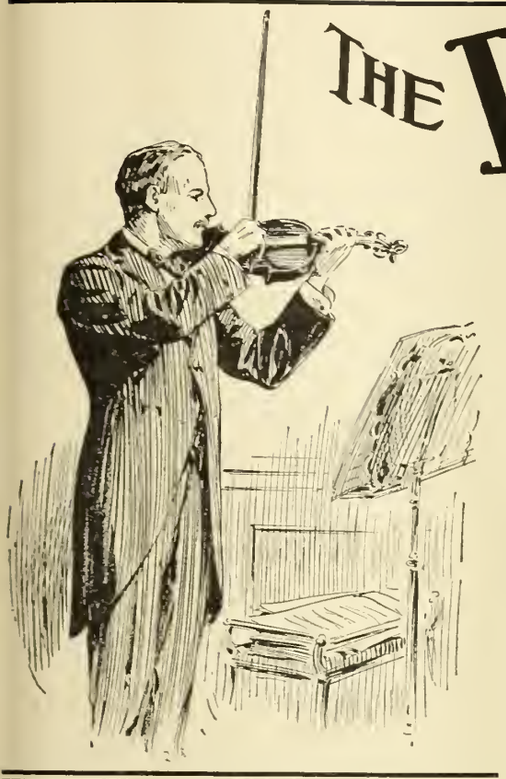

THE VIOLIN

CONDUCTED BY RAY G. EDWARDS

PLUNGING AND PLUGGING

BY RAY G. EDWARDS

THE general opinion of violinists is expressed in the thought that "violinists are born." "Some folks are born fiddlers, and to others God gave brains." The slur is well deserved. We plunge away and plug away in a purely physical effort to subdue the four strings of the violin, and, of course, it takes years to get results. It is as if we would master mathematics in its highest forms by taking paper and pencil and writing down figures, thoughtlessly, two or three hours daily for years.

The student should know, every time he takes up his violin, just what he is working for; if it is correct position, the model should be in his mind. To begin with, the left elbow should be far enough under the instrument to bring the fingers over the strings. How shall you know when it is far enough? By seeing that you do not have to give an extra jerk of the elbow every time the fourth finger is employed on one of the strings. How shall you maintain this position? By playing finger exercises on the A string while holding the fourth finger firmly on the D string, or even on the C.

Possibly you think this a rather slow and tiresome practice; you would rather go ahead, learning to read exercises. All right; the remark has often been made that this is a free country. Learn to read if you like, but do not be deceived into thinking that you are learning to play the violin, for you are not. I venture to go on record as saying that, out of every hundred persons who attempt to teach violin playing, the real teachers can be counted on the fingers of one hand. All the others are merely teaching the reading of music in general, with more or less application to the strings of the violin.

But that is not violin teaching. A teacher who cannot correct the position of the left arm, allowing the elbow to jerk every time the fourth finger is used, has not the first simple ideas of violin teaching. In my own published studies for beginners, I have tried to emphasize the use of the fourth finger, yet I have known teachers to overlook this important feature of the work and allow open string practice entirely. Pupils are inclined to think only of the reading, and, of course, the open strings offer the easiest way of playing E, A, and D.

Another proof that neither teacher nor pupil understand what they are trying to do is in evidence when the pupil plays the notes on one string, up and down repeatedly. No matter how slowly or swiftly the notes are to be played, four out of five pupils will lift each finger before putting down the next one. Of course, this all takes time, and if the exercise is at all rapid it results in a panic and almost paralysis of the fingers. Yet the teacher usually offers no better advice than to "practise slowly and work up to speed." If the pupil could only be told, impressively, to keep each finger down after playing until it is needed somewhere else, it would be worth a year of instruction from such a teacher. If every violin pupil in the country could read this one paragraph, I fear there would be an army of so-called teachers out of a job next week and applying for work in other lines. If I have offended, the remedy is easy enough: Learn something about violin technic and how to impart your knowledge to others.

THE WORK OF FERDINAND DAVID

BY WILLIAM REED

THE career of Ferdinand David furnishes an interesting example of unremitting industry and the effective application of eclectic qualities centered in one who was eminent both as artist and educator—violin virtuoso, concertmeister, teacher, and progressivist, a pioneer in the cultivation of chamber music, editor, and a life-long student—all these was David in addition to that of being a man of wide reading and intellectual tastes.

As a pupil of Spohr (violin) and Hauptmann (theory) David closely followed the style of the former in violin playing, combining with it the piquant qualities of the modern French school, eventually exercising an influence on German violin art which was greater than had resulted from the work of anyone before his time.

The high artistic and personal esteem in which he was held by Mendelssohn was repeatedly evinced during the long and intimate association of the two men—Mendelssohn it was who, as conductor of the Gewandhaus Orchestra, secured David as his concertmeister, and also sought his advice concerning some of his own compositions, among the latter being the string quartets, the *Antigone* music, and, more especially, the violin concerto.

Concerning the latter much correspondence passed between Mendelssohn and David, the violin part being discussed in detail and ultimately adopted by Mendelssohn, largely in accordance with David's suggestions—with what result is well known. David himself had the honor of giving the first performance of the concerto at a Gewandhaus concert, in March, 1845.

As concertmeister of the Gewandhaus Orchestra, David was associated not only with Mendelssohn as conductor, but also with such players as Ernst, Eckert, Kalliwoda, Joachim, Wilhelmj, etc., the efficiency of the organization reaching a height hitherto unattained and, perhaps, never since excelled, such efficiency being due in no small measure to David's musical insight and intelligent tact.

David also instituted regular performances of chamber music at Leipzig which continued for many years. At these he brought forward the later quartets of Beethoven, which, previously, had remained practically unknown, besides the equally unfamiliar chamber music of Schubert. The string quartets, etc., of Spohr, Mendelssohn, and Onslow figured largely at these meetings, even Mendelssohn himself taking part at times as a viola player. As a virtuoso David was the first publicly to perform the solo sonatas, suites, and the *Chaconne* of Bach.

His claim, however, to the gratitude of violinists in general rests mainly on his revival of the works of eminent violinists of the German, French, and Italian schools, works which he edited with phrasings, accompaniments, etc., and subsequently published. And not only on this, David revised and edited authoritatively almost the entire repertory of classical violin writing available; in addition to the publication of his own *Violin School* and *Studies,* both of which long ranked as among the best of their kind.

It is hardly surprising to find that, considering his multifarious activities, David was not prolific as a composer. His more characteristic work in this department appears in the five violin concertos, the *Variations* and concert pieces, all of which still command attention. He also left two symphonies, one opera, songs, a sextet, a string quartet, and some pieces for trombone and wind instruments. Generally speaking, however, David's compositions are distinguished less by inspiration than by a wholesomeness and dignity and by an intelligent appreciation of the *media* employed.

As violin teacher David was eminently successful, his most famous pupils being Joachim and Wilhelmj. Of these two, the latter followed the rôle of a virtuoso almost exclusively, while Joachim, who, like David, was many-sided, devoted his long career to solo playing, teaching, quartet leading, and some composition.

Doubtless, the activity of David's nature was stimulated by his life amid congenial surroundings, and by contact with the masters and the numerous able musicians with whom he was in frequent cooperation.

To have had the example and encouragement of such as Spohr, Mendelssohn, and Schumann must have been inspiring in different ways. But that Ferdinand David was a gifted man and a true artist is not less certain than that he turned his unique opportunities to the best account, both in largely improving the artistic conditions of his day and in giving to the world educational material of a high order which remains as valuable to mature violinists as to students.

EASY SHIFTING EXERCISES

BY RAY G. EDWARDS

I AM asked to say a word about shifting and the best way to give freedom to the left hand in violin playing. This would be a very large subject for treatment in one short article, but, as the student takes particular pains to tell me just what she knows about position playing, I shall start in with one or two favorite exercises which I use on nearly all new pupils who have not had sufficient training along this line. And I may add that hardly one in a dozen teachers of violin playing seem to have ideas of their own on the subject. They use some one favorite book of studies, and when they come to position work the pupil is told to "go for it" and play the notes. In the course of several months the pupil may work out some fairly accurate way of hitting the notes, and again he may not. That is the beauty of it, the element of chance. Of course the pupil knows nothing about the chance; he expects to arrive at proficiency some time, and presumes he is doing the thing in the right way, or that there is no better way—having full confidence in his teacher.

But usually there is a better way. Of this you

may be certain from the fact that so few pupils of the average sort of teacher of violin playing get any satisfaction out of a solo which requires much shifting from one position to another. It is evident that some special exercises are necessary. "But," objects the instructor, "my pupils will not play dry old exercises. I could teach them if they would practise, but they want a nice solo or melodious studies for every lesson." To which I must reply that you have failed to present the subject properly.

To begin with the manner of presenting purely technical work, as in the Sevcik books, will do only for a very few pupils; the majority will be frightened by the pages and pages of finger exercises, without a melody from cover to cover. But even such work can be interesting if the instructor keeps his book of technic out of sight. Let him carefully select two or three (not more) of the exercises most needed by a pupil and then put the book aside. When the pupil comes for his lesson, tell him about his deficiency and how he can overcome certain faults by centering his thought on one or two exercises. Impress upon him the fact also that a few minutes daily, for one week, will bring such improvement as to make it unnecessary for you to give it further attention, and that it will then remain with him to keep up the practice. Now for the shifting.

I ask my pupil to use his imagination and to consider himself deformed, having but two fingers on his left hand. With the first and second fingers he is to play the Ab major scale through three octaves beginning with the first finger on the G string. He will have to use the two fingers in the first position and then shift to the third position. Then, shifting to the first position, he will play on the D string and shift again to the third position. With the same shifts on the A and E strings he will have played one note over two octaves. From here he could descend again to the G string, but if he is to complete the three octaves he now ascends to the fifth, seventh, and ninth positions, shifting each time by passing the first finger above the second. He will then descend in the same manner. This is followed by the Bb major scale, played with the second and third fingers only, and the C major scale with the third and fourth fingers.

For the second lesson I make one finger play all the notes of the F major scale through one octave on the D string. This may be either the first or second finger. Then, for measuring the distance between the positions, I have the pupil play this same scale, through one octave only, but return after each note to the tonic, F. After this exercise it will be easy to make use of the first and fourth finger in playing scales in octaves, shifting the two fingers together.

If the pupil has trouble in making short shifts of only one position (usually he will go too far), I give him the G major scale through one octave beginning on the D string. Starting with the third finger, he is to shift and play the same note with the second finger. Then the next note of the scale with the third and shift again to the second finger, and so on through the octave. He is now to play the same scale again, but sounding each note six times and shifting so that the six notes are played with the following fingering: 3, 2, 1, 2, 3, 2. Ending with the second finger leaves the hand in position to get the next note with the third, when the same series of shifts takes place.

These exercises can be given to a pupil just as I am telling it, without paper or pencil. Tell him how it is to be done and that he is to remember the fingering and practise it daily. Such exercises will make more of an impression than anything on the printed page; will seem a bit personal and will be long remembered.

If a pupil grasps his violin so tightly as to make shifting awkward, there must be some careful study of the position, to see wherein he has failed to get an easy and graceful hold. Then make the shifts of the C chord on the A string, C, E, G, C, using only the second finger. Then the Bb chord with the first finger. This will make the hand flexible and loosen the thumb. The above described scale of F played with one finger and returning after each note to the tonic, is also a good one for correcting the position and tension of the thumb.

For the study of shifts in double stops and more complicated shifts of all kinds, I will refer my thousand of readers and friends to a future early article in THE MUSICIAN. As for memorizing these short exercises, it saves the eyes and furnishes material for study on those occasions when one has the fiddle handy but no music. And as most of a musician's thoughts come to him through the medium of the eye (sad to say), it is just as well (and a little better) that he occasionally get hold of something without the printed music. It makes an impression where the mere reading of the notes so often fails. But enough. If you have too many exercises at one time, I fear you will give none of them proper attention.

———*———

HERE is a tale told by an Australian teacher: A lady called to see me about violin lessons. I explained to her that it was my son, not I, who taught the violin. She arranged the times with me, and was just going, when a sudden thought struck her. "I forgot to ask," said she, "whether your son teaches the first or second violin." Wishing to be obliging, I said he would do whatever was required. "Then let it be the first," she said, "and I'm glad I thought of it, for it would have been very vexing after going on some time to find that I'd been learning the second."

NATIONAL CHARACTERISTICS OF VIOLINS

BY FRANK WALDO, PH.D.

VIOLINS have been made chiefly in Italy, England, France, Germany, Bavarian Alps, Tyrolese Alps, and, to a limited extent, in the United States.

Since many, if not most, of the better class of violins bear labels purporting to show the makers' names and place of manufacture and, frequently, the very year of production, and since much of the interest in and even the values of the instruments depend on the place of manufacture, it is of importance to all those interested in violins to know something about the instruments when classed by countries.

In order to obtain a true knowledge of violins according to their nationalities, it is necessary to realize that each nation imparts to the products of its handiwork certain characteristics more or less easily discernible to the experienced and skilful observer. It is also necessary to understand something of the conditions under which violins have been manufactured, and under which they are held by their owners, or are sold and exchange hands, in order to view the identification of violins in its proper light.

In the earliest days of violin manufacture instruments were made to order, but with the increase of skill by individual makers the itinerant and consignment methods of selling surplus products developed into a well-defined trade in violins as an artistic commodity.

Since various makers exercised different degrees of skill in the manufacture of their instruments, it became necessary to identify instruments which had already left the maker's hands.

There has always existed a national pride in the violins of each country because they reflected national character and tastes not only in form, but, strangely enough, also in tone.

In all countries in which violins have been made, except in America, there has been a classical, an imitative, and a modern period of violin making. In America alone the classical period is lacking because our violin making history is a comparatively short one, and even at the beginning the outline and form of the instrument were copied from those made in other countries.

In the classical period the violins were of original design and the national character was most strongly expressed, particularly in the sound holes and scroll as well as in the general outlines. Each maker made his instruments according to his own ideas, and frequently changed his style, thus working along experimental lines. Comparatively few of these classical violins have come down to us; but when once seen they are unmistakable, unless they have been so disguised by their restoration that their own makers would find difficulty in recognizing them.

During this period, which extended up to about the middle of the 18th century, there was a groping after form, model, adaptability, tone, and *tout ensemble*, which resulted in the production of many instruments of odd and peculiar design according to our present day standards. Many of the instruments of this period, aside from those of the great classicists, are, therefore, regarded as valuable chiefly as musical curiosities by the practical violinists of today.

Such instruments are, therefore, frequently not valued at their real worth by musicians, but are relegated to the cabinets of the collectors, who rightly cherish them.

While the few earliest violin makers thus made instruments according to their own ideas, yet when the demand caused a considerable number of skilled artisans to become professional violin makers, these latter constructed instruments on

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lines which had been developed by their predecessors, and thus a national character for the violins was firmly established.

In Mirecourt, France, Markneukirchen, Germany, and Mittenwald, in the Bavarian Tyrol, centers were established where violins were made by the thousands, of good wood but of cheap construction on stereotyped models. Most of the old violins, changing hands at the present day, were made at one of these three centers; and those that have come under the present writer's observation in this country have been chiefly from the Markneukirchen region. A large number were made in Mittenwald, however.

The Italian violins, by reason of their beautiful quality of tone and artistic construction, have taken the lead in the violin world; and have a market value several times that of instruments of other nationalities. It would be a conservative estimate to say that not more than one so-called old violin in every three hundred instruments sold in this country is of Italian make.

It is easy to understand, then, that when so many purchasers are anxious to obtain Italian violins, and these are so rare, and old violins are plentiful of other nationalities,—some of which only an expert can distinguish from the genuine Italian violins,—many old violins are called Italian when they are not. And since very close copies of the printed Italian violin labels can be purchased in the violin trade and easily pasted inside of these so-called Italian violins, it is easy to see how such a violin will pass from hand to hand as a genuine Italian instrument of the make designated by the spurious label.

It is unfortunately a very common practice to insert these spurious labels in old violins; and on this very account the real violin expert looks at the label the last thing in identifying an old violin. More will be said on this point in another article.

The violin market is flooded with old violins misnamed and mislabeled. I could recount many interesting experiences regarding such instruments, for I have seen English, German, French, Tyrolean, and even American made violins all bearing spurious labels of Italian makers.

The violins thus sailing under false Italian colors may be divided roughly into three classes: First, old violins constructed by makers who made and sold the instruments as their own make; but other persons, into whose hands the violins have fallen, have inserted in them spurious Italian labels. Second, old and modern violins constructed in imitation of the old Italian violins by makers who inserted imitation old Italian labels in them, or perhaps these imitation labels are put in by some subsequent owner of the violins. Third, cheap modern violins made in great numbers at the chief German and French centers of violin making on the general lines of the Italian models and provided with new imitation Italian labels.

The genuine old violins of this first class are valued off as Italian violins with a success in proportion to their similarity to the genuine Italian instruments; although many misguided or thoroughly ignorant persons regard every old violin that is well shaped and has a good tone as of Italian origin. Still, some makes of old violins lend themselves to this deception better than others.

Many of the old English violins pass as Italian instruments, which they resemble greatly, not only as regards shape and style but also as to both wood and tone. In fact, it takes an expert of a high degree of skill to distinguish between the better class of old English violin and those of some of the second and third rank Italian makers; and, to my mind, the English violins stand right next to the Italian violins in regard to quality of tone, lacking only the peculiar richness of the latter. In fact, in America, English violins are little known as such, unless the name is stamped into the wood; and even then I have seen such stamped instruments where the stamped portion of the wood has been cleverly removed and perhaps a new bit of wood inserted to replace it. I have seen many fine old English violins passing as Italian; some of the earliest English violins being called Brescian, and those of a later period bearing Florentine names; and even those of the great Cremona makers themselves.

Of the German made violins sailing under Italian names, there are many instruments that easily lend themselves to masquerading as products of the Venetian school of violin making, because the German influence on the Venetian school was very strong; some German and Tyrolean makers evidently seeking employment in Venice. The Mittenwald violins of a certain Klotz type have some resemblance to certain of the Florentine school instruments. I have also seen Neapolitan violins which had strong German characteristics, and *vice versa*.

The old French violins do not pass so readily for Italian instruments except in the case of two or three makers who perhaps worked in Italy and who acquired something of the Italian style. Such instruments are very rare, and those seen by the present writer might easily pass as the work of the Italian copyists of the Cremona school.

The second class of spurious Italian violins, those which have been made as close copies as possible of the Italian products, are the most difficult of all to detect. Such instruments have been made in past times and are still being made by some of the most skilful violin makers of each country, and they form the great menace to a true valuing of the art of violin making.

The earliest of such spurious instruments are, perhaps, the production of the very pupils of the great Italian makers themselves, who desired to profit by their reflected light derived from their masters' prominence.

Among the older of these copyists the models developed by Maggini, Amati, Stradivarius and Guarnerius were chiefly employed; but in more recent years many of the second rate or even the minor Italian makers have been copied, it evidently having been felt that the work of copying the greatest old masters had been overdone, and it was time to extend the field of imitation to the lesser known makers where authenticity could be less easily questioned.

Some of these copies are indeed wonderful, and in many cases only those who have had opportunities to study great numbers of Italian violins can distinguish between the real and the imitation instruments. There is one point to be considered that is a useful help, however, and that is: that the Italian models copied are nearly all on those lines suited to the modern taste; the arching is flat and the finish is overdone. Natural wear is difficult to imitate, and so the more recent of these copies are put out in a condition to represent carefully restored old Italian violins. All of the violin making countries have had skilful imitators of the classic instruments, but a few English and French copyists have excelled in this work, and many a violinist is in possession of one which he firmly believes to be an old Italian violin, and what is more he has paid the price of the latter.

The great mass of violins manufactured, and sold in music stores, are those made on classical lines at the great centers of Markneukirchen, Mirecourt, and Mittenwald. These violins are mostly brand new and they have newly printed labels inserted, generally bearing the names of the great classic violin makers, but sometimes those of the lesser makers. Some of these violins are, however, given an imitation of age which is very deceptive, and they are frequently sold as genuine old instruments, from one individual to another.

There is a constant endeavor on the part of the manufacturers to furnish the best appearing instruments for the money and the competition is very active. There is a tendency towards a common standard of workmanship for such instruments of like grade; and it becomes more and more difficult to distinguish the violins of different nationalities. This has been made the more difficult since the Germans have taken to imitating so closely the French instruments. Many of the violins of so-called local make are instruments of this class in disguise, having been refinished and varnished by the purported maker.

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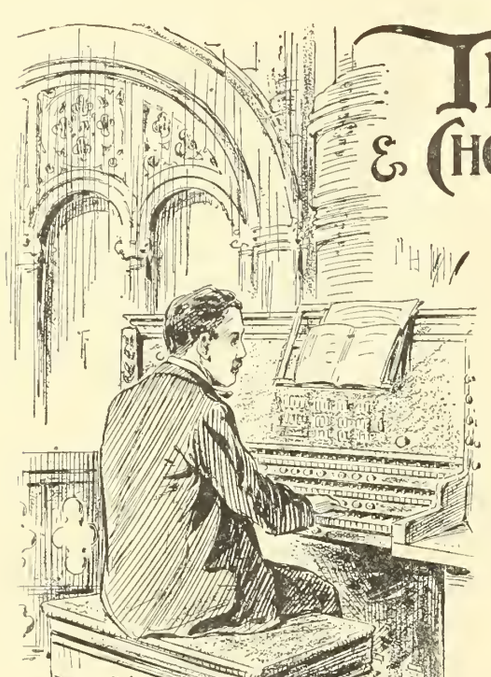
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II

A SYMPOSIUM

In the first article on this subject the questions sent to about fifty of the best known American organists were given and some comments made on the second question of the series,—"Is there any real reason why it (that is the concave and radiating pedal board) should not be more generally adopted in France and Germany?" This seemingly innocent query was more crafty than a cursory reading would indicate; for, if the pedal board in question be so much superior to all other pedal boards, why is it that the great organists of Europe have not adopted it? The answer given was usually that the European countries named were too conservative to change either in pedal board or in methods of blowing organs, or in other matters.

The real meat of the symposium, however, lies in the very first one,—"In your judgment has the concave-radiating pedal board been of distinct advantage to organ playing?"

The answers were largely in the affirmative, and range from those enthusiastically and even somewhat pugnaciously advocating the concave-radiating pedal board to those modestly but firmly opposed to it. Dr. O. A. Mansfield, a musician trained in England, and now professor of music in Wilson College, Chambersburg, Pa., writes:

"The concave-radiating pedal board is of the greatest advantage, facilitating execution by avoiding physical strain, and insuring accuracy by more scientifically proportioned measurements. For lady organists a concave-radiating pedal board should be regarded as a necessity, however possible it may be for some lady organists to play on the old-fashioned pattern. I may add that I carried this conviction into practice upon taking up my duties at Wilson College, by having the straight pedal boards on the practice organs immediately removed in favor of what I considered the only possibly correct type. In my youth I had for some time to play on a straight abomination, and consider that the bad habits acquired thereby, or therefrom, took years totally to eradicate. One of the most trying experiences of my early organ playing days was wrestling with the *Finale* of Mendelssohn's 4th sonata on a straight pedal board, while one of the pleasantest remembrances of the same period was the ease with which I found I could play these same passages on a modern clavier. In conclusion, I may say that to me the whole question seems to be one which scarcely permits of argument, all the weight of fact and finding being on the side of the concave-radiating board. In England the question was settled in favor of this form some 30 years ago, and although some wiseacres on the Council of the College of Organists made an attempt to recommend a type of straight concave board the attempt ended in failure and the recommendation concerning it has long since been withdrawn. The history of the concave-radiating board is but a modern exemplification of the old Latin tag, *Magna est veritas et praevalebit;* which, it will be remembered, the schoolboy translated as 'Great is truth and it will prevail a bit.' But in the case of the concave-radiating pedal board it will prevail altogether, if indeed it has not already done so."

Equally positive is Mr. Carl G. Schmidt, of Brooklyn, N. Y., that the advantages are entirely with the old board. He writes: "The c. r. p. b. has been of no advantage whatever. I do not think standard organ works are easier to execute on the new board. Although it is well for a student to learn both boards I consider the advantages are with the flat board. I play two organs, one with a straight board, the large Hutchings organ at the N. Y. Avenue Church, Brooklyn, and the other a Möller organ, at the Erasmus High School, Brooklyn. Most pedal work is done in the center of the keyboard and because of larger spacing the work is cleaner. The advantage claimed for the c. r. p. b. is that one can reach the extremes easier. This is true, but the little advantage here is much more than offset by the difficulty of avoiding wrong notes in the middle of the board. Although speed is claimed for the radiating board, great speed is never necessary for pedal work since the demands of clearness will not permit it on the heavy pedal stops. A *glissando* on the pedals is unspeakably horrible."

In this connection it is interesting to note that Mr. Gottfried H. Federlein finds the *glissando* of great use in the *Oberon* overture; he says: "In considering the one pedal board as against the other we must consider that organists gradually must play more and more with one foot. When we have four or five swell pedals to attend to this must be done in order to give proper and necessary attention to the pedals. The organ is not a dead machine—the more swell boxes it has the more alive it is in the hands of an artistic player. Organists must play *glissandi* not alone on white pedal keys but on the black ones as well. This can be done far smoother and easier on the radiating board. I can play the two runs in sixteenth notes included in the last two bars of Weber's *Oberon* overture with my left foot only, using my right to obtain a magnificent crescendo in the course of these runs. Why not? I know of organists who have had the c. r. p. b. taken out and the flat board substituted."

Mr. Henry Houseley, organist and musical director of St. John's Cathedral and Temple Emanuel, Denver, answers decidedly but moderately. "I prefer the radiating-concave board—it is more convenient certainly, but I cannot say that it has been of distinct advantage to organ playing. Good organists play well on *all kinds* of pedals. A good and conveniently constructed pedal board should be of advantage to any organist whether German French, English, or American. As the radiating-concave pedals are slightly more convenient, naturally a difficult passage is proportionately easier to play. A good organist can accommodate himself to *either system*. I play *both*, and experience no difficulty. I prefer the newer board."

There seems to be an occasional difference of opinion as to the easy interchangeability of the c. r. and the flat board. Ferdinand Dunkley, of New Orleans, writes: "I had a personal experience a few years ago which is perhaps worth mentioning. Holding two organ positions I was constantly playing on two different pedal boards. One was the latest type of c. r., 32 note, furnished with a new organ by an up-to-date builder; the other was a straight-radiating board. (I am quoting literally from Mr. Dunkley's letter, but there is evidently a slip of the pen here. H. C. M.) For seven years I struggled with the latter without acquiring a feeling of certainty on it; in two weeks I felt at home on the new board and my pedaling improved immensely in accuracy. Not only that, but I became so hopelessly lost on my old board that it was necessary to ask the church to have a board installed similar to the one belonging to my other organ. This was done and my trouble of seven years was at an end. This is conclusive to my mind of the theoretical and practical supremacy of the c. r. board, particularly of the A. G. O. model."

Mr. G. H. Fairclough, organist and choirmaster of St John's Episcopal Church and of Mount Zion Hebrew Temple, St. Paul, says that "one can easily with practice adapt himself to the change of pedal board. All advantages are with the concave-radiating type. At the church I have a modern and at the Temple an old-fashioned board; I am therefore accustomed to both, but play with more comfort and less effort on the c. r." To somewhat the same effect Mr. John Herman Loud, of the First Baptist Church, Newton Centre, Mass.: "Standard organ works are doubtless easier to execute on the new board, or at least I find it so. It is not very difficult for a good player on one kind of board to get accustomed to the other at short notice."

Mr. Francis L. York, director of the Detroit Conservatory of Music, although not specifying which board he habitually uses, says: "In my own experience, while I am continually playing on my own organ at the Sunday services and in teaching, when I give a recital on the other form I find that by the time I am familiar with the organ, the arrangement of the stops, pistons, and other mechanical appliances I have no trouble with the pedals." Another Detroit organist, Mr. N. J. Corey is able "to go from one to the other interchangeably with comparatively little practice. I assume that others can do the same." According to Professor George W. Andrews, of Oberlin Conservatory, Oberlin, Ohio, "it is not at all impossible to pass rather readily from the c. r. to the straight and *vice versa*."

On the whole the opinion of a large majority of the organists contributing to this discussion is that while the c. r. board is an improvement over the flat board it is easy both for concert organist and, in a less degree, for pupils to pass easily from either type of board to the other, the change usually requiring but a little practice.

To return to the particular point under discussion, whether the c. r. board has been of advantage to organ playing. Mr. Elias Blum, director of the School of Music, Whitman College, Walla Walla, Wash., writes conservatively in opposition to the claims of advocates of the c. r. board: "In reply to your letter concerning the organ pedal board, I would say that personally I have found no decided

advantage in the use of the radiating pedal board over the straight board which I was brought up on in Europe, and I am inclined to believe that on the whole it is a matter of what one is accustomed to. I have never had any difficulty in playing the standard organ works on the straight pedal board more than I have found difficulty on the radiating pedal, and cannot see how it has raised the standard of organ playing, though I do not wish to deny a certain amount of comfort, especially for people of short build. The organ that I teach on at this college has the radiating pedal board, but I also have students who practise technical exercises on a pedal piano which has a straight pedal board. Students have no difficulty in coming from one to the other I find and it gives them the advantage of being able to adjust themselves readily to either one they may be called upon to play."

Anyone who knows Mr. J. Warren Andrews, warden of the American Guild of Organists, and organist of the Church of the Divine Paternity, New York City, will expect something spicy and to the point from his pen. He writes—I print his letter entire:

"Sorry I have been too busy to reply to your queries *re* the pedal 'bored' before this time. There is no advantage that I can see in the c. r. pedal board. We are all continually going from one type of pedal board to another. It seems easy to adapt oneself to either after a little practice. After using a concave and radiating board on my organ for five or six years I had it changed to a straight board, which is attached to the console at the present time. While I was chairman of this 'Uniformity of Console' Committee I advocated the adoption of the concave and radiating board because I felt the trend of the times seemed to be in the direction of this 'fad,' and not because I felt it to be best. I will state, however, that I have played upon some boards which were much less objectionable than others. This was another reason why I counseled the innovation, because I felt we might, by a more advantageous placing and measurement, get something upon which we all might unite; but I fear we have but added still another complication. If the 32 note scale is to come, and possibly be extended, we may have to advocate the placing of stilts upon the organist. I have often wished I could make use of the teeth in making an electric connection with the swell shutters when both feet are in use. We read of one of the old masters using his nose for notes in the middle of the keyboard when the hands were too far extended. As this is, in some cases, a vibrant organ possibly some other use may be found for it.

"The only one distinct advantage that I can see in the concave board over the straight is in the range of the high upper notes of the pedal. Except for the looks I can see no use in its running uphill on both ends. Some consoles now look like a half barrel. Why not put the organist inside and build the staves around him the rest of the distance?"

(To be continued)

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THE ECHO ORGAN

The Foyer, a paper devoted to the stage, has an article on the organ in Wanamaker's store in Philadelphia, in the course of which reference was made to a program played on Washington's Birthday. It seems that Dr. Morgan, the organist, arranged to play several pieces current during Washington's life. The list is interesting and I print it below:

Flat Bush—A village on Long Island, so called.

The Jäger Horn—A favorite Hessian war piece.

The Brandywine—Used after the Battle of Brandywine.

Red Bank—The battle in which Donop lost his life.

The Anspacher—A favorite composition in Washington's time.

Washington's March—Used on state occasions during Washington's administration.

Roslin Castle—Dead March, played at Washington's funeral.

Monody—A vocal requiem, *Sad Are the Tidings,* sung at Washington's funeral.

* * *

It is well known that, in countries where there is a king or emperor and all the appurtenances of royalty, an appearance at court as executant or composer stamps the artist as first-class. It is assumed by the general public—and with some right—that the court, on account of its coigne of social advantage, is able to discriminate in artistic matters as well as in social. Courts are less in danger of making ridiculous mistakes in matters of music, since they always have a capable musician attached to the household in some capacity and to whom they may appeal for advice.

We have escaped that sort of thing in the United States. We are, of course, not without our moments of snobbishness, since we are but human. If you will read Thackeray's *Book of Snobs* you will note that few men in any walk of life escape the great novelist's characterization of "snob." Some years ago, when there was an unusually popular lady in the White House, the newspapers were fond of referring to her as "the first lady of the land," a rather ridiculous appelation when one considers the Declaration of Independence. These remarks are provoked by an advertisement of an organ-builder—too good an one to need that kind of one—that at a church to contain one of their organs, which I might name, but will not, a certain Exalted Personage is a regular attendant.

This is, of course, an innocent enough matter; most of the readers of this column care very little for the President's opinion on matters musical, and I presume that Clarence Eddy's estimate of the value of an organ would quite overshadow that of even the great T—— R——!

* * *

In a musical company, not long ago, a parson present told a story that, though not entirely humorous, had a certain amusing side. It seems that a minister, called to a certain church and much opposed to the singing of the long metre *Doxology* to the tune of *The Old Hundredth,* announced that during his administration the *Doxology* should never be sung. This *pronunciamento,* however, would probably have attracted little more attention than is given to a bit of eccentricity, had not there sprung up a feud between the minister and an influential parishioner who was also a member of the choir. After a few years the relations between the two men, and between the minister and

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choir as well, became more and more strained until the pastor had to find another place.

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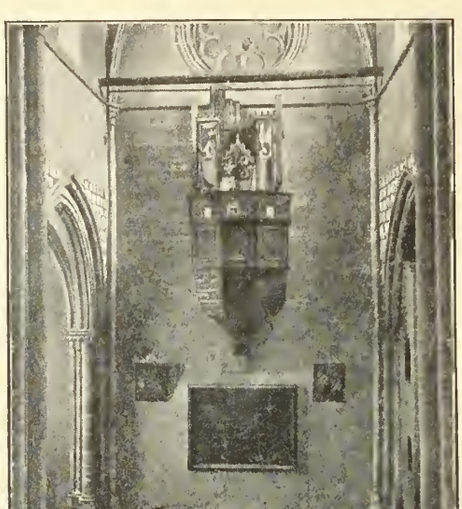
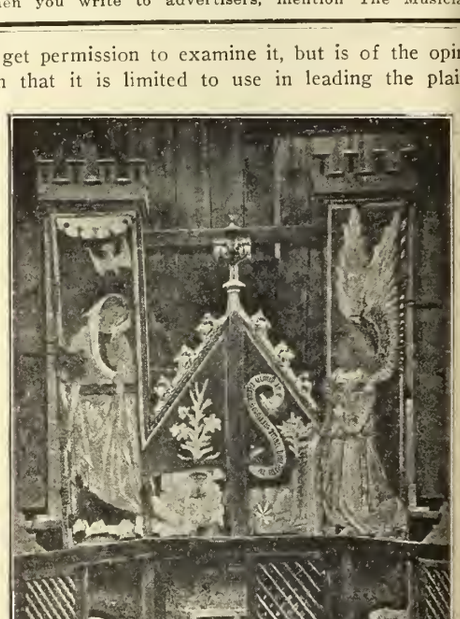
* * *

Through the kindness of Mr. Percy A. Scholes, editor of *The Music Student* (London), I am able to give the Echo Organ readers two interesting photographs of the organ in the cathedral of St. Valère, Sion, Switzerland. The building itself is a treasure house of mediaeval art, and the organ must be of great antiquity. Mr. Scholes was not able



ORGAN AT VALERE

to get permission to examine it, but is of the opinion that it is limited to use in leading the plain-



FRONT OF ORGAN CASE, VALERE

chant and is hardly sufficient in scope to allow of ordinary chord or recital playing.

* * *

In response to a request for service-lists an organist in California sends several which shall have attention in due time. An interesting letter accompanies the lists, and since it contains so much sound sense and depicts so accurately the difficulties that many organists have to meet, I print it, suppressing, of course, the name. "My organ is a small but agreeable Estey. The congregation is intensely non-liturgical and unequally divided as to musical taste. We have a few lovers of the best, the comfort of my soul. Some love noise and will even condone the *Toccata* and *Fugue* in D minor because there is so much 'go' in it! Others abhor everything noisy and crave 'sweet little things.' Not in many

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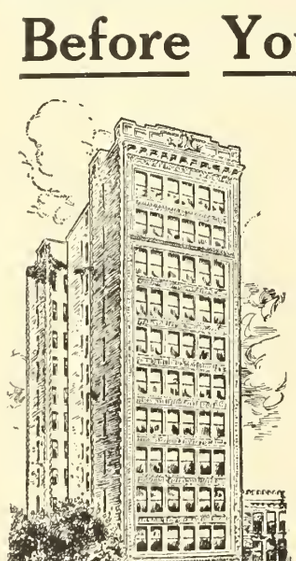

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a year have I played anything I did not myself respect. (Bravo! H. C. M.) Sometimes I alter the title when of too secular a character, and no matter at what cost all plans are subject to change without notice. Usually if the anthem is long and heavy the offertory is quiet and lies in a different range. On the contrary, a hymn-anthem of a meek and quiet nature will be followed by a demonstrative offertory. If preluding a communion service the organ commotion gradually subsides to a pianissimo. If the service becomes evangelical with an 'appeal,' perhaps the postlude is *Almost persuaded* (barely audible) instead of what is listed. We do not get the sermon subjects in time as a rule to fit appropriate anthems to them. 'Gospel solos' interpolated are our reliance in that respect. So far as my organ work is concerned, I intend to give them so much variety in each service that every person in the house will enjoy or be helped by at least one number. There is very great confusion at the beginning of the service prelude at both services, due to nearness of other services breaking up and the coming of people into the main auditorium. Quiet music is worse than none; hence I use two selections to cover the seating and to induce silence before the opening of the service. (The organ prelude ought to be considered the beginning of the service. H. C. M.) A long struggle to gain quietness from the outset met with complete defeat. California people are very cordial!"

* * *

I ASK organists and choirmasters of any and every denomination to send me copies of their service-lists; names will not be used in connection with the publishing of these unless permission is given.

———*———

ORGANIST AND PASTOR

BY WILLIAM REED

GRANTED, in the first place, that organists are only human, the same is equally true of pastors, a fact which pastors themselves will readily admit. They are men like ourselves, and, in forgetting this, we may be induced to expect more from them than is reasonable. Doubtless, however, there are pastors (I have known of such) who, from a love of power or from jealousy of a fancied rivalry, persist in keeping worthy organists uncomfortable, not to say downright unhappy, until a change is effected. When this comes about, it is, of course, the organist who must go, for, as a music-committee man recently remarked, "We can get lots of organists; pastors are a different sort of proposition." This would seem to suggest not only that the church organist is not yet accorded that status as an official to which his important vocation entitles him, but also that there may be no great difference between one organist and another. Nevertheless, a fair proportion of present-day organists are cultured Christian gentleman, a fact which, once generally recognized, should make more for the respect due them both as musicians and men.

I believe that difficulties between organist and pastor often originate in the absence of preliminary mutual understanding. In his anxiety to secure a position, the organist is apt to leave some things to chance. His first dealings being usually with a music committee, business details appear to sum up conditions, to which, later on, his association with the pastor may add others; or, whether a pastor be musical or not, he is likely to have ideas on the musical service.

With these, the organist will, if he be wise, endeavor to assimilate his own *as far as possible*, besides interesting himself in the general policy of his church, thus regarding his position less as a "crib" (horrid expression!) than as a *trust*. He should remember that the financial aspect of his work is by no means everything. Such expressions as "a comfortable job," "a soft snap," "a tidy billet" and the one above quoted are too often exchanged among organists.

In the somewhat rare cases where the pastor is a cultivated church musician, the organist will find a congenial co-worker who is likely to materially further his efforts. I myself can attest the delight of working with such a man.

On the other hand, that little knowledge which is a dangerous thing is sure to cause some trouble, and it is in this connection that pastors are not infrequently culpable.

For, obviously, a competent organist understands most about his own department and, consequently, his administration of it—always according to pre-understood conditions—should be respected. Someone has said that a thoroughly capable musician is out of place in many churches. Whether so or not, it remains a fact that even eminent organists are sometimes compelled to suffer humiliations.

I hinted previously that organists are sometimes apt to engage themselves too hastily—perhaps, pastors and music committees err similarly when selecting organists. Neither degree, titles, nor testimonials are necessarily conclusive on all points. A preliminary interview between the parties concerned and a clear understanding *on both sides* are fully as important. Then, if the pastor elects to remain passive in musical matters, it will be, to say the least, inconsistent on his part to interfere subsequently. Yet, as we all know, this is just what does sometimes happen.

On the other hand, the organist would have an understanding, enabling him either to withdraw his application, or, deciding to accept the position, placing him more safely.

It would be well if church authorities in general would, at the time of engaging an organist, first, as I suggest, instruct him as to *all* probable conditions and requirements. Then, give him a year to carry them out, and then—leave him alone. Failing to make good within the specified interval, he could not reasonably complain if dismissed on its expiration. But, in the meantime, it is only his due that he be afforded facilities and encouragement. Without these, he may lose interest, feel himself frozen out, and work ineffectively.

In writing as above I refer, of course, to the many well-qualified and personally worthy organists who find pastoral relations difficult. And I would emphatically disclaim any antagonism to the clergy as a body.

Nowadays, their work has become strenuous and difficult, facts which alone should command our sympathy. But this very increased difficulty of their vocation should be sufficient to deter them from interference with a department, the very elements of which they may not know.

After a good understanding, were pastors in general to leave matters musical in the hands of a competent man, we should hear far less of dissensions between organist and pastor.

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One of the most interesting features in our development as music teachers is the large attendance promised in the summer schools for teachers, held in different sections of the country. Hundreds of teachers are flocking to the large cities to take some special work and avail themselves of the numberless opportunities offered to hear music and come in contact with the great educators.

But there are also thousands of ambitious teachers who, for reasons financial or otherwise, are unable to pull up stakes for even a short term, nevertheless are very anxious to make the most of the little vacation they have, to improve their work, and gain inspiration from some source or other for the coming year.

To those I would say that they must bear in mind that the art of music is open to all and does not belong to a favored few. One does not have to go to a city to enjoy it. One can shut oneself in for two hours daily in the company of the finest minds the world has ever known in music, and grow in musical intelligence and technical proficiency without the impetus of a city teacher.

Every teacher needs at least two weeks' rest from music in a year. Why not, at the close of the teaching season, take that time for absolute recreation, and then return to your studio determined to do a little quiet work, not for your pupils, but for yourself.

Examine your work carefully. See wherein is your greatest deficiency, and lay out some technical schedule which will help to correct those faults, and then get to *studying music,* music that will rejuvenate you and give inspiration for the coming year.

Don't study hackneyed things that you are using daily through the year, but something that will take you into new fields where you can wander at will, unhampered by the thought of the mistakes pupils usually make at this and that point in the score you are studying.

If you haven't studied Brahms at all try, possibly the *Rhapsodie* in G minor, Op. 79, or the *Cradle Song,* from the *Intermezzi,* Op. 117. The slow movement from the first sonata is also very appealing and not especially difficult technically, but full of mood and very pianistic.

Along with some Brahms, possibly the *Vienna Woods* waltz Strauss-Schuett arrangement, will prove interesting, or one of the Smetana polkas from the *Bohemian Dances,* which are published by Urbanck of Prague, without opus number. Number three in this set, in the key of F major, seems the most interesting. It's a wonderfully effective concert number, not nearly so difficult as it looks, and well within the powers of a good sixth grade player.

The *Nocturne,* in Db major, by Ernest Moret, is another extremely beautiful piece of modern music, full of atmosphere, affording the interpreter great opportunities for individual pedaling and color work. The *Seguidilla,* by Albeniz, is a lively dance that is interesting to take one out of a rut, and also not over sixth grade.

And so there are numberless pieces effective and modern, and not too modern for a good, earnest student to tackle alone, for much of the new music is difficult to understand and to interpret unless the opportunity to hear it well played is offered the student.

Add to this study of modern works some Bach and Beethoven, something that you like and take comfort in.

If every teacher will do this study, or, if not this, some works which appeal to her, and add to such study some serious reading, such as *From Grieg to Brahms,* by Daniel Gregory Mason, *Music, Its Ideals and Methods,* by W. S. B. Mathews, *The Nature of Music,* by Klauser, *The Art of Interpretation,* by Venable, *Sketch of a New Esthetic of Music,* by Busoni, I am sure she will feel that she has made a big gain. A month or six weeks spent in such company as outlined above cannot fail to bring its reward.

Teachers are prone to excuse themselves from studying, as they are unable to get to the city yearly, when they can easily keep in touch with the best if they will make the effort to do a little quiet study every year.

* * *

What shall I do with the pupil who "does not like to practise," and whose mother "has to keep after her." She is studying Burgmüller's 25 *Studies* and Duvernoy's *Ecole primaire.*—E. A. S.

If I could give an infallible recipe which will make students out of our pupils, music teaching would be an easy work. I know of nothing but constant effort on the part of the teacher to endeavor to make the work more interesting. Try different material. The pupil must have some preferences, even if it is merely disliking some things less than others.

I should avoid studies with such a pupil, giving attractive pieces easily within her powers, so that she is not working for weeks on the same things. Give her chords and help her to enjoy them. You must remember that few children like to work at anything. They wouldn't go to school unless other children went, and their mothers must see that they go or the truant officer appears. Be thankful that you have a mother who will see that the child practises and do your part by studying the pupil to make the work more interesting.

* * *

In Debussy's *La soirée dans Grenade,* in measure 15, should the sixteenth note in the left hand come exactly with the last note of the triplet or just after? Again, in measure 23, is this the same way or different; also measures 50, 51, etc., are they all alike?

Do you know whether Paderewski plays the cut version of Liszt's *Soirées de Vienne* or the original version, as in The Musician's Library edition?

Why was not Leschetizky considered of enough importance to be mentioned in Hamilton's recent edition of *Outlines of Music History*?

Do you consider all the secondary sevenths indispensable for daily technical work, that is, for piano of course?—E. A. M.

The sixteenth note in question should come just after the last note of this triplet. The dotted note rhythm in the left hand part should be uniform throughout the piece, as it is a characteristic Spanish rhythm made more marked by the Spaniards by the use of castanets. In measure 50, while the rhythms are exactly the same, they are made more complicated by the lower voices in the right hand part duplicating the dotted note rhythm.

I haven't heard Paderewski play the *Soirées de Vienne,* but the original version is the one generally used.

Mr. Hamilton has followed the course in his *Outlines of Music History* which so many have taken, namely, the addition of a few of the modern men before their work has stood the test of time. It is impossible to mention everyone, and so he mentions those who seem to him to be worthy. Like all theorists—and theorists are the only people who write histories—he believes that the only people who amount to anything in a country are those who are writing music or teaching theory. They never consider the people who are influencing the children who, later on, are going to be our citizens. A man like Leschetizky, who has influenced the piano-playing world more than any other ten personalities in the last generation, as well as done some little music writing, would seem deserving of mention.

It is difficult and questionable to include in an *Outline of Music History* the work of our own times, and this volume has omissions, although we must give Mr. Hamilton credit for attempting a very difficult task in small compass.

As regards secondary sevenths, I do not consider them indispensable for daily technic.

* * *

I have a pupil who cannot play fast; she is afraid of everything that has runs or difficult passages. What would you recommend for her?

There is something wrong either mentally or technically, or both. It is generally the pupils who cannot think fast who cannot play fast, although lack of routine and one-sided work have much to do with it.

I would advise rhythmic table work as outlined in Mason's *Fundamental Technics,* as well as the practice of the velocity forms on page 112, exercises Nos. 384 to 391.

Follow these with pieces like the *Butterflies* of Grant-Schaeffer, or *Columbine* of Gerritt Smith, if the pupil is in the fourth grade, or, if in more advanced grades, try the *Polonaise* in C♯ minor of Chopin, or the *Butterfly* of Grieg, applying this velocity practice to each run.

———*———

MME. JULIE RIVÉ-KING ON TEMPOS, INTERPRETATION, EDITIONS

(*Continued from page* 446)

of the work, she remarked that she thought it exceedingly good and very interesting, but that "it reminded her of one who said to himself: 'I am now a very great man and I will make an edition of Bach which will differ from that of all others. Pianists have been playing this passage *fff* for many years. It tires me to hear it always the same. *I* will make it *ppp* for a change. And over here I will have four bars rest where there is no rest at all.' And she continued: 'He has, in this arbitrary manner, quite revolutionized the playing of Bach.'

"How the future generations may regard these new departures I cannot say," continued Mrs. King; "as performed by the annotator himself they are very effective, and in time may become recognized as one of the authentic editions of Bach. To solve the perplexing problems ever before the student, I would advise: First of all, secure an instructor of authority; next play from good editions and hear the best artists. The student will thus be able to cultivate a correct view of music in general and will obtain a clear understanding of the masters.

"Finally, it is well to remember that all conscientious artists give of the best that is in them at all times. But there are events of extraordinary importance when, whether from some outside influence or because of an unusually clear mental vision the artist is impelled to heights such as he has never before attained, and the result is an almost superhuman display of virtuosity. We exclaim 'Stupendous! Wonderful!' The blood was coursing more rapidly through his veins than usual, and the remarkable display required no extreme effort. On the contrary, it was less difficult to play than ever before.

"James Huneker, the well-known critic and writer

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once said to me, after a performance of mine before the Music Teachers' National Association, held at Indianapolis, Ind.: 'I have never heard you play as you did today, although I have had that pleasure many times. When you *wish* to play like this you can do so. But you do not always care to play as you have done today.'

"I was quite at loggerheads with him over this remark, for I always try to do my best; but I realize now what he meant. When you listen to great artists keep in mind the fact that they are human beings, subject to the same annoyances in life which affect all persons, and give them credit at least, for having the genius to give, at all times, an artistic performance. Liszt was once requested to express his opinion as to the relative merits of two celebrated artists, and he characteristically replied: 'All *artists* play well.'"

GENERAL NEWS ITEMS

OKLAHOMA music teachers met last month to organize a State Music Teachers' Association. Two objects are "to maintain a proper standard of scholarship, and the furtherance of musical culture." The two go hand in hand. A community in which the teaching is of high quality is sure to have a cultured musical public.

THE estimated cost of the projected European tour of the Mendelssohn Choir, of Toronto, is $75,000, of which $10,000 will be provided by the city. The chorus will consist of about 200 singers.

FOUR HUNDRED AND FIFTEEN concerts were given in New York City during the season just closed. Of this number 102 were orchestral; piano recitals between 40 and 50, and song recitals, 60.

SALZBURG, Austria, will have a music festival Aug. 12-20, the occasion being the inauguration of the Mozart House. Dr. Muck of the Boston Symphony Orchestra will be one of the conductors.

KARL KOELLING, a well-known Chicago composer, died in that city, May 3. He was born at Hamburg, Germany, Feb. 18, 1831. After a period of professional activity in Europe, he came to the United States and located in Chicago. His published works include more than 500 pieces for the piano.

KARL NAVRATIL, a Bohemian composer of prominence, died at Vienna, April 6. His works for orchestra are well known in Europe.

HUMPERDINCK'S new opera, *Die Marketenderin* (The Vivandiere or Canteen-woman), received its first performance at Cologne, May 10, where it was well received. The scene is in the Rhine provinces during the time of the Napoleonic wars. Marshal Blucher, the German hero, is a prominent figure. The title comes from the heroine, who has charge of the canteen or sutler stores.

ERNST VON SCHUCH, director of the opera at Dresden, died in that city, May 10. He was born at Graz, Nov. 23, 1843. Before he finished his university course he turned to music, making his studies in Vienna, early showing marked talent for conducting. After filling positions at Breslau, Würzburg, Graz, and Basel, he came to Dresden in 1872, where he quickly won the favor of the public by his work in opera and orchestral performances. A Dresden critic, writing of Schuch, says: "Beethoven's depth, Haydn's clear, forceful geniality, he comprehended as well as the individuality of the later composers, Liszt, Strauss, Brahms, Bruckner, Mahler, Reger."

The Cecilia Choir, of the Western Theological Seminary, Pittsburgh, Charles N. Boyd, director, gave its 11th annual program of church music, May 4.

GEORG HENSCHEL retired from public activity as a singer at the close of the recent season. He will continue to make his home in London.

CHARLES W. CLARK, the baritone and teacher, who made his home in Paris for some time past, will be head of the vocal department at the Bush Temple Conservatory of Music, Chicago, beginning next fall. It is understood that the contract is for three years.

THE Owensboro (Ky.) Choral Society, Mr. Henry Ward Pearson, conductor, gave its second concert, May 7. Dvorák's 149*th Psalm* and Coleridge-Taylor's *Hiawatha's Wedding Feast* were the principal choral works. Mr. Pearson writes to THE MUSICIAN that the concert was a great success, and that plans are under way to organize a festival orchestra and a big music festival for May of 1915.

PAOLO GIORZA, an Italian composer, who had been a resident of the United States for a number of years, died at Seattle, May 4. He was particularly successful in his compositions for the Catholic church service. As an opera conductor he was much appreciated. He was born in Milan in 1838.

THE Wilkinsburg, Pa., Choral Society, Charles N. Boyd, conductor, gave its third concert for the season, May 19, singing a program of selections from oratorios, as well as a number of part-songs.

ANNOUNCEMENT of a vacancy in the Conservatory at Valenciennes, France, gives some light on the duties of a teacher and the remuneration. The position was that of violin teacher; in addition he is to give instruction on the viola and assist in the chamber music classes. For this he is to have a yearly salary of $300. He will also fill the position of violin soloist at the theatre at a salary of $80 per annum.

RECENT researches, it is claimed, establish the date of birth of Palestrina, in 1514, instead of 1524, as it is often given.

THE Mendelssohn Club Company, of Cleveland, Mr. Ralph Everett Sapp, musical director, offers a prize of $100 for an accompanied musical setting of a poem by Richard Watson Gilder, entitled, *Prelude of a New Day* (also known as *Dawn*). The composer must be a resident of the United States, the setting for a chorus of mixed voices, the accompaniment for piano for four hands, or for two pianos. The competition will close Oct. 15. All communications regarding this competition should be addressed to Mr. Sapp, 701 The Arcade, Cleveland, O

THE tenth annual May Music Festival of the Central State Normal School, Mount Pleasant, Mich., was held May 7-8, under the direction of Mr. Wm. E. Rauch, of the Department of Music. Elgar's cantata, *Light of Life*, and Gounod's *Faust* were the principal choral works. The chorus numbers 140 voices.

HANS ENGELMANN, a composer whose works are known in all parts of the United States, died at Philadelphia, May 5, 1914. He was born in Berlin, in 1872. In 1892 he came to the United States and located in Philadelphia, where he lived until his death. His compositions, mainly for piano, numbered upwards of 1,500. His *Melody of Love* had

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a very large sale. Readers of THE MUSICIAN will recall many delightful pieces which have appeared in the music section during the past ten years.

THE next meeting of the Wisconsin State Music Teachers' Association will be held at La Crosse in 1915. Mr. Liberius Semmann, of the Marquette College Conservatory of Music, Milwaukee, is president.

MR. W. J. HENDERSON, music editor of the New York *Sun*, made an address on the subject *Methods and Madness* at the May meeting of the National Association of Teachers of Singing, New York City.

THE Illinois State Music Teachers' Association held its annual convention at Aurora, May 12-15. Strong resolutions were passed on the subject of examinations for teachers of music. Mr. E. R. Lederman, of Centralia, was elected president for the coming year, and the next convention will be held in that city.

THE New York State Music Teachers' Association held its last annual convention at Saratoga Springs, June 17-19. A large attendance aided in creating enthusiasm in the work of the association.

MUSICAL scores are to be added to the music section in the Chicago Public Library. These will include works for piano, voice, violin, 'cello, and for orchestra and chamber music.

MR. EDGAR STILLMAN KELLEY'S *New England* symphony was given at a music festival in Altenburg, Germany, the first performance in Germany. It had previously been heard at the Norfolk (Conn.) Festival, in 1913. Mr. Kelley's quartet in C major, for strings, was also given at the festival.

RICHARD STRAUSS' *Legende Josephs* received its first performance at Paris, May 14, under the baton of the composer.

MR. EDWIN HUGHES, an American pianist and former assistant to Leschetizky, and a frequent contributor to THE MUSICIAN, won splendid appreciation from the music critics as well as the public of Germany by his work in concert and recital last season.

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WITH THE SCHOOLS AND TEACHERS

THE Faelten Pianoforte School, Boston, reports a marked interest in the two weeks' special course for teachers, to be conducted July 1 to 14. Inquiries came from widely separated points.

MR. ALLEN H. DAUGHERTY, of Boston, gave his annual recital by advanced pupils, June 5. Six pupils appeared on the program which was selected mainly from the classics. Three ensemble numbers were included, the first and second movements of Mozart's concerto in D minor, Rheinberger's *Duo* for two pianos, Op. 15, and Mendelssohn's violin concerto in D minor, Op. 40.

IOLANTHE, by Sullivan, was given by the Charleston, W. Va., High School Chorus, under the direction of Mr. J. Henry Francis, May 15. It was enthusiastically received.

MISS MARY H. SHEEDY, of Boston, gave a recital by a number of her pupils at the Copley-Plaza Hotel May 13. The young musicians were assisted by Mrs. Daniel McIsaac, contralto, Mr. Wm. Howard violinist, and Mr. Milo Goldstein, 'cellist.

THE Pianoforte and Theory Students' Association Newtonville, Mass., pupils of Miss Helen Douglas gave a recital of first grade music, May 19. The program included the naming of keys, interval sharps, flats, transposition exercises, naming notes, stories of composers written by the pupil etc.

MR. STANLEY ADAMS, of the Canadian Academy of Music, Toronto, gave *An Evening of Song as Story*, May 20. Several of the selections were from the opera repertoire.

THE Choir of the Hartford, Conn., Public High School, 500 voices, under the direction of Ralph Baldwin, gave a concert May 22, singing *The Creation*, by Haydn.

MISS CLARA BAUR, director of the Cincinnati Conservatory of Music, sent to THE MUSICIAN seven programs showing the recital activities of the school for the two weeks, May 14-28: Violin recitals by Miss Isidor, Miss Knox, and Mr. Schenck pupils of Sig. Tirindelli; a students' recital of piano music; an *Evening of Russian Compositions*, piano and vocal; a song recital by Miss Vail, soprano, pupil of Mr. Hoffmann; and a violin recital by Miss Munz, pupil of Mr. Sturm.

MR. J. W. F. LEMAN, of Philadelphia, a member of the Philadelphia Orchestra, gave an *Invitation Recital* by a number of his pupils, May 23. Mr. Leman divides his time between five studios in the city and suburbs.

FAVORITE OLD MELODIES was the theme of a musicale given at the Grigutsch Music Studios, Los Angeles, last month. The program was made up of folk-songs of various nations.

MR. GRENVILLE COMMOSS, Newark, N. J., gave his annual Pupils' Musicale, May 28. Nine pupils assisted in presenting the program.

MR. WILLIAM WOLF, Lancaster, Pa., gave a pupil recital, May 23, in which eight pupils took part. Several interesting ensemble numbers were played.

COMPOSITIONS by Dr. F. Morris Class, New York made up the first program of a series devoted to the works of American composers, to be given in the Auditorium in the Wanamaker Store, New York.

MR. JOSEPH VILIM, director of the Vilim American Violin School, of Chicago, has removed to Kimball Hall, where the School will hereafter be located. The commencement concert was held June 1. Diplomas and certificates were awarded to eight pupils.

MISS ETHELYNDE SMITH, soprano, made quite a success the past season with her recital of songs by American women composers. She is under the management of Ernest L. Briggs, of Chicago.

GRADUATING exercises were held at the Faelten Pianoforte School, Boston, June 11. Diplomas were presented to 14 pupils.

MR. DAVID ROSS' pupils gave an *Evening of Song* at the Hambourg Conservatory of Music, Toronto, May 7. Sixteen pupils took part.

MR. HENRY P. EAMES' class in ensemble playing at the Cosmopolitan School of Music, Chicago, gave an interesting recital May 18. The program was made up of works for piano, violin, and 'cello.

GRADUATION recitals were given at the North Star College, Minn., by Levina Nordlund, Florence Be

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Mabel Lundgren, Helga Anderson, and Anna Peterson. The annual concert was held May 22.

THE May Festival of the Potsdam, N. Y., Normal High School Chorus, Mr. R. M. Tunnicliffe, director, was held May 14 and 15. The chorus of 100 voices sang Sullivan's *Golden Legend* at the second concert.

MR. GEORGE L. MCMILLAN gave a pupils' recital at his studio in New Rochelle, N. Y., May 12. Compositions by Bach, Chopin, Debussy, and Grieg were played.

THE fifth special recital by students of the Warren, Pa., Conservatory of Music was held May 14. Twelve pupils assisted in presenting the program.

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NEW YORK NOTES

THE BOHEMIANS (a well-known club) gave a banquet on May 2d in honor of Ignace Paderewski at the Ritz-Carlton Hotel which proved to be one of the most notable musical functions of the spring season.

THE pupils of Mr. and Mrs. Henry Holden Huss held their annual concert at Carnegie Chamber Music Hall, May 4th. Mr. Huss' artist pupil, Eleanore Payez, gave a brilliant rendition of his B major concerto. Great credit is due both teachers for the efficient work presented by all their pupils on this occasion.

REINALD WERRENRATH, baritone, and conductor of the University Heights Choral Society, directed the final concert of that organization in the New York University Auditorium, May 7th.

MAY LAIRD BROWN, the well known teacher of lyric diction, gave a musicale at her studios, May 7th, in which the pupils of many prominent vocal teachers in New York were heard to splendid advantage in the exposition of their diction in the different languages.

HANS MERX, the German *Lieder* singer, gave the first of his series of spring concerts, May 11th, at the Waldorf Astoria.

GUGLIELMO CARUSON'S pupils, Miss Ruby Green, soprano, of Quebec, Canada, who has continued her studies with him throughout the winter, will sing at the Duke of Connaught's reception in Canada this month.

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THE Von Ende School of Music has been exceedingly active during the closing weeks of May. On May 12th, the piano pupils of Hans Van Den Berg gave a recital; May 16th in the afternoon the Junior pupils' concert took place; in the evening pupils from all the departments were represented at a concert; May 20th, a recital by Alfred Ilma, baritone, and Maurice Lichtmann, pianist; May 23d Ottilie Schilig, soprano, a pupil of Adrienne Remenyi; May 25th, the annual concert was given at the Waldorf Astoria, when pupils of the various departments were represented. Remarkable progress has been noted by the students of the School, and every recital reflected the high standards maintained by Mr. Von Ende and his assistants.

MME. ESPERANZA GARRIGUE sailed for Europe, June 5th, to spend her summer vacation in rest and travel. In London she will be the guest of Patti, and also meet her tenor pupil, Enrico Alessandro, who will come to London from Rome, Italy, for a few weeks' study with Caruso.

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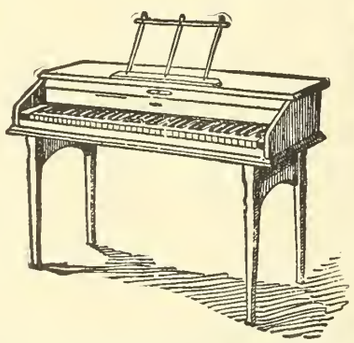

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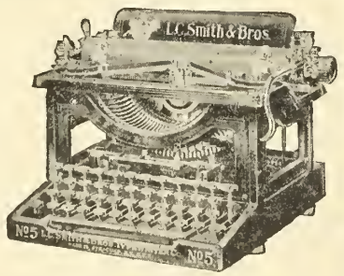

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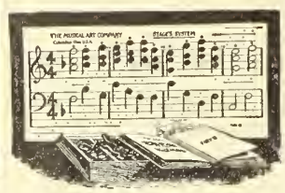
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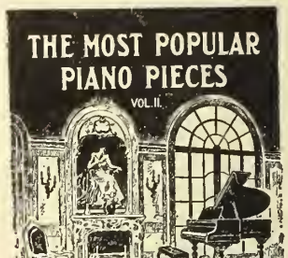
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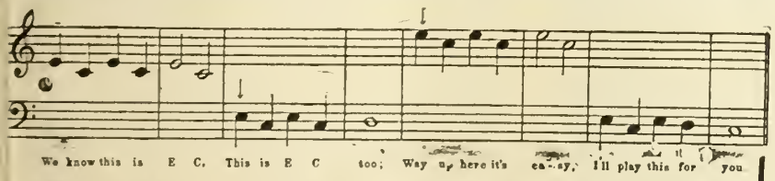
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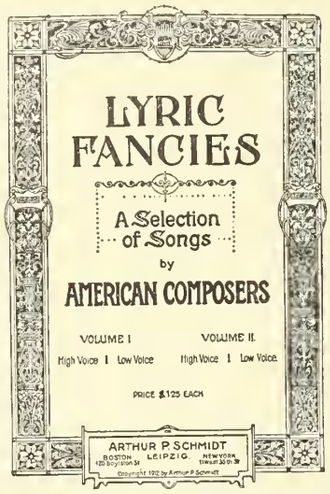

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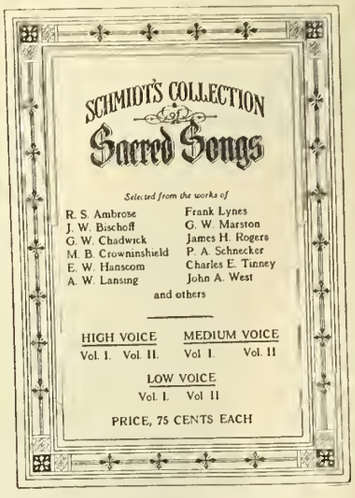

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THE BICENTENARY OF CHRISTOPH WILLIBALD GLUCK

BY ARTHUR DE GUICHARD

CHRISTOPH WILLIBALD GLUCK was born at Weidenwang, near Berching, in Bavaria, close to the Bohemian frontier, July 4, 1714, two hundred years ago. Some historians erroneously give the date as the second of July; but the fourth is generally accepted as the exact birth-date, thanks to the diligent research of Anton Schmid and of Gottfried J. Dlabacz, and to the documentary proofs upon which they based their decision.

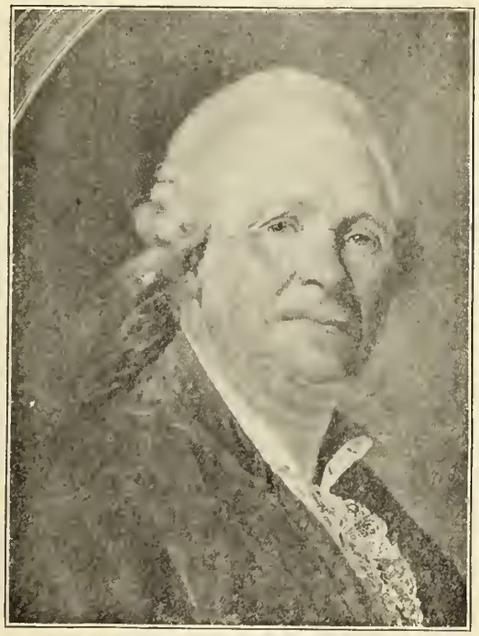
After such a lapse of time, a difference of two days in a date might seem of little moment. But when it is remembered that Gluck owes his position and renown in the sphere of music and musicians chiefly to the "revolution" that he brought about in the lyric drama, and that our own "glorious fourth" of July (the climax of a revolution) is an unforgettable date, then our boys and girls and music students in general will be glad to have this mnemonic aid to remember Gluck's fourth of July by their own.

The year 1714, however, is marked by no other notable historical event, unless the accession of George I to the English throne be so considered. In order to have some idea of the period, it may be stated that Gluck's birth occurred one year after the Peace of Utrecht (1713), for which Handel composed a *Te Deum;* during the last year of the reign of Louis XIV of France (1714); and three years before the building of New Orleans (1717).

So much for the actual date of Gluck's birth.

A CONSTELLATION OF MUSICIANS

What about the period? Truly, in literature and in music "there were giants in the earth in those days." During Gluck's lifetime, his contemporaries were: In MUSIC: Scarlatti (1659-1725), Rameau (1683-1764), Johann Sebastian Bach (1685-1750), Gluck was ten years old when the *St. John Passion* and 15 when the *St. Matthew Passion* were produced, Carl Philipp Emanuel Bach (1714-1788), whose sonatas were Beethoven's daily studies, George Frederick Handel (1685-1759), Cristofori (1655-1731), who invented the piano in 1711, Haydn (1732-1809), Mozart (1756-1791), Beethoven (1770-1827), Fux (1660-1741), Paesiello (1741-1816), Cimarosa (1749-1801), Porpora (1686-1766), Jommelli (1714-1774), Sacchini (1734-1786), Lotti (1667-1740), Marcello (1686-1739), Matheson (1681-1764), Telemann (1681-1767), Jean Jacques Rousseau (1712-1778), Piccini, the celebrated rival of Gluck (1728-1800), Monsigny (1729-1817), Cherubini (1760-1842), Keiser (1674-1739), Hasse (1699-1783), François Couperin (1668-1733), called *le Grand*,—they all lived and worked at some period of Gluck's existence. In addition to Bach's oratorios of the *Passion*, Handel's *Messiah* (1742), Haydn's first



C. W. GLUCK

symphony (1759), Rameau's masterpiece *Castor and Pollux* (1737), Mozart's *Mithridate, Die Entführung* and *Figaro* were all produced during Gluck's lifetime; so, also, was the *Beggar's Opera*, by Gay and Pepusch (1727), the first English ballad opera. Mozart's operatic masterpiece, *Don Giovanni*, was produced the same year that Gluck died and that Beethoven left his home for the first time to go to Vienna, with the intention of becoming the pupil of Mozart (1787). Weber, one of the greatest composers of opera, was born in the year preceding Gluck's death.

It may be noticed, by the way, that this year is also the bicentenary of Jommelli and of Carl Ph. Emanuel Bach.

GREAT WRITERS

In the realm of LITERATURE, so closely allied to that of music, are found: Defoe, Prior, Gay, Young, Swift, Steele, Addison, Pope, Richardson, Thomson, Benj. Franklin, Fielding, Samuel Johnson, Hume, Sterne, Gray, Smollett, Goldsmith, Cowper, Gibbon, Burns, Cobbett, Wordsworth, Scott, Coleridge, Southey, Lamb, Thomas Moore, Washington Irving, Massillon, Le Sage, Montesquieu, Voltaire, Rousseau, Diderot, Beaumarchais, Marmontel, Saint-Pierre, Mme. de Stael, Mme. de Genlis, Chateaubriand, Gellert, Lessing, Bürger, Von Herder, Klopstock, Kant, Schiller, Wieland, Richter, Voss, Schlegel, Niebuhr, Gœthe, Metastasio, Alfieri, Volta.

Truly, "there were giants (of music and language) in the earth in those days."

Some idea may be gained, from a careful perusal of the foregoing names, of the opportunities that existed, in that wonderful century of transcendental intellects, for the development of genius in one possessing the gifts of application, perseverance, and determination to excel, added to facilities for travel and powers of critical observation.

GLUCK WAS A CZECH

Such was the case with Gluck. The place of his birth, in Bavaria, has given color to the statement that he was German, while his official connection with the Court of Austria was deemed sufficient for him to be considered an Austrian. He was, in reality, by his family, his forbears, his education, his temperament and intellectual desires and tendencies, a Czech or Bohemian—a member of the Czechic branch of the great family of Slavs, found principally in Bohemia and Moravia, which has given us so many gifted musicians.

The father and grandfather of Gluck were gamekeepers to Prince Lobkowitz, the father of Beethoven's future patron. The Lobkowitz was a princely Bohemian family, possessing estates in Silesia and Bavaria, and all their dependents were Czechs (Bohemians). Still more conclusive corroborative testimony that the composer was Bohemian is found in the fact that Gluck's grandfather bore the name of Adam *Kluck*, and that his son, our musician's father, signed his name Alexander *Klukh*. In the course of time, Kluk, Klukh, and Kluck became Gluk, Gluckh, and finally Gluck; but this should not be confounded with the German "glück" (fortune, good luck, happiness) for the true signification of the name, in its primitive form "kluk," is "lad."

Gluck's first musical repertory consisted of the Bohemian folk-songs, which he heard and sang daily, and the greater part of his musical education as a youth was Bohemian. When twelve years of age he became a choir-boy at Komotau (Bohemia) and remained there until he was eighteen, learning music, singing, piano, organ, and violin. As a child he was accustomed to roam the forests at will, barefooted, scantily clad, poor but happy—receiving all those impressions from Nature with which his works are impregnated.

STUDIES IN BOHEMIA AND ITALY

At the age of eighteen he went to Prague to continue his musical education under the instruction of the Bohemian master Czernohorsky. So poor

was he that he had to pay his way to get there by singing in the villages through which he passed, or by playing his violin for the village dances. Here, in Prague, he became still more imbued with the spirit of Hungarian music and of Bohemian folk-song—one of the richest in Europe.

After a sojourn in Prague of four years, Gluck was introduced by Prince Lobkowitz, in Vienna, to Prince Melzi, of Lombardy, became the latter's "Chamber Musician," and followed him to Milan, in 1736; age twenty-two. But he was far from satisfied with the knowledge gained and the position attained. The knowledge gained did but show him how little he really knew, and the position attained was but a stepping-stone of the ford he passed through to reach his real goal: innovator and inventor of operatic form. It is not surprising, therefore, to find him eagerly seizing the opportunity afforded him by Prince Melzi to study with Sammartini. From Sammartini, Gluck acquired the practical knowledge and technics of the stage and of musical conducting, as well as of the resources of the orchestra of the period; for, unlike other Italian teachers and musicians, Sammartini was much more instrumental than vocal in his methods. Four years of this study closed Gluck's period of pupilage. Thus it is seen that, far from being (as has been claimed) German, or even Austrian, this son of Bohemian family was a musician full of Czechic folk-lore and formed in the Bohemian and Italian schools of musical expression.

HIS CHECKERED CAREER

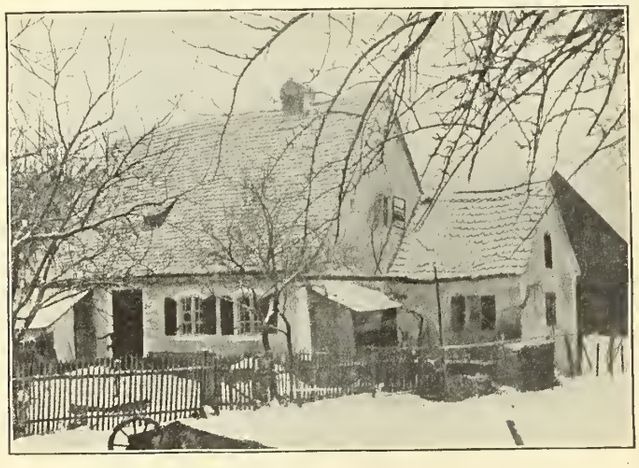
In 1741, Gluck produced *Artaxerxes,* his first opera, followed, during the next four years, by nine others, all in the Italian style, and performed with success in all the chief cities of the Italian peninsula. The renown thus achieved caused him to be called to the Haymarket Theatre, London, in 1745. There he met and talked with Handel and the English composer Dr. Arne. For the next four or five years his life was that of a wandering musician: journeys, concerts, musical composition (impecunious, no fixed position despite his titled patrons), and more journeys, London to Hamburg, then Dresden and Vienna, thence to Denmark, where he appeared as a virtuoso, giving concerts on the harmonica, or musical glasses! These consisted of a set of twenty-six tumblers, fastened by their feet to the bottom of an open, shallow box and tuned by the quantity of water poured into them. The curious fact of a great composer having to lend himself to such an exhibition in order to earn his bread lends piquancy to Goldsmith's well-known line: "They would talk of nothing but . . . fashionable topics, such as . . . Shakespeare, and the musical glasses."

The financial worry of Gluck was ended by his rich and happy marriage at Vienna, in 1754. Free from care, he was thenceforward able to devote himself entirely to the development of his ideas for reforming the lyric drama. The store of energy and rugged health he had acquired in early childhood, his constant study and frequent travels, by which he obtained a working knowledge of several languages and came into personal contact with the chief creators and exponents of art and literature throughout Europe, all conduced to make him *the innovator* who revolutionized the operatic stage and gave the formulæ to the lyric drama that Wagner and all later writers have conformed to, in a certain measure and on certain lines.

REASONS FOR REFORM

In a letter to the grand duke of Tuscany, Gluck speaks of the contemplated reforms: "I thought of reducing music to its true function, which is that of seconding poetry in the expression of the sentiments and situations of a story, without interrupting the action or making it halt by useless and superfluous ornaments." In the course of a conversation with Corancez, after the first performance of *Alcestis,* he states that Gluck said: "I can conceive that a piece composed simply in the musical system may or may not succeed; that depends upon the very changeable taste of the spectators (*sic*). I even conceive that a piece of this kind may at first succeed from infatuation and that it may afterwards die in the presence and with the consent, so to speak, of its first admirers. But if I see a piece fail that is entirely composed upon the truth of nature and in which all passions have their true accent, I confess that I am at a loss to understand it. *Alcestis* should not please now only and by its novelty. There is no time-limit for it. I affirm that it will give equal pleasure *two hundred years* hence, if the French language does not change, and my reason for it is that *I have placed all its foundation on Nature,* which is not subject to fashion."

Gluck was almost prophetic. It is two hundred years since his birth, yet now and for several years past his operas of *Alcestis, Orphée, Iphigénie en Tauride, Armida,* and *Iphigénie en Aulide* have occupied an important place in the repertory of the Paris Opéra-Comique. In art, as in all else, great truths based upon Nature and simply expressed will always prevail, despite passing aberrations and infatuations and running after false gods.



BIRTHPLACE OF GLUCK

A WHOLESOME LESSON

But the most remarkable thing in the whole of Gluck's career is the fact that he did not begin his revolution in operatic form until he was sixty years of age, and then it was not initiated in his own country or in his own language, but in France, where he was but a passing guest (invited by Marie Antoinette, who was his pupil in Vienna), and in the French language, which he spoke with difficulty, although he wrote it excellently.

The chief lessons to be drawn from the example of Gluck's life are: Perseverance, constant study of the Art in its different aspects, schools, and styles, as well as in all its tributary subjects (languages, painting, sculpture, history, fiction, poetry, literature); single-minded fidelity to high ideals, never turning aside for the popular applause of fashion's passing dictates; in face of all adversity to lead a pure, loyal, moral, honest, and virtuous life. To sum up in the words of Romain Rolland: "It is the word 'virtue' that seem to me to best characterize the music of *Alcestis,* or *Orphée,* or of the chaste *Iphigénie.* It is chiefly by it that the composer will be dear to mankind; it is by it that he is, like Beethoven, much more than a great musician: a great man with a pure heart."

A VISIT TO STRAVINSKY

[The following is taken from a recent number of *The Music Student,* an English musical publication.]

Before I saw Stravinsky a friend described him to me as follows: "You might take him for a respectable and intelligent local preacher." Now, without making any reflection upon the respectability or intelligence either of Stravinsky or the devoted class of men alluded to by my friend, I must say that I found the comparison inadequate; perhaps its foundation lies no deeper than the possession on the part of the composer of a modest demeanor, the appearance of perfect sincerity, and—a suit of solemn black. He is of middle height and somewhat slightly built, has none of the external signs of a musician (on his head, for instance), and in conversation displays a frankness and fulness of expression that, to the interviewer, at any rate, are very welcome. Next month he will attain his thirty-second year; he was married in 1906, and his hostages to fortune already amount to four. For the most part he spends his time, as so many of his famous compatriots have done, on the shores of Lake Geneva. Here, with his wife and children and a little party of local musical friends, he lives a quietly happy life, disturbed only by occasional rushes to the capital cities of Europe when the first performances of his works take place.

HIS MUSICAL CAREER

With Stravinsky, music is an inheritance, for his father was for long employed in St. Petersburg as a solo singer at the Court. Apparently personal inclination or parental intention did not at first lie in a musical direction, for until the age of twenty, or thereabouts, classical and legal studies occupied the growing mind. Yet from the age of nine a remarkable ability as a pianist had been recognized in and around the family circle, and the teaching of a pupil of Rubinstein had been called in to direct this.

In composition and orchestration Stravinsky is a pupil of Rimsky-Korsakoff. Only eight years ago did the composer finally cast aside other pursuits and give himself entirely to music, and the performance of his *Scherzo fantastique,* at St. Petersburg, two years later, gave him a position in the art world of Russia. Paris became a second fatherland to him from 1911, when the ballet, *Petrouchka,* described as "burlesque scenes in four pictures," created a furore of admiration. His reputation as a bold innovator became established so recently as last year, with the performance of the ballet, *Le sacre du printemps.* The mixed opinions this obtained in England when the boards of Drury Lane received it are still fresh in one's mind. Shortly the same place will witness the performance of *The Nightingale.*

THE NIGHTINGALE

The three acts are only of ten to fifteen minutes' duration apiece, and the whole work lasts only forty minutes. It was begun five years ago, and then relinquished for a time. Last year its completion was commissioned for the opening of a new theatre in Moscow. As this event will not, however, take place until 1915, Paris and London, and possibly other places, are to have prior performances.

In five years Stravinsky's style has completely changed, and he tells me that one of his chief difficulties has lain in this circumstance. He says that he has tried to continue the work in his older style, and that where differences are found they must be taken as the result of unconscious forces which are too strong for him. My own view is that much of the work will be considered "advanced," but that the parts of *The Nightingale* and *The Fisherman* will appeal to all.

MUSIC EDUCATION IN NEBRASKA PUBLIC SCHOOLS

BY C. H. MILLER

[A short time ago the Editor of THE MUSICIAN asked Mr. Miller to send us an account of the efforts being made in Nebraska to correlate music teaching and the work in the public schools. We print his article, which includes a sketch of the unique musical work carried on in Bruning.—Editor.]

IN compliance with your request, I am giving you a statement of the development of music education in our state—especially as related to our public school system.

We of the West look to the East for our ideals in culture and in all other forms of human achievement. Any idea or system is much easier to propagate here if it has had its inception east of the Alleghanies. Here, tradition has not secured a firm hold. New ideas are readily embraced if they have reason behind them.

When Harvard, in the beginning of the last decade, decided to recognize music as having educational content, and the New England Educational League, in 1904, recommended a plan for incorporating systematic music study as a part of the High School curriculum, the way was opened for music to come into its own.

Chelsea, Mass., was first to adopt the plan, and Lincoln, Neb., was probably the next city to take it up.

The plan, in brief, is to give credit for the private study of piano, organ, voice, or a principal instrument of the symphony orchestra. This study must be accompanied by the proper theoretical courses in music, and the results tested by an unprejudiced committee of musicians. The theoretical courses may be given by a teacher employed by the High School, or the work may all be taken at a conservatory of music with proper safeguards to insure good work. The school insists that at least the work in music appreciation be taken in the High School.

This latter is a kind of work that has not been taught in special classes in music schools. It includes the study of musical structure and form, and its purpose is to enable the student to listen intelligently. It includes something of the general nature of the composition, its composer, and any special points of interest or information making it more intelligible. This work is carried on by the teacher of music in the High School with the aid of local artists and mechanical musical instruments.

Several other cities in this vicinity have recently undertaken this work, and the Nebraska High School Manual, which is soon to be published, will contain complete plans and regulations under which the University of Nebraska will receive music work for entrance credits. The University of Nebraska not only allows entrance credits in music, but also gives liberal credit for piano study in the College of Fine Arts.

Nearly every town of this state, with one thousand or more inhabitants, has a teacher of music whose work is largely the teaching of singing in all grades. At Bruning, Neb., a town of 400 population, the school district employs a piano teacher to give private lessons to all above the second grade who elect it. Out of 75 pupils, 60 took piano lessons last year. A few of these had no piano at home and they were permitted to practise on the school instruments. The town supports a military band of over forty pieces. A band instructor is paid $1,200 a year. They play so well that they won, in competition, the appointment as Fifth Regimental band. The town is singularly free from immoral characters, having absolutely none of the "rough-neck" element so conspicuous in other small towns. The people attribute this largely to the musical atmosphere. The town is also well to the front in education and other things that make for good citizenship. The school is a community center where regular patrons' meetings, socials, contests in spelling, writing, debating, and athletics are held. The Principal of the school, Mr. J. A. Crawford, is the leader in everything, even to being president of the Commercial Club. He has just bought enough tooth-brushes to furnish one for each child when school opens in September.

While all of our towns are not so progressive as Bruning, yet this will give the readers of THE MUSICIAN an idea of the spirit that animates Western people. I have mentioned these things also to prove that a large interest in music does not necessitate a less interest in other important affairs. The ultimate analysis will prove that music does more than any other one agency to elevate the moral tone of the community, and to develop good citizens.

Lincoln, the capital city, not only has three universities, but it has four conservatories of music. One of these enrolls over 800 students.

The Lincoln High School has over 1,200 students, a band of 52 pieces plays high class music, including several overtures and at least one symphony. An orchestra of 15 pieces, besides playing concert selections, furnishes accompaniments for oratorios, operas, and choruses. The chorus last year gave the opera *Martha* without the aid of anyone except students of the school. Next year they will give *The Messiah* and *The Bohemian Girl*.

Many Eastern people have an idea that wild buffaloes and savage Indians still roam our plains, and that cowboys are the chief social asset. I venture the assertion that a larger percentage of our young people are enrolled in colleges and conservatories than in the state of Massachusetts.

The West is always willing that the East should lead in educational movements, and we try to follow closely behind; but when we see a better way we have the courage and the initiative to act upon our convictions.

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A MIDSUMMER DAY'S MUSIC

A STORY OF HOW A TEACHER MADE SUMMER STUDY INTERESTING

BY PHILIP GORDON

"IT was this way, sir. Thursday morning I get up, and the first thing I see is a letter on my pillow. 'Mr. William Bradley,' it says. That's me, you know. So I open the letter and it says on the card inside: 'Mr. William Bradley is kindly invited to participate in a Midsummer Day's Music on Sunday, at 3 P. M. Harvey Smith.'

"That's Mr. Smith, my music teacher, you know. I says to my ma, 'Can I go?' and ma says, 'Certainly.' So on Sunday I put on my best clothes and I go. Mr. Smith was standing at the door with Miss Burton—Miss Burton what was, you know; they're married now. Her pupils were invited, too. So Mr. Smith shook hands with me and introduced me to Miss Burton, and she gave me a flower and took me inside and put me between two girls. She also gave me a program, and there it is framed up over there on the wall under the picture of Haydn.

"Well, the first thing the program said was a 'pageant of composers.' So pretty soon the room gets all dark and someone plays on the organ real quiet Bach's *First Prelude*. Then all of a sudden we see a picture of Bach—lantern slide, you know—but it was an awfully fine picture, all colored, and underneath it said, 'Johann Sebastian Bach, 1685-1750.' Then they showed us Bach playing the organ and pretty soon the prelude was over.

"Then they played a piece I didn't know. So I asked the girl next to me, and she said it was the *Dead March* from *Saul*. And sure enough, there was a picture of Handel, all colored too. There were two more pictures with Handel in them.

"Next the piano played *Gypsy Rondo* and everybody knew Haydn was next. We had all the composers that way. MacDowell was the last, and then they put up the lights.

"Well, that was fine. So I look at my program and it says next, 'Games of composers, to be played out on the grass.' So we all go out and sit down on the grass, and Mr. Smith explains us the first game. It goes like this:

"Somebody gives the first letter of some composer's name, only he mustn't tell what the name is. Then the next one adds a letter and everyone in turn adds a letter, but the one that puts on the last letter is out. And if you misspell or you can't add a letter you are out. And if you get three outs you get put out of the game. Then, to make it real hard, Mr. Smith says no name should be used twice.

"So Miss Burton started with B and the next boy says E. That could be either Bellini or Beethoven. The next letter added was another E, so everyone knew it was Beethoven. Only the girl next to me says the last E, and I got stuck with the N. So I get one out. We played that way until only two were left, and then we went to the next game. But I bet you I knew those names all right after that game, and I learned a lot of new ones, too.

"That next game wasn't very easy for me. It was like this. Everyone gets a card with five composers written on it, and you have to write the name of one of his compositions beside every name. You bet I had to think, but I answered them all. Here's my card; I kept it with my answers on it:

1. Schubert—*Military March.*
2. Weber—Opera *Freischütz.*
3. Bach—*Well-tempered Clavichord.*
4. Beethoven—Opera *Fidelio.*
5. Liszt—*Consolation.*

"Then there were all kinds of games. Everyone gets a number of names to arrange so that you spell a musical term by drawing a line straight through them. My names were Handel, Mozart, Liszt, Cherubini, Schubert, and I made this word:

Han*D*el
M*O*zart
*L*iszt *DOLCE*
*C*herubini
Schub*E*rt

"Some of the others were:

*F*ranck	Schu*M*ann	*V*ivaldi
B*O*ieldieu	M*O*zart	Bell*N*i
B*R*ahms	Mac*D*owell	*V*iotti
Schuber*T*	Aub*E*r	B*A*ch
M*E*ndelssohn	B*R*ahms	Glu*C*k
	H*A*ydn	W*E*ber
	Bee*T*hoven	
	Sp*O*ntini	

"Well, we played until five o'clock. Then we had some ice cream and Mr. Smith announced that those who had done best in the games would get prizes. I didn't get one, but the girl next to me did, and I saw it yesterday. It is a picture of Handel in a big powdered wig, and it hangs over her piano."

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NEW YORK STATE MUSIC TEACHERS' ASSOCIATION

Convention at Saratoga Springs, June 17-19

THE twenty-sixth annual convention of the New York State Music Teachers' Association was held at Saratoga Springs, June 17-19, under extremely pleasant auspices. The president of the Association, Mr. Alfred Hallam, is also director of music in the Skidmore School of Arts, Saratoga, and placed the resources of the School at the service of the Convention. In addition to this the Association had the use of the beautiful Casino on the State Reservation, which contains a fine concert hall, suitable for recitals and lectures, and the city authorities granted the use of the Convention Hall for the evening concerts, a large hall being necessary to accommodate the audiences.

The state has taken over the property formerly belonging to Congress Hall and other establishments, is turning it into a public park, protecting the celebrated springs from contamination, making everything free. It is an inspiring place at which to hold a convention, and those who attended the meeting of the N. Y. S. M. T. A. enjoyed themselves to the full amid such delightful surroundings.

An abstract of the program follows:

Wednesday, June 17—Opening session. Harmony Conference, Prof. George C. Gow, of Vassar College, chairman. Speakers: Mr. Frederick Schlieder, New York, on the topic, "Harmony and Its Relation to Musical Development." Mr. J. Warren Andrews, New York, on the topic, "Why Pupils Fail to Understand the Principles of Harmony." Following this was an organ recital by Mr. Harry L. Vibbard, of Syracuse University, assisted by Mrs. Edith Baxter Harper, soprano, of New York.

In the afternoon two programs were given, one by the Zoellner String Quartet, of New York, consisting of Mr. Joseph Zoellner, two sons and daughter; the other by Marie Stapleton Murray, soprano, of New York.

The evening concert forces were the Schubert Club, men's voices, of Schenectady, Wm. G. Merrihew, conductor, Miss Sally Schaupp, soprano, of Schenectady, Miss Blanche Goode, of Smith College, pianist, Miss Edna Miner, violinist. Following the concert a reception was held at the Skidmore School, attended by the visiting members, the officers of the school, and a number of Saratoga music lovers.

Thursday, June 18—Business meeting, followed by two conferences, namely, Piano, James Francis Cooke, editor of *The Etude,* chairman, at which the speakers were Miss Mary Venable, of the Cincinnati College of Music, author of *The Interpretation of Pianoforte Music,* whose subject was "Awakening and Developing the Musical Talent of the Average Pupil in Piano Playing"; Mr. Hans Schneider, Providence, R. I., who spoke on "The Advantage of Psychology to Music Teachers"; and Mr. Perlee V. Jervis, of New York, who discussed the topic, "A Plea for a More Rational Method of Teaching." The other conference was on vocal topics, Mr. Walter L. Bogert, of New York, chairman. The speakers were Mr. W. Warren Shaw, of Philadelphia, author of *The Lost Vocal Art,* whose subject was "The Requirements of the Vocal Teacher"; Dr. A. Madely Richardson, of New York, on "A Visit to the Choir-room of Southwick Cathedral in 1908"; and Mr. Perley Dunn Aldrich, of Philadelphia, who presented a paper on the topic, "Some Problems of the Vocal Teacher." The morning session closed with a piano recital by Mr. Horace Alwyn, a young English pianist, recently elected a member of the faculty of the Skidmore School.

The afternoon was taken up by a concert by the New York Symphony Orchestra, Walter Damrosch, conductor, with Miss Carolyn Beebe, pianist, and Mr. Frank Croxton, both of New York, as soloists. Miss Beebe, on a sudden enforced a change of program, and without rehearsal gave a fine presentation of Schumann's concerto in A minor.

In the evening the Skidmore School of Arts Choral Club, Mr. Hallam, conductor, presented Sullivan's *Golden Legend,* with the following soloists, Miss Marie Kaiser, soprano, Miss Christine Schutz, contralto, Mr. A. Judson House, tenor, and Mr. Edmund A. Jahn, baritone, all of New York. Previous to the cantata Mr. Austin Conradi, pianist, played the Saint-Saëns G minor concerto.

Friday, June 19—The morning session opened with the final business meeting at which Mr. Frederick Schlieder, of New York City, was elected President; Prof. George C. Gow, of Vassar College, Vice-president, and Miss Emma Walton Hodkinson, of New York City, Secretary-Treasurer. The

ALFRED HALLAM, PRESIDENT

next meeting will be held in June, 1915, in New York City. This was followed by a conference on the subject of "Standardization of Music Teaching," Mr. Gustav L. Becker, of New York City, chairman. The ensuing discussion was a spirited one and ended with the adoption of certain resolutions on the subject, which appear elsewhere in this issue. The work of the morning closed with a song recital by Mr. Edmund A. Jahn, baritone, of New York.

The afternoon was taken up by a vocal recital by Evan Williams, tenor, and an address on "American Musical Independence," by Mr. John C. Freund, of New York City, editor of *Musical America,* in which the speaker presented an array of fact concerning American achievement in music that was staggering, and comparisons with conditions in European countries in which the advantage was largely with us. For an hour and a half Mr. Freund held the attention of a large audience. The closing concert, in the evening, presented the following artists: Mr. Milo Picco, baritone, of the Boston Opera Co., Mr. Jules Falk, violinist, New York, Mrs. Marie Murray, soprano, Miss Christine Schutz, contralto, Mr. Charles W. Harrison, tenor, of Philadelphia, Mr. Andrea Sarto, baritone, late of the Metropolitan Opera Co., and Mr. T. Austin-Ball, bass, of the Skidmore School. Mr. Picco sang several opera arias, and Mr. Falk gave two groups of violin numbers. The Skidmore Choral Club, under the direction of Mr. Hallam, presented *Il Trovatore,* in concert form.

It will be noted that the program contained a preponderance of musical over educational features. In the smaller cities experience has proven that the local public can be brought out in no other way. The expenses of a convention are considerable and fine concerts are a great aid in raising the necessary money. From this point of view a program rich in musical events is justified.

Teachers, on the contrary, are more interested in the consideration of educational matters, and in the discussion of professional problems. To the present writer that seems to be the prime reason for the existence of a music teachers' association. Whenever it is possible so to do the program committee of an Association should recognize this need and special interest of teachers, and make educational features the very strongest possible. The discussions should be searching and thorough, and, year by year, include the most important questions of the day, not neglecting the business relations of the music teacher with his patrons and the community as well. This is a feature of the teacher's interest which has been much overlooked.

Another idea that grows out of the observations of the writer of this sketch is that the educational conferences or "Round Tables," to use a common term, have not been as carefully planned as they should be. First of all the papers in each conference should bear upon the same question. A comprehensive and logical outline should be prepared, each speaker taking a part of the scheme, and each one limited, strictly, to a certain number of minutes. In addition to this several other persons could be invited to contribute to the discussion by a three to five minute presentation of one thought bearing upon the subject. Finally a short time should be left for general discussion.

For example: Three papers of fifteen minutes each (about 2,250 words); six invited discussions of three minutes each; a general discussion, questions, etc., of fifteen to twenty minutes. The chairman of the conference should not make extended comment in introducing a speaker. The aim of a conference is to illumine a subject, present helpful, practical ideas, and stimulate thought. All papers should be concise in expression, clear in thought, and full of real "meat." Attempts at fine literary style, poetic illustration, and superfluous verbiage, are strictly out of place. Ideas and solid fact should be the aim of those who prepare papers and those who discuss the subject. If it is worth while to "confer" upon a topic it is worth while to do it well. If a person accepts an invitation to prepare a paper he owes it to those who are to listen to him to prepare thoroughly, and not wait until a week or a few days before the time to "jot down a few thoughts," as has been the case in some instances.

If recitals are given they should have some definite purpose, and not be merely repertoire work, the programs consisting of numbers which appear very commonly with artists. The net result of this kind of a recital is a mere exploitation of the artist, and not an educational contribution. The committee in charge of the work of preparing a program have a splendid opportunity to serve the members of the Association and the public who attend the conventions.

In closing we would call attention to the possibility of greatly increasing the membership through more earnest effort on the part of the county vice-presidents, and by the formation of county or city organizations among the teachers. The Dutchess County Association is an example of what can be accomplished if a few teachers will take the ini-

tiative. The reports from various counties showed an extension of the feeling that local organization is very desirable, and will greatly redound to the benefit of the teachers of a community. It is to be hoped that by the time the next convention gathers in New York City the number of county associations will be greatly increased.

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GENERAL REQUIREMENTS FOR MUSIC TEACHERS

[A report on the subject of standardization for music teachers, submitted at the Saratoga Convention of the New York State Music Teachers' Association, Mr. Gustav L. Becker, of New York City, chairman of the committee.]

First: That he be well acquainted with the essential facts of musical tone-phenomena, evinced by an intelligent appreciation of the artistically applied elements of music, rhythm, melody, and harmony, as well as the ready recognition and comprehension of the symbols and signs in common use, by means of which musical thought and emotion are chiefly transmitted from the composer to the executant, whether artist, teacher or pupil.

Second: That he be able to elucidate for his pupils any doubt or misapprehension, and that he be able, on occasion, to give an adequate illustration of the proper interpretation or execution of the music taken up for study by his pupils.

Third: That he know how to adapt his instruction, also his general personal attitude during the lessons, to the special needs and peculiar traits of each pupil.

Fourth: That he be sufficiently acquainted with the instructive, classical, and romantic teaching literature of his department or specialty.

Fifth: That he have a working knowledge of the technical and other difficulties that are most likely to be encountered along the path of advancement, reckoning with the mental, physical, and temperamental equipment of the average pupil; and knows how, in some effective manner, to remedy or help to overcome the faults, deficiencies, and problems as they arise.

A teacher who cannot at all meet such requirements may mean to do well, and may, in the isolated case of a very talented pupil, show a partial success; but he is likely with most of his pupils, to misguide and influence them injuriously against any future possibility of success.

It is understood that it will be left to practical experience to show wherein modifications or amplifications of these requirements must be made by subsequent committees and special sessions of this association. Our committee has realized that it would be wise in making the requirements, at any rate to begin with, as liberal and flexible as can be and yet fulfil the purpose. Especially was this requisite in all points wherein strongly divergent views are still held. There was a strong inclination at times to insist upon this or that particular requirement or test—but finally everything was eliminated which should not be agreed upon as being absolutely essential. It was thought that as soon as the average standard of achievement is raised, we can make our requirements and tests for examinations more exacting. We must be glad if, at first, we can keep out the frauds and incompetents. We can all succeed better by learning from each other, and we should pass along our own particular observations and experiences. At our conventions, and at our local auxiliary meetings we should diligently compare notes, discuss subjects freely that affect upon the success of our profession. How much more resourceful and profitable will such meetings and discussions be when a larger percentage of those who attend and take part are well versed in the essentials, for most assuredly, upon the essentials is dependent a ready comprehension of all higher problems.

The following text books for preparing for examinations, for teachers in general, are suggested: Maryott's *Musical Essentials,* and McMurray's, *How to Study, and Teaching How to Study,* as well as the following:

Pauer's *Musical Forms,* Hamilton's *Outlines of the History of Music,* Venable's *Musical Interpretation,* Parry's *Evolution of the Art of Music,* Jackson's *The Art Principle and Its Application to the Teaching of Music,* Tapper's new book on *First Year in Music Analysis,* with suppl.—*Musical Form,* Farnsworth's *Education Through Music.*

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THE ESSENTIAL STANDARD FOR TEACHING ADOPTED BY THE NEW YORK STATE MUSIC TEACHERS' ASS'N JUNE 19, 1914

OUTLINE OF REQUIREMENTS FOR THE PIANOFORTE DEPARTMENT

I. As to technic. A thorough knowledge of the theory and practical application of the principles of muscular relaxation, action and control, toward tone production.

II. The ability to apply effectively the various artistic touches, including legato, staccato, non-legato, stentato (*sfz*), and—not to be neglected—the precise touch in melody playing. These touches and dynamic inflections and gradations should be studied with particular regard to the bringing out of the inner meaning, or mood, of the composition.

ALFRED HALLAM AND WALTER DAMROSCH

III. Knowledge of the different kinds of musical metre and their normal accentuation, also the ability to analyze and compare various rhythmical groupings.

IV. A practical knowledge of the structure of music, including the intervals, scales, elementary harmony, and musical form, with the ability to apply such knowledge in an illuminative analysis, including phrasing indications of the simpler classical compositions, thereby to aid the pupil in sight-reading and memorizing, as well as gaining a comprehension of the musical content. The teacher should also know how to apply his knowledge toward a correct and musically effective use of the damper pedal.

V. He should be able to detect and correct obvious mistakes in printed music.

VI. He should possess a musically well-trained ear, so that he may readily discover and call attention to faults in the pupil's performance, especially regarding accuracy in keyboard work and pedaling.

VII. He should have acquired sufficient ability as a performer adequately to illustrate for the pupil any required portions of the latter's repertoire. The applicant should be required to play for the examiners at least two classical pieces and one romantic piece, of the player's own choosing, of at least the fourth grade of difficulty. He should also be able to read at sight fairly correctly, if not at full tempo, short selected portions from a number of compositions of varying metre, key, and style, of about the third grade of difficulty.

VIII. He should have some knowledge of the best methods of studying and learning, aiming at the most efficient utilization of the pupil's practice time.

IX. He should also bear in mind a variety of such practical points of piano teaching that have a more or less direct bearing upon the pupil's health, comfort and success.

X. It is important that he should have an adequate knowledge of the standard, instructive, musical literature of the piano, so that a proper selection may be made, that shall best conduce to the pupil's esthetic, mental, and technical growth.

XI. He should also, on occasion, be able to tell the pupil something of interest and educational value from out of the pages of history of music.

XII. It is understood, of course, that all these requirements will not suffice unless the teacher brings to his task real enthusiasm and the ability to get at the idiosyncrasies, that is, personal traits and needs of each individual pupil. The applicant can, to a large degree, prepare himself by studying the following books:

Hamilton's *Piano Teaching* and Taylor's *Primer on Piano-playing.* It will be to his advantage to make himself familiar with such books as Grabill's *Mechanics of Pianoforte Technic,* Cooke's *Great Pianists on Piano-playing,* Krehbiel's *The Pianoforte and Its Music,* as well as the books mentioned for teachers in general.

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OUTLINE OF REQUIREMENTS FOR THE VOCAL DEPARTMENT

SUBMITTED BY WALTER L. BOGERT, OF NEW YORK CITY

The Vocal Conference of the N. Y. S. M. T. A. 26th annual convention, June 18, unanimously adopted the following recommendations presented by the Chairman, Walter L. Bogert, looking toward the establishment of a Standard of Essentials of Musicianship for teachers of singing who desire to become members of the Association.

Resolved that, before a person is considered qualified to teach singing he should demonstrate to the Examining Committee

1. That he possesses an ear, accurate in appreciation of differences in the pitch and quality of musical tones and in the pronunciation and enunciation of the English language.

2. That he has sufficient pianistic ability to enable him to play simple accompaniments.

3. That he has had at least three years of continuous study with some competent teacher.

4. That he possesses such elementary knowledge relating to general musicianship as is contained in such a book as *Musical Essentials,* by Maryott.

5. That he is familiar with the contents of one or more standard works dealing with Tone Production, Voice Development, and Interpretation.

6. That he possesses the ability to impart his knowledge, that is, to teach.

7. That he has some familiarity with teaching material in the shape of vocal exercises and songs.

THE WELL EQUIPPED PIANIST

BY ROBERT W. WILKES

II

RÉSUMÉ OF PRECEDING ARTICLE

THERE are two principal varieties of tone quality: the brilliant (sharp, inclined to harshness) and the sympathetic (singing tone).

The only way in which the quality or quantity of the tone can be influenced—outside of the pedals—is by means of the piano key, and then *only when it is descending.*

A weight of 3 oz. will, on most pianos, cause a string to sound. Tone may therefore be produced by the *weight* of the arm or hand.

Tone may also be produced by downward *exertions* of the arm, hand, or finger muscles.

Tone may also be produced by a combination of the weight and muscle elements; also through a rotary movement of the forearm.

Certain touches can be produced only at low speeds.

For the extreme sympathetic (singing) tone, the mere *weight* of the arm should be used—no downward muscular exertion whatsoever. Also, the wrist and fingers should be in a very flexible condition.

It was found out that the movement of the arm or pressure from the arm cannot be transmitted to the fingers unless the wrist is stiffened at least in a slight degree.

When the mere weight of the arm is insufficient to produce the desired sonority, recourse must be had to downward muscular force, although the tone thereby suffers in singing quality.

The *sympathetic* tone is produced entirely, or mainly, by *weight*; the *brilliant* is produced entirely, or mainly, by downward *muscular force.*

FURTHER CONSIDERATION OF ARM TOUCH

Some people find it difficult to get a good singing tone because, besides arm weight, they always use a little downward muscular force. In other words, too much effort is used. But when the details of the singing (sympathetic) touch are well understood, it will be realized that much more muscular force is used *before* the tone is produced than during the actual touch.

For *before* the tone, the arm must be completely supported by its own muscles. To realize the muscular effort required, it would be instructive to hold the arm out in the usual playing position, but without resting it on anything, for just two minutes by a watch or clock. The strain will be plainly felt. Now, *before* the tone is played, these supporting muscles are working—holding up the arm; *during* the actual production of the tone they are not used at all, in consequence of which the arm falls. The only muscular force required just as the tone is being made is a gradual slight stiffening of the wrist to transmit the motion of the arm to the fingers.

Of course, it will be realized that the greater the distance that the arm falls, the greater will be its momentum, and consequently the louder will be the tone. It is therefore advisable to prepare for a loud singing tone by holding the arm rather high, so that it can have a greater fall. Care must also be taken that the *whole* arm and not only the *forearm* be used.

When it is desired to obtain a very "sympathetic" touch, the fingers should not be held in a bent position. They should be straight, or nearly so, as they are thereby in a more flexible condition.

THE CONNECTION OF TONES IN LEGATO

Most melodies are to be played legato. To sustain the tone, it is not necessary to continue the pressure of the arm on the key. No arm weight is necessary, or, in fact, desirable for this purpose on account of the strain on the fingers. *The mere weight of the hand is sufficient.*

It has been previously stated that the available weight of the hand varies from about 4 to 8 oz. Now, although it takes a weight of 3 oz. to depress a key, it takes only about 2 oz. to hold the key down after it has been depressed. Therefore the weight of the hand is amply sufficient to keep the key down and thus effect a perfect legato.

It is very necessary to see that the weight of the arm does not still press upon the fingers after the tone is produced. The finger muscles are the most delicate part of the whole playing mechanism, and it is most important that they should not be used unnecessarily.

It should be fully realized that it is absolutely useless to press with the arm upon the key after it has reached the key-bed; such pressure does not improve the tone in any way, and the strain upon the finger muscles in a long selection is terrific.

OTHER IDEAS ON THE SINGING TONE

Most piano teachers seem to realize that for a singing tone something more is required than a mere finger stroke, and many of them vaguely describe the tones as being "pressed out." Thus, in a late book, which purports to give the foundation principles of a celebrated piano pedagog, we read: "When a strong, full tone is to be brought out legato in a *cantilena,* the strength of the fingers (*sic*) does not suffice, but must be reinforced by wrist-pressure. . . . Such directions are, to my mind, vague and in some ways misleading. For, although we have found out that the use of arm-weight tends to increase slightly the tension at the wrist, still the word "wrist-pressure" brings forcibly to the mind the idea of *muscular effort,* and we have found out that real singing tone is not produced by direct *muscular effort,* but primarily by the *falling weight* of the arm.

FINGER AND HAND (WRIST) TOUCHES

Note—We use the words "finger touch" to indicate a movement of the finger, and "arm touch" to describe the movement of the arm; therefore, as pointed out by Matthay, in his book to which reference has previously been made, it is more logical to indicate a movement of the hand by the words "hand touch" than by the commonly used term, "wrist touch."

Here are a number of finger and hand touches, which are used according to the tonal effect which is desired and according to their practicability; that is, they vary considerably in amount and quality of tone, and some are capable of much greater speed than others. As a general rule, we find that the greater the speed, the softer must be the tonal effect.

But before taking up the details of the various touches, it will be necessary to consider one of the physical laws, which has a very important bearing upon the question—I refer to the law of *action* and *reaction.*

ACTION AND REACTION

For the benefit of those readers who have not studied the principles of natural philosophy, it might be well to state that the law as formulated by Newton is: "Action and reaction are equal and opposite in direction. A familiar example would be the recoil of a gun of large calibre. When such a gun is fired the reaction or recoil, as it is called, is sometimes sufficient to cause the user, if he is sitting down, to be thrown violently backward upon his back. Thus also, when we jump from a small rowboat to the shore, our action tends, if the boat is not firmly imbedded in the bank, to send our skiff back into the water.

Now, when the fingers or hand are exerted *downward* against the keys, there is a reaction *upward* in the hand or arm which is equal in force to the downward exertion. Such reactions must be met by appropriate resistances—with an appropriate basis—if we wish to obtain the best results.

To illustrate: We might imagine that a man standing upon smooth ice on a frozen lake wished to push away another man who was standing near him on the ice. Now, it can be readily seen that if both men were of the same weight and in an upright position, the push which would send the one man forward would also send the first man backward, and each would move about the same distance, but in opposite directions. In this case practically the only basis that the arm of the "pusher" would have would be the weight—or, more strictly speaking, the inertia—of his own body; in other words, the resistance or the basis would be slight, and, therefore, even if the full force of the arm were used, the effect upon the second man would be slight.

This condition we might compare to the touch which is used for very light and extremely fast finger passages. The wrist is held very loosely—the arm in consequence being fully supported by its own muscles—and the fingers, when exerted against the keys, have only the light weight of the hand as a basis. As the basis is so slight, even the full force of the fingers will have only a slight effect. It is therefore impossible to play loud with this touch, although the highest degree of speed may be obtained.

Now, returning to our illustration, we might imagine that two or three friends of the first man stood directly in line in back of him, each man with his arm rigidly extended against the shoulders of the man ahead. In such case, the man who wished to do the pushing would have so much extra weight as a basis and consequently could deliver a push that would have more effect. Although the basis in this case would be firmer, still a vigorous push would give a reaction that would more than counterbalance the weight of the groups; in other words, the reaction would show itself in a *backward movement* of the men and, as a consequence, the full force of the push would still not be felt by the opponent.

This would be analogous to using as a basis for the downward-acting fingers, not only the weight of the hand, but also the weight—or, more strictly speaking, the *inertia*—of the arm. This would be effected by a slight stiffening of the wrist, although the arm would still be fully supported.

Or, again to return to our illustration, we might imagine that at the very instant the first man was exerting force against his opponent, that his friends should give their bodies a slight forward tendency. In such case, the reaction resulting from the push would be met by the forward tendency of the other men, and the push delivered by the first man would have its full effect.

This would be analogous to allowing the whole weight of the arm to be unsupported just as the vigorously acting finger is being applied to the key. The reaction, in this case, would be met not by the mere *inertia* of the arm, as in the former touch, but by the powerful *downward tendency* of the arm weight—thus making the basis immovable—and the fingers, when employed with full force, would produce a maximum effect.

THESE DIFFERENT FINGER TOUCHES COMPARED AS TO SPEED AND VOLUME

The first of these finger touches, the one in which the only basis is the light weight of the hand, admits of the greatest speed, but is very soft.

The second, in which the inertia of the arm and hand are used as a basis, admits of greater tone volume, but of slightly less speed.

The third, in which there is a momentary downward tendency of the arm—a tendency, however

which is separate and distinct for each tone, and which does not manifest itself in any actual movement of the arm, admits of a very large volume of tone, but at a comparatively low speed. Indeed, passages played with this kind of touch cannot be executed much faster than in the ordinary arm touch.

HAND TOUCHES

There are two principal hand touches, one in which the inertia of the arm is used as a basis—therefore similar to the second finger touch; the other, in which a momentary *downward tendency* of the arm is used as a basis—therefore similar to the third finger touch. The first hand touch admits of slightly more speed than the second, although the tone quality is much smaller.

A more particular description of these different finger and hand touches will be given in a succeeding article.

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RULES FOR YOUNG PERFORMERS CONCERNING A FIRST APPEARANCE IN PUBLIC

BY PHILIP GORDON

1. Wear very tight clothing and feel as uncomfortable as possible. That is the first rule in all good playing.

2. Come onto the stage impressively. See that your new shoes squeak and try to move in jerks. Pick your way across the stage very carefully, as if you were walking on eggs.

3. Now, when the audience applaud, gaze about the hall vacantly and smile a sheepish grin; if possible, keep your mouth open all the while.

4. It is now time to look for the piano. As soon as you discover it, grope your way thitherwards and fall into the seat.

5. Look bored. Wrinkle your nose, sigh rather wearily, and take off your rings, which you should place on the piano with a thump. Lay your handkerchief on a corner of the piano, being very careful to let it fall into the shape of a pyramid.

6. Now look down for the loud pedal. Put your foot on it, and keep it there—forever.

7. When all this has been performed, you should play your piece, if you remember it. Sway back and forth as you play, and contort your face into whatever expressions the mood of the piece requires.

8. When you have gotten to the last chord, jump up and clatter noisily off the stage. Take your handkerchief with you, but leave your rings on the piano; carelessness about jewelry always impresses people.

9. If the audience applaud, and want you to come back and get your flowers, do not condescend to do so immediately. The usher is used to waiting, anyway.

10. When you are beginning to fear that you may not get the flowers if you don't come after them, run on the stage and rush for the usher. Grab the bouquets and sweep back off again, pushing your face into the largest flowers.

11. Now go out and take a seat in the audience. Patronize the other soloists. Pay no attention to the innumerable persons who look at you and point you out to the others. Pay no attention to them, even if they really are not looking at you, do not even look to see if you are there, to tell the truth.

12. After the performance receive your friends. But do not for a moment forget that you are a great soloist, and everyone else is only an ignorant person.

Having memorized the above suggestions, do just the opposite when you come on the stage.

PARIS VERSUS BERLIN AS A MUSIC CENTER

BY ARTHUR HARTMANN

Berlin is constantly being given pre-eminence as a music center, whereas Paris is always referred to as *"La ville lumiere"* and *"Gay Pareé."* It is the object of the present article to prove that Paris not only offers every bit as much as Berlin, but in many things a great deal more. Paris is not only as great a music center (as we shall proceed to prove), but is a greater art center.

The history, the streets, the monuments, public buildings, *and the great men of Paris,* are, collectively, a greater education than what Berlin affords. First, the streets of Paris are named after the great scientists, authors, poets, composers, inventors, doctors, and philanthropists of the world. This is, in itself, an education, if the reader is ready to concede that one ought not merely have the uses, advantages, and privileges of a great city, without being a part of it and vitally interested. To reiterate, every street, monument, etc., relates to some epoch-making man or event, and the thorough acquaintance with these names, as well as the knowledge of the authors who inspired or created these soul stirring changes in governments and people, etc., leads the student into history, the sciences, the arts, medicine, and civil government.

Paris is nothing if not ideal, and the artistic mind is worshiped alike by the concièrge and man of culture. Some years ago the city was lighted by electricity; but it was voted to abandon this, for the people found the softer tone of gas light more sympathetic. "We shall have all the light we need, but it must not be garish," they argued. Thus again, while being practical, they remained artistic. Nor is a telegraph pole to be seen in all Paris.

Another widespread exaggeration which I should like to refute is the so-called squandering and debauch of the Frenchman. The French are the *most thrifty* people on earth! I fully realize that this statement may cause hilarity among some readers who have the *tourist's* impression of Paris. Nevertheless, it remains a fact that nothing is wasted. Beginning with the wrapping paper and cord from packages brought into the house, everything is carefully preserved, and the strictest economy in all details is constantly practised.

Climate originally compelled man to seek shelter, —thus was architecture born. Climate is furthermore responsible for the melancholy of the Norsemen and for the charm of the Southern races. The sun shines on France, therefore she is gay and laughs; but between gayety and frivolity is the chute into which the foreigners, the tourists, and pleasure-seekers fall. And these are responsible for making of Paris a place of debauch, frivolity, and extravagance. Remains the question, Why do students flock to Berlin?

From the economic viewpoint, Berlin offers nothing that Paris does not duplicate. While it may be a question of personal taste, the present writer's experiences (and they are those of a thorough globe-trotter) decide in favor of the French culinary art. One can live in Paris for just as little, or as much, as one is inclined to spend. It is a well-established fact that at any of the restaurants of the student's quarters, at Montmartre or on the Raspail, one gets a better plate of soup for four cents than what can be had for ten cents in any part of Germany.

The question whether Berlin offers less temptation than Paris, may be posed by some. Without going into grewsome details, it may be accepted today (for it is generally conceded) that New York or Chicago does not fall behind any of the European centers in alluring folly. Therefore Paris is neither better nor worse than the great German capital, and for the student decidedly more stimulating, because France, the modern France, the vital, energetic, brilliant France, is not steeped in alcoholism as is Germany. The quantity of thin red wine (invariably diluted with water) consumed by the Frenchman is as nothing compared to the gallons of beer on which the German bases his diurnal existence. The absinthe drinker in Paris is at least as rare as the water drinker of Germany.

The café life of Berlin—that living morgue of young men's hopes, that vampire of ideals, vigor, and aspiration—is what draws students into "camaraderie" and regrets. In Paris the cafés exist, but the student life is not around them nor in them.

Is it, then, that Berlin has more concerts than Paris? Unquestionably, and of a calibre that has not led to the maintenance of a high artistic standard. Some years ago the present writer published broadcast (through the medium of the Associated Press of America) a lengthy article depicting the ghastly conditions and the tragedies hidden behind the countless concerts and concert givers.

These meaningless public attempts, which invariably are disastrous, inasmuch as they drop into the oblivion whence they came, serve only two purposes: namely, to make the various concert agencies thrive, and to make the few *real* events of the season stand out in sharper relief. For this reason, it may with justice be claimed that in the *quality* of concerts Paris affords, it stands on the same plane as Berlin.

Why would you have it otherwise? The French race is a highly cultivated and musically educated one, and, as a matter of fact, the culture of Paris is far more ancient than that of Berlin.

It may be *apropos* here to remark that the reason for the excellent musicianship of the French is that *every* music student is thoroughly trained in solfeggio and rhythm, and "absolute pitch" is so common that it may well be called a *national* accomplishment. If America would only grasp this great secret of the fundamentals of music!

Is it that Berlin boasts of greater men? This may be important. Let us compare: In juxtaposition to Strauss we have Debussy, unquestionably the greatest revolutionary since Wagner's days. Opposite men like Humperdinck, Kaun, etc., we have D'Indy, Dukas, Ravel, and others.

There is no one in Germany to compare to the great vocal artists living in Paris, such as the DeReszkés, Bouhy, Sbriglia, Journet, Pavla Frisch, and others.

Of pianists living in Berlin today there looms but one name—Busoni—and he is soon to leave. Paris has Philippe, Moszkowski, Risler, Bauer, and others.

The achievements and records, as soloists and teachers, of violinists resident in Paris, Marsick, Thibaud, Enesco, Geloso, D'Ambrosio, Rèmy, Bachmann, Capet, Hayot, etc., would certainly compare favorably with those of Berlin, Willy Hess, Flesch, Spiering, Serato, Marteau, Press, Barmas. Joachim, with a record of approximately fifty years of teaching, never turned out a violinist whom the world has considered great; whereas the violinists to whom the world, for the last quarter century, has paid tribute, Wieniawski, Sarasate, Sauret, Ysayc, Thomson, Hubay, and their disciples have all been molded IN PARIS.

The Frenchman is averse to advertising! Those haunts, where the most delicious tidbits or where the most exquisite treasures of antique art can be had for a mere twopence, must be ferreted out; likewise the abodes where the great men live and work must be sought with no less hunger.

The French take the attitude that true greatness is its own passport and needs no other recommendation; and the truth of this is so palpable that nowhere is talent more appreciated and encouraged.

ADVICE TO YOUNG COMPOSERS

BY ONE

Now that I have struggled upward a little towards the surface, where I can gasp and blink and look about me, I view my own flounderings, together with those of others just testing the water, much as a bather who has learned to float watches the antics of a "first-time-iner." When the first towering wave pounds him to the sand, will he retire in disgusted discouragement to a point of safety? Or will he scramble up and heave at the next one, until finally he flings himself triumphantly upon the water, and behold—he swims!

To my dying day I'll remember the first song that I wrote while studying harmony. I was living in Chicago, and my teacher was renowned for the development of talent in pupils, often where the student had not dreamed he possessed it.

At the close of a spring term he took me to one side and asked me very earnestly to write a song during the summer months. I chose Eugene Field's *Heigh-ho, my dearie,* and appeared in the fall armed proudly with the manuscript. I remember well the way my teacher's face lit up and the cherished words of praise he gave me. O wise! O foresighted! He did not mention that the accompaniment was fairly bursting with harmonies. (I had thought that I must use them all.) He did not suggest that the range of the voice was impossible. Instead, he made a kind little speech to the class, and had me play it for them. I suppose he realized how easily talent takes fright at the first word of censure; the next effort is postponed, and again postponed, until ambition is gone, and one is content to stop without having begun. The moment I got him alone I asked to which publisher he thought I should send it. Understand, *I* was selecting the *publisher.* If I could have seen the breakers rolling as far as eye could reach, I would not now be writing this article. Again, the one who had learned to swim,—and with what masterly strokes! —looked down upon me kindly. There was not even the suspicion of a smile on his face.

"Let us wait until you have written several things," he said; "a publisher will be much more apt to notice you if you submit three or four."

Although he and I have been staunch friends these several years, he does not yet know that I realize how skilfully he lifted me over those first waves. I was bitterly disappointed, but trusted in his judgment implicitly, and putting my song aside, plunged into the second year's work. And now since I have come this weary way, I often have pupils bringing me music, saying would I please give them a lesson on it at once, as they wished to get it to a publisher so that it would be out by a given time—which they put some six weeks ahead! And I also try to look down kindly, and not let my mouth quiver with—is it mirth?

I wrote more songs, and I sent them. The first time I saw that roll of music waiting for me in the mail box, I was ready to give up. I dared not look the postman in the face. I knew that he was pitying me, and that entire Chicago saw that music in his mail bag. I felt that my very dress design spelled "Rejected Manuscript." (Now, one of the first things I guard a pupil against is sensitiveness about returned manuscript.)

Finally a Chicago firm accepted one if I would stand the expense of publication, and in desperation I agreed. The song is even now one of my favorites, but they said it did not sell and I have never received five cents royalty from it. I wrote another song and a Chicago firm liked it so much they offered me five per cent royalty instead of the usual beginner's two and a half per cent. I thought now that my troubles were over; they had scarcely begun. Although I knew personally that many dozens of this song had been sold, the firm offered me no report. And when at the end of two years I wrote and demanded one, they said the sale had been very light and royalty reached only a dollar and ten cents. Also, they paid me at the rate of two and a half per cent royalty. As I had mislaid my contract I was forced to accept this sum, which is all I have ever received. Since then I have found the contract, which reads five per cent. Some day I will present this to the firm with my compliments.

I think at this time if it had not been for my teacher's continued encouragement, I would thankfully have ceased struggling. Spurred by his belief, I learned to fight, learned not to care when a manuscript returned—that was merely part of the game. I sent songs far and wide and they were returned. Even with a personal word to the editor from his firm's own representative, they returned. And no one said why. That was my cry always, if I could only know why!

At last some one said to me, "Why don't you send to ———. He is not afraid of beginners." And to him I sent. I have since learned that this publisher is respected and loved by all who deal with him, but at the time I sent blindly. To my astonishment, and almost to my undoing (kindness always breaks one), when the manuscript came back there came also a kind note. Would I write something simpler; my accompaniments were too difficult. I scrambled up and went at it again. I sent things to that firm for just one year before anything was accepted, trying first one style and then another; for soprano, for alto, for baritone, for bass. And one day, losing patience completely, I wrote a simple ballad, and also set a favorite hymn to music. The firm took both.

Here are a few rules taught me by bitter experience:

Be sure first that you find a good modern teacher.

When you are far enough advanced to try your strength, select some short, simple poem, and try to set it to music. If songs prove hard for you, try piano music, a gavotte, a minuet, or something in the more modern style. Try violin solos, vocal duets, quartets. Be sure to find in what you are the most at home.

Then, be simple. Try for good effects, even odd effects, but don't cram your music with harmony.

Do not make the range of the voice difficult One or two high notes on a simple word are very well, but a sustained passage "keeping the voice up" is impossible.

Write women's songs for women, and men's for men. A man with a big bass voice does not like to stand up and gurgle about spring and robins.

A good method is to commit to memory the verse you mean to use. The repetition of it will suggest a natural rhythm and diction.

You cannot take too much pains in making a neat, readable manuscript. The publishers literally have to wade through hundreds of copies a week, and if your work is illegible it will be tossed aside.

Send the manuscript by itself, and write the publisher a plain business letter, separately. He is quite capable of judging whether it is fitted to his needs.

And no matter how much talent you have, your entire success depends upon the spirit with which you start. It is either success or failure; there are no ifs. Don't test the water mincingly, ready for retreat at sight of the first breaker. Throw yourself in boldly, start forth with lusty strokes, and behold!—you swim.

THE PIANIST FATHERS

BY FRANCESCO BERGER

By a somewhat odd coincidence the names of th "Fathers" of the art of playing the piano all begi with the letter C: Czerny, Clementi, Cramer, Chopi We may call Bach "Grandfather," Mozart "Uncle

When I speak of the four founders of pianism, do not mean that they have exhausted all there wa to be done. No summary would be complete witl out naming J. S. and Philipp Emanuel Bach, Hayd Mozart, Beethoven, Schumann, Brahms, and Lisz But, speaking roughly, I mean that the further d velopment of piano playing which Schumann, Lisz and Brahms accomplished had been prepared f them by the four masters named. However exce lent much other music may be, we can afford, fro a purely technical point of view, to dispense wi much of it, if we carefully, patiently, and persis ently work at what these four bequeathed to us.

Take Czerny's "101," his *Études de la velocité,* h 40 *Daily exercises* (Op. 337), and his Op. 740; tal Clementi's *Gradus,* Cramer's *Studio per il pian forte,* and Chopin's preludes and études; add J. Bach's *Two and three-part inventions,* the *We tempered Clavichord,* and some Mozart, and y you will have enough material with which to bui up a sound technic, to be developed afterwards Schumann, Liszt, and Brahms. You may, for i stance, dispense with Handel, for you get his tec nicality in Bach; you can dispense with Haydn, f you get him in Mozart. Even Beethoven is, fro a purely mechanical side, not indispensable. Su pedagogues as Hummel, Bertini, Ludwig Berg Moscheles have all done good work, but their wo is not essential technically. With Stephen Hell the case is different. His terse rhythms, accen and phrasing are a good preparation for Schuma Mendelssohn, taken collectively, offers less to t student of piano technic than Schumann, but a f of his works, notably his *Six Preludes and Fugu* have a decided educational value. Weber, Hense and Rubinstein have contributed little that is tec nically new. But Brahms makes quite a specific d mand on the pianist, and his *Studies,* his *Paga Variations,* and his *Handel Variations* are unqu tionably highly important. Thalberg's *Three Studi* all in the key of A, are delightful and useful e amples of études in attractive form, but neith Raff, Grieg, Tchaïkovsky, nor Saint-Saëns can said to have advanced on their predecessors, or offer novelty to the student's technic.

Let those who commence working at Liszt warned not to expect too much "music," for, tru to say, some of his studies are, in a musical sen poor stuff. But, while only few can arrive at pla ing his advanced études as they should be play it is desirable that all should grapple with his di culties, which have in every instance the merit being brilliant and essentially pianistic.

Doubtless any experienced professor can c further examples of music written with the obj of overcoming some special difficulty; I could na Benjamin Godard and Moszkowski as admira contributors to the études of the day. But, wh all is said, I think most teachers will agree that t walls and joists of the pianist's edifice are the fo C's I have mentioned, the foundation being p pared by Bach, and the sunlight admitted by M zart.—*Monthly Musical Record.*

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MacDOWELL ANECDOTES

BY LILY ALTHAUS SMITH

A PECULIAR charm always attaches to sketches relating to personal contact with master minds, with those who have achieved greatness in some field of endeavor. Proof of this are the numerous "Recollections" and "Memoirs" which appear in periodicals.

While the present sketch may hardly be considered a "Memoir," yet I believe it contains intimate glimpses from the teaching life of a great American, which perhaps are not entirely without interest.

It was the good fortune of the present writer to be among the first to enter the newly established Course of Music at Columbia University, in 1896, then under the leadership of Edward MacDowell. In the three happy years spent in these classes the one characteristic of the Master which stands out above all others is his never-failing courtesy and gentleness under even the most trying circumstances. Oversensitive himself, he became embarrassed and profuse in apologies if he thought that by some remark he had hurt anyone's feelings. I remember one particular instance:

A young lady had brought a composition of uncertain tonality, and in criticising it Mr. MacDowell said it reminded him of a hedge with a hole in it through which an animal was looking at you. At first, seeing only the jaws, you might say: "It is a dog"; then, as more appeared, "No. it is a fox," etc.

Suddenly it occurred to Mr. MacDowell that perhaps he had said something very unkind, and he at once tried to apologize, saying that of course he did not mean that the music made him think of dogs and foxes, appearing to be much disturbed at the thought that what he had said might be misunderstood.

Mr. MacDowell himself told us how very painful his public appearances were to him. He said that he could only bring himself to go on the stage by issuing to himself a series of commands somewhat after this manner: "Now go to these stairs, now put one foot up, now the other, now put your hand on the door-knob, now turn it, open the door, now enter"—all with the most painful deliberation.

Our class at Columbia gave periodic concerts, and, as may be imagined, we performed our beloved professor's work whenever possible. My instrument being the violin, I felt quite unhappy not to be able to play a MacDowell piece, for he had not written any for violin. One day I plucked up courage to ask him about this, but he answered very evasively that he "was not quite ready to write for the queen of instruments," or something to that effect.

In his writings Mr. MacDowell was nothing if not original, and detested anything that looked like "copying" someone. He told us that, intensely as he admired Wagner, he dared not permit himself to study him too closely for fear he might unconsciously pattern after him. Without wishing to be personal, I would like to illustrate from my own experience:

I was a great admirer of MacDowell's bass in some of his works, and determined to use similar deep bass chords. Alas, they were at once mercilessly denounced as "grumpy" and "impossible" (a favorite MacDowell expression). Again, I brought in triumph a sonata for violin and piano modeled painstakingly after a favorite one by Beethoven. It was silently handed back after one glance, too bad to even merit reproof.

In desperation I determined not to copy anyone, but to write just as I pleased. So next I brought in a love song. Mr. MacDowell looked in some surprise at the rather passionate words (I was quite young), but said at once that the music showed a decided and great improvement, and proceeded to carefully look it over and suggest changes.

Mr. MacDowell had a very vivid color conception in connection with his music, and tone-painting was very real to him. He often spoke to us of "high lights," of "background," "grays," and "neutral tints" in criticising a musical composition.

Each key had for him a very real individuality. For instance, the key of D major he termed "absolutely vulgar"; the key of C major, "noble and sublime"; the key of B major, "brilliant," and so forth. He told us that certain combinations of tones conveyed to him certain mental pictures; that, for instance, in depicting a moonlight scene he had, unbeknown to himself, used the identical means later in life that he had found himself, in looking over some youthful studies, to have made use of in his student days.

His characterization of orchestral instruments was most original, and gave them an unforgettable individuality, thus:

The bass drum is often used as an instrument of mystery; in picturing haunted woods or forests full of monstrously vague things, the faintest tap on the bass drum gives a marvelous effect.

Cymbals may produce fine effects in picturesque scenes, comparable to a visible shower of silver.

Tam-tam, quite terrifying and vulgar, used for effects of horror. Bass tuba, indicative of brutal strength.

Regarding cathedral chimes, Mr. MacDowell expressed himself emphatically; no respectable church should have them, their effect is indecent, reeling, and drunken. In response to a question as to whether a melody might be distributed among various instruments, he said the effect would be that of a poster picture man, with a red face outline and a green nose.

A sample of some work assigned us may prove interesting; for instance, set to music:

"In the valley of the Vire
Still is seen an ancient mill,
With its gables quaint and queer;
And beneath that window-sill,
On a stone, these words alone:
'Oliver Basselin lived here.'"

Again, write a male quartet in fugue form to these words:

"The moon hangs pale o'er Ora's steep,
And lists to hapless maiden sighing;
The sullen southwinds caverned sleep,
As loth to rave o'er maiden dying."

A word with regard to the personalities which constituted our class. It contained both regular University students and special students. No doubt many of the names are now well known, but I will speak of but two —one, a most particular and painstaking young man, who appeared many times on our programs, for he possessed a voice of great sweetness, though not of much power, and sang with exquisite taste. His name was Hugh Martin, now Ricardo Martin, the favorite of opera-goers.

The other was a somewhat dignified young man, of whom we stood in some awe, for his status in our class was not exactly clear to us. It was rumored that he was to become Prof. MacDowell's assistant, which he did, and afterward for some years also his successor. His name was Leonard McWhood.

Of Mr. MacDowell's winning personality and charm of manner, so much has been written I feel I can add but little. His memory is held in undying affection by all fortunate enough to have known him. For my own part, the memory of his unfailing courtesy and great patience with blunders which must have tried his very soul has helped me over many a weary place in my own teaching experience.

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LOCAL TALENT

"He says his wife learned to sing in Paris."

"That may be. She certainly can't sing in Boston."

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HOW THEY DO THE TANGO IN THE ARGENTINE

THE now world famous "Tango," that is so occupying our minds (and also our feet) at the present time, attained its first prominence in the Argentine Republic, and so, naturally enough, it is this country that leads the way in showing the world new methods of "doing the tango."

The photograph below shows the interior of a dining car on the Central Cordoba Railroad running between the city of Buenos Aires, Argentina, up the Parana River to Asuncion del Paraguay, a distance of about 675 miles. This car is unique in having installed a player-piano, with a young lady to operate it. During meal hours the diners are regaled with all the latest music of the day; after meals the tables are folded up and pushed to one side, and any who wish, limited in number only by the space, may dance the tango to their hearts' content. So expert are they in South America that the swaying of the train disturbs them not the least.

Through passenger service on the Central Cordoba Railway from Buenos Aires to Asuncion, was inaugurated on October 12 last, when this musical innovation was put into practice. So successful has it proved in making the journey pass pleasantly for the passengers that many other cars have been equipped in similar fashion. The idea is also favorably looked on by many of the owners of private cars, several of which are being fitted up this way.

Let us not smugly consider ourselves ahead of every other nation in this hemisphere in everything, for in doing the tango at least, Argentina "can dance all around us."

MUSIC IN THE DINING CAR

THE PLEASURES OF MUSIC TEACHING

BY CHARLES N. BOYD

Are these remarks for the young musician who has just finished the prescribed course of study at the Conservatory and, having achieved a public appearance at the expense of a Liszt rhapsody and annexed a diploma, now regards the teaching field with a superior eye? No, gentle reader, these remarks are not for such. They are rather directed to those who are growing gray or bald in the service, who have seen many students come and go, and whose class now includes grand-pupils as well as pupils. Such teachers have learned the difference between pride and pleasure in music teaching—let us hope, without delay, that they also possess both.

Every lesson brings its pleasure — in varying amounts, to be sure — and often with a gayly-figurated accompaniment of other factors which cannot exactly be classed under the head of pleasure: but these factors are a part of the game, and their final subjugation but adds to the pleasure of teaching. The child who is just making the acquaintance of such mysteries as notes, keys, wrists, rhythms, and signatures brings to every lesson the possibilities of as much or more pleasure as the advanced pupil whose music roll (and head) contains compositions by Beethoven or Chopin. That student whose progress is slow and rather difficult, whom you may sometimes regretfully compare with the quick-witted, volatile player or singer of the previous hour, may yet bring you the greater pleasure of the two. The first may never have the grace or lightness of the second, but solid columns are as necessary to the cathedral as lofty spires and elaborate carving. When, thanks to the application of the pupil and the patient guidance of the teacher, the once halting, uncertain player develops into the steady, reliable performer, is there not a real pleasure to be enjoyed?

The teaching material itself is a great source of pleasure, and one need not wait until the sixth grade to enjoy it. Consider the enormous number of simple compositions for piano, violin, or voice, which present delightful little melodies "in perfect form and fully grown," to recall the words of Haydn's *Creation*. Much better these than many a more ambitious composition. The Germans have a certain advantage over us in their possession of many familiar melodies which can easily be put in suitable elementary teaching form. By the way, the Musicians Library contains one of the most enjoyable books for any musician, Granville Bantock's *One Hundred Folk Songs from All Nations*. It is a veritable treasure-house, and one is bewildered to think of the many happy hours these songs have afforded, all over the world. To return to our mutton, good teaching material, from the very first grade, is interesting music, and the teacher who aims at more than mere performance of notes makes it a pleasure for both himself and the pupil from the very beginning.

Another happy angle of music is its close connection with literature, and this can be enjoyed without reading *Evelyn Innes, Sister Teresa,* or even *The First Violin*. (Perhaps for the violinists we should also add *The Kreutzer Sonata*.) Almost every page of Bulfinch's *Age of Fable* reminds one of some composer's inspiration, and brings one in closer touch with the musicians on one hand and the writers on the other. To be sure, we cannot always rely on the musical statements of literary folk—one of our best American writers has tried two or three times in the past ten years to get trombones into the first movement of Beethoven's *Fifth* symphony—but we can enjoy a literary and musical exposition of the same subject. Even the tunes for little people often have titles which the teacher will do well to understand and explain.

One of the great pleasures of the music teacher is attendance upon good concerts. Here one has a chance to sit back and enjoy the performance of great singers and players, choruses, or orchestras, without a particle of responsibility, and get a welcome relief from the eternal watchfulness of teaching. The pleasure and profit of the program are enhanced by previous acquaintance with the music, and often both teacher and pupils will profit by mutual preparation for intelligent listening. It is hard to imagine any member of an audience enjoying a good concert more than a hard-working music teacher.

If the music teacher thinks the material return for his work, the loaves and fishes so to speak, incommensurate with what it should be, several matters are to be considered Does the quality of the work warrant larger returns? Is the teaching so perfunctory that there is no pleasure in it? Has the business part of the work been properly attended to, or allowed to care for itself? Too much blame should not be attached to the locality before these questions can be satisfactorily answered.

All things considered, music teaching compares favorably with other professions, save that its freedom is sometimes a hindrance. Properly conducted, it provides as good a living as the teacher deserves; it can give the teacher an honorable standing in the community, and it can produce as much genuine pleasure, day in and day out, as the teacher is willing to find.

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EXAMINATIONS FOR MUSIC TEACHERS

HISTORY QUESTIONS

The French society for the examination of teachers of music publishes the following list of questions upon which the coming examination will be based. Two questions will be put to each candidate, selected from the published list.

FOR A CERTIFICATE OF APTITUDE FOR TEACHING

1. Give the names of the principal French masters who have written for the piano. Speak particularly of one of them and tell what you know about his life and his works for the piano and other instruments.

2. Give a résumé of the life of Mendelssohn. What were his notable artistic relations? What was his influence in Germany? What are his principal works for piano solo, and with other instruments?

3. What do you know about J. S. Bach and his works?

4. To which epoch of Beethoven's life does his sonata Op. 90 belong? What are the great compositions of his which date from the same epoch?

5. How many mazurkas did Chopin compose? What is their style, their rhythm, and their harmonic characteristics?

6. Speak of Mozart's symphonies. Mention the one you know best and tell all you know about it.

FOR A TEACHER'S LICENSE

1. What do you know about the old Greek modes? Mention the principal ones, and give their construction.

2. Give a sketch of the life of Domenico Scarlatti. What is the usual form of his sonatas? What do they show, particularly from the harmonic point of view.

3. What was the contribution of Schumann to the literature of music for the piano? Give examples of the most typical novelties of his writing for the piano.

4. What are the differences in point of style and form between the first and last sonatas of Schubert?

5. Give a sketch of the life of Weber. What are his most important compositions outside of his works for the piano? To what art movement do they belong, and what was their influence upon later composers?

6. What was the rôle of Berlioz in France? What movement did he create? Which one of his works do you prefer, and tell what you know about it? What influence has it had upon later works?

FOR THE DOCTOR'S DEGREE

1. What is the origin of counterpoint? To what epoch does it go back? How has it been transformed?

2. Which great works for the piano make use of the fugue up to and including Beethoven?

3. What was Liszt's contribution to the literature and technic of the piano?

4. Make a parallel between the works for piano of César Franck, Camille Saint-Saëns, and Gabriel Fauré.

5. Give a sketch of the evolution of the piano and the influence of this evolution upon composition and technic.

6. What are the principal signs of embellishment and how are they to be interpreted?

MUSICAL CONSTRUCTION

Candidates for aptitude in teaching must explain orally: 1. The construction of one of the sonatas listed below. 2. The construction of a sonata, the text of which will be supplied to the candidate half an hour before the examination.

Bach: 1st English Suite (in A major).

Mozart: Sonata in A minor (No. 16 in Litolff Ed., No. 7, Peters Ed., or No. 8, Breitkopf and Härtel).

Beethoven: Sonata, Op. 79, in G major.

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Scenes in the course of singing Schumann's famous song, *Ich grolle nicht*. No. 1, the artist makes his bow; No. 2, the signal for the accompanist to begin; No. 3, the first line; Nos. 4 and 5, other lines; No. 6, acknowledging the applause.

DON'T TRAMP

BY MARIE M. BENEDICT

Not long ago I chanced to hear one of the daintiest of the Chopin waltzes rendered by a person whose business it is to give piano lessons in one of our very large cities. There was much definiteness of notes and of time, there was clarity of execution; but there was hard, unmusical tone, and there was ponderous heaviness of movement.

In the accompaniment, in particular, each chord came down with a leaden weight, which suggested the tramp of a race of elephantine beings, rather than the witching lightness of the dance.

"When youth and pleasure meet
To chase the glowing hours with flying feet."

Of the fascinating rhythmic movement of the waltz, with its primary accent upon the first, and its secondary accent upon the third beat of each measure, of the pulsing rhythm, which draws the listener irresistibly into the mood of the dance, there was not a trace.

Neither had the player learned the artistic necessity of the subordination of accompaniment to theme. Continually the chords of the bass were claiming a prominence not their own; as who should say, "Here am I. Listen to me. Mine is no secondary place," and yet have naught but the secondary part to play.

Of that elasticity of movement of wrist and hand, which gives to accompanying chords the quality of staccato, which combines lightness and clearness without the slightest sacrifice of definite, though subordinate, individuality, there was no evidence.

I fell to wondering how many persons there are, in the length and breadth of the land, who are under the impression that this type of work is piano playing; who are teaching unnumbered children and youth to "tramp" over the keyboard in this thoroughly orderly, businesslike way to the utter destruction of the soul of the music.

Tone is the material with which the piano student must work; it is the medium through which he must express the thought of the composer whose works he essays to interpret, as color is the medium through which the student of painting essays to reproduce the work of a master. It is, therefore, evident that if the quality of the tone used by the piano student is hard, unmusical, unsympathetic, cold, it is not the medium through which the warmth and tenderness, the lightness and gaiety, or the intensity of tragedy, which the composer has given to his tone-poem, may be interpreted to the listener. The first and the continuously great essential to the student of the piano is the ability to produce the tone of beautiful quality, and of increasingly wide variety of effect.

But there have not been wanting those who assert that the quality of tone produced by the vibration of the piano string is the same, whether the attack, which sends the hammer against the "singing metal," comes from a hand and arm in which the muscles are stiff and unyielding, or elastic and responsive. That the multifarious degrees of *crescendo* and of *diminuendo* represent the limits of tonal variations possible to the pianoforte. To those who, having ears, hear the absurdity of such an assertion is immediately patent to those who, having ears, do not hear, in any true sense, it was left for Raif, the well-known German specialist in tone production, to prove, by use of a clever, mechanical device, that the sound waves produced by wrong use of the muscles of hand and arm in depressing the keys of the piano, are, in shape, distinctly different from the sound waves produced by the piano string set in vibration by right use of muscles of hand and arm in depressing the keys. In other words, by bad and good piano touch.

In this device of Prof. Raif, a needle was attached to the piano string in such fashion that, with the sounding of the tone, the needle point must trace upon the surface of a piece of smoked glass or paper the series of movements corresponding to the string's vibration. Angular sound waves, that is, those in which the climax of movement was marked by a point or angle, were the result of muscles wrongly used. Sound waves which, though the movement might reach considerable height, were always marked by the curve, the "line of beauty," were the result of the piano touch with muscles rightly used.

Music being, very evidently, an art for the ear, one which makes its appeal through the ear and not through the eye, it seems a bit absurd that such visible proof of tonal effect should be needed to convince the unknowing and, let us hope, forever to settle the matter.

If you are a piano student, seek nothing short of the best instruction, that you may make your own the ability to produce tone of exquisite quality and of infinite variety. Remember that the straight pressure, the wiping-off touch, the different forms of staccato, the wrist legato in octaves, chords, and single note melody, the treatment of themes in chords or double notes, each has its distinctive effect; that the condition and use of the hand and arm muscles have all to do with the quality of tone produced; and that only one who knows can guide you aright.

If you are teacher as well as student (for no true teacher ever ceases to be a learner) see to it that you are cognizant of all that is best in your field of work; that you have the authority of those who stand at the head of your profession; if not from their personal tuition, then from that of their pupils.

If you have aught to do with the piano, never forget that accompaniment and theme are always and forever distinctly differentiated in tonal quality. That the theme, wherever placed, whether in bass or in treble, in single tones, upper chord tones, lower or mid-chord tones, is always and forever the solo, of which the accompaniment forms the harmonic background, and to which, as the background, it is continually subordinated.

Above all, never allow the chords of the accompaniment to "tramp" their way ruthlessly through the composition, irreparably crushing whatever of beauty may lie in their path. In all such chords, place the fingers upon the piano keys which may be used, then, by the impulse from the source of power in the upper arm, simultaneously sound the strings and give to the wrist that elastic, upward spring which assures fine tonal quality, and through which may be produced any gradation of quantity that the player may desire. This is the touch through which may be attained that dainty chord-staccato so absolutely essential to the accompaniment in thousands of compositions, without the slightest sacrifice of any chord's individuality. It is the touch which gives to each note and chord of the accompaniment its indispensable share in the beauty of the composition; but which never allows any chord or series of chords of the accompaniment to "tramp" through the measures, thereby obscuring the charm of the theme's true solo effect, and hopelessly marring the artistic message of the composer.

There is a definite law of proportion which must be observed in rendition of any and every composition for the piano only, just as truly as there is a definite law of proportion which governs the performance of compositions for violin and piano, voice and piano, 'cello and piano, or any other combination of solo accompaniment.

BRAHMS AND THE BEGGAR

COLORED HEARING

BY LAURA REMICK COPP

Seeing color, when music is heard, is an unusual phenomenon that some musicians experience and also some persons who are not musically inclined. It is a peculiar combination of the two senses, seeing and hearing, known to psychologists as chromesthesia or colored hearing. Calling upon one sense seems to arouse another, so that when a note is struck some color is seen, as a result of having heard the note, and the same color is seen when that same note is struck again. Of course, not all persons experiencing this phenomenon will see the same colors.

One case of a girl of twenty-three is cited by a Harvard professor. To her C was red; D♭, purple; D, violet; E♭, soft blue; E, golden yellow; F, pink; F♯, green blue; G♭, greener blue; G, clear blue; A, cold yellow; B♭, orange; B, very brilliant, coppery tone. A few years later the same experiment was tried again with a few differences. As a result, D♭ was lavender; E♭, thick blue; F♯, blue green. Objects became associated with some of the colors, such as F, apple blossoms (pink); G, sky (clear blue); E, sunlight, instead of merely the color, golden yellow, as formerly.

The same tone usually produces the same color in all parts of the scale, but changed, as to luminosity, being bright in the higher octaves and dark in lower ones. When two notes are struck together usually the complementary color is seen. With the girl already mentioned, C (red) and F♯ (green) gave, when struck, a very indefinite light verging on gray, the complementary color; G (blue) and A (yellow) produced a misty, hazy color. In all triads the color of the fundamental note prevails. If C-E-G were struck, the color of the predominating tone, C, would be seen. In dissonances the colors are paler, as if veiled. In altered chords no one color predominates. There is no fusion, different colors flashing up more or less together.

In hearing a whole composition one would experience a fleeting panorama of color, as an accompaniment to the music. The American pianist, Augusta Cottlow, has colored hearing to quite a marked degree. It would be interesting to know if the English composer who wanted his tone poem played in a hall lighted by violet-tinted rays and suffused with the perfume of violets possessed this peculiar combination of the senses. No less a musician than Granville Bantock says the following color effects, if used in lighting an auditorium, will afford a wider appeal to the senses: Green lights, to suggest the hues of early spring; dim, misty gray lights, to suggest the eternal void; white lights, changing to rosy pink, to suggest the purity and innocence of love; red lights, to suggest the spirit of defiance and revolt.

LETTERS TO THE BEGINNING TEACHER

BY HELENA MAGUIRE

TEACHING BOYS

A GROUP of busy men were discussing the Idle Hour. Because they were *busy* men they were fully alive to the possibilities and the importance of the Idle Hour. To a man who had not yet spoken one said, "And how do *you* spend your spare moments?" "Cursing the teacher who made me hate music when I was a boy," was the reply. So, you see, one never can tell.

Let us hope that the old teachers, whether now in this world or elsewhere, may never know of the anathema that follows them. While we all know that if the teachers of the past generation made their boy pupils hate music—some of them did it quite unwittingly, and in fullest belief that they were doing their whole duty by them—can we not also see that there were mistakes made, mistakes which, although they were not by any means confined to music teachers alone, are, nevertheless, to be avoided?

Oliver Wendell Holmes said that it had taken a whole century to remove the lark from American literature, because the American poets insisted in writing, not about the birds that they knew, saw, and heard, but about the birds they had *read* of in the writings of other poets. So it has been with the music teachers of the past. They have persisted in teaching boys whom they have read about or heard about or theorized about, instead of the real BOY who had come to them for lessons.

The Beginning Teacher who succeeds in making boys love and enjoy music will not have lived in vain, but she must deal with boys at first hand, and be satisfied to work on without anything to speak of in the way of present results.

KINDS OF BOYS

In the first place, it is as well for the Beginning Teacher to begin work with the thesis, "No boy studies music willingly." This has nothing whatever to do with a boy's liking or disliking music.

Some boys like music and will admit that they do.

Some boys like music, but would not admit it for the world.

Some boys do not like music, and are disconcertingly frank about it.

Some boys do not like music, but, because they are natural-born sycophants, will pretend to their teacher (especially if she be young and pretty) that they *do*.

But I never heard any boy say that he liked to practise. There *may* be boys who like to practise; I have never met them.

Now perhaps you have read a great deal about boys and have known a good few. Here are some of the *actual* boys who will come into your studio for lessons:

There will be the priggish boy, who almost invariably "takes lessons," and will most probably get on your nerves.

There will be the sentimental boy, who has the most ridiculous, absurd notions about music "and things," and who will add to your disgust for puppy-love. (It is amazing how young some of them actually begin.)

There will be the "hard" boy, as his mates call him, who will be at once a joy and an exasperation to you.

There will be the bad boy, who will make your work just as difficult as possible, and try your mettle.

And there will be the nice boy, who does exist, even in music studios, and who makes up for all the rest.

But it is foolish to try to discover the "traces of nobility" and the "splendid qualities" which some teachers are forever trying to dig up out of a boy's character. They are there, more often than not, but be sure that they are deeply hidden, any outward evidences of them causing a boy to be regarded by his fellows as "soft," and the teacher that is guilty of making a boy betray "softness" of whatever kind makes that boy her enemy forever.

Never try to make a boy admit that anything either you or he may play is "beautiful." He may be fully cognizant of the beauty in music, may feel it through all his vital young being, but just because music moves him in this new and strange way, it is, to him, something to be ashamed of, and it is, from his point of view, a violating of his privacy for a teacher to make him talk about it. It is something to be let alone. So leave the boy to his sensations. Give to him of all that you are capable of the truth and the beauty of music, but do not demand response from him. Not only that, but permit him even to cover his boy's reserve with jeers and pretended indifference. One must take a great deal on faith with boys. The general unsatisfactoriness of the Boy is the most natural thing in the world, and is to be respected; otherwise you are apt to waken disgust and even the hatred for music of the man in the opening paragraph.

WHEN MEN TEACH BOYS

In the past parents have thought that men were the best teachers for boys. This might be true but for one thing, which may be both disputed and denied, but remains a fact to be faced, namely, that men, as a rule, do *not* like boys. For sons men have a great and wonderful love, but for boys as *boys,* young hobbledehoys between ten and seventeen, men for the most part feel rather an aversion which is not conducive to that sympathy and understanding necessary between teacher and pupil, and some men are honest enough to admit that this is true.

So then, when a brother and sister go to a man teacher for lessons, almost invariably the little girl will get on famously, while the boy gets nowhere at all.

"What wonder," protested a boy, stung at last to retort. "All the time Dorothy is having her lesson he sits right up and teaches her, but when I am having *my* lesson he sharpens pencils and writes letters and does all sorts of things!"

This has been true of many Dorothys and their brothers ever since music teaching began! Then this strange combination of absurd and illogical contradictions that we call BOY grows into manhood, lives and learns and suffers, and—then he feels the need of music, of this medium for self-expression; he wants music for the Idle Hour, for that hour which makes possible, and bearable, all the busy hours—and he hasn't got it! So he curses the teacher who made him hate music as a boy.

Let others say that the fault was not the music teacher's. Let us admit that much ignorance has been displayed in the teaching of music. "The perception of ignorance is the summit of knowledge," and we will not get very far in the teaching of the Boy until we admit that, after all, we know nothing about him and are simply and humbly to study and to learn; until we admit that nothing is to be taken for granted about him, and that no knowledge counts for much except that first-hand knowledge which is gained by actually teaching the Boy.

Be willing to present the truths of music to him whether he appears to be willing to *listen* or not. Be ready to do your work just as thoroughly as though you had a polite and interested listener. Suppose he does not care a rap for music; go on revealing the beauty of it just as persistently, against all his callousness and indifference. He *is* listening and learning despite himself, but don't suppose he is going to give you the satisfaction of believing that "you can teach *him* anything." But if he does not get the knowledge of music *now* he never will get it; so go on generously, giving him of the best you have, and the more difficult he makes it for you, the more enthusiastic do you become. He will admire you for it, though he will not let you see that he does for the world (if he is the "right sort"). And, during the very moments he is exasperating you the most, he is quite likely receiving from you that for which he will *bless* you in the hard years to come.

What boy grown to a man could bless a teacher who had sharpened pencils during his lesson, or yawned through his mistakes, or got excited and disgusted, or sarcastic and sharp? It takes strength indeed not to do any of these things, but that is what people have a right to expect of those of us who call ourselves "teachers." We are human enough to feel the desire to throw the boy and his music out of the window, but we must be strong enough to inhibit the impulse and work for the future against present discouragements.

Always remember that the chances are the boy will be a *man* some day, and will hold you responsible for the hours of his life he has spent with you. "Banish the lark," and deal with the actual boys that you *know*, or, rather, are trying to know. I think that we teachers in the past have talked too much about "molding character" and that sort of thing. Better for us to keep right down to our own work of *teaching*, never interfere, and to do that most difficult of all things—set an example.

ANECDOTES OF ROSENTHAL

MORIZ ROSENTHAL, the famous piano virtuoso, is feared by his colleagues not merely as a competitor but also on account of his biting tongue. The following anecdotes show the latter side of the artist:

On one occasion he compared two well-known pianists, saying, "The one exhausts the content of the piece, the other, the public."

A musician once remarked to Rosenthal, referring to Joachim's *Hamlet* overture, that he could not find any justification for the title since the music presented nothing in the way of a striking subject. "On the contrary," said Rosenthal, "regarding this subject, I ask myself *'Sein oder nicht sein?'"* A play upon the German words which may be translated in two ways, "To be or not to be?" referring to the play, or "His or not his?" as to originality.

Rosenthal was present at a concert during which a certain pianist played the *Minute* waltz of Chopin (the one in D♭ major) in the arrangement in thirds made by Rosenthal. The latter congratulated his colleague, saying, "This *Minute* waltz was the pleasantest quarter hour of my life."

Another concert pianist once said to Rosenthal, "Tell me, why it is that in my case hardly anyone comes, while all the seats are always taken when you appear?"

Rosenthal replied, "Don't worry yourself; in your case all the *tempi* are taken."

A pianist who, in Rosenthal's opinion, played very tediously, gave a concert in a small city. In the foyer of the concert hall Rosenthal accidentally met a friend. Suddenly a gentleman passed hurriedly by and darted into the foyer, followed by an attendant of the concert hall. "Evidently the fellow had no ticket," said Rosenthal's friend. "No," responded the artist, "he was snoring and the audience complained because he disturbed their slumber."

An artist, whose repertoire was very polished, but also very small, was asked by a lady, after one of his concerts, to write something in her album. "Only a line, dear master, but something very characteristic for you," she said. Turning to Rosenthal, who stood near by, the artist said, reflectively, "What can one write characteristic in a line?" "Perhaps your repertoire," said Rosenthal.

LEGATO IN PIANO PLAYING

BY J. W. BLEECKER

PERHAPS one of the rarest qualities in a pianist is a smooth, flowing, distinct legato. The reason may be found in the extremely complicated nature of the mechanism required in its production. The difficulty of teaching a good legato has led the present writer to investigate the problem in its mechanical aspect. The old, time-worn rule that the keys should pass each other midway does not seem to bring the desired results. A little study proved that this rule is far from the truth. The results of the investigation are not given with the hope that the student may obtain a good legato by following any rules deduced from them, but rather, that the student, being conscious of the mechanical requirements, may be free to listen attentively. It is also believed that the following ideas will show more clearly the need of depending altogether on the ear:

Let us examine the old rule that in legato the keys should pass each other midway. This rule is evidently built on the supposition that the damper of one key will act at exactly the same instant that the hammer of another reaches its string. If one always played with the same amount of force this could be true (provided the exact amount of force was determined, which would make the hammer arrive at the desired instant). In this case the speed of both damper and hammer would be constant. In actual playing, however, the speed of the damper is constant and the speed of the hammer is varying. In a *pianissimo* the hammer moves its slowest, and in a *fortissimo* its fastest.

To make it clearer, let us suppose that at *mezzo forte* we obtain a perfect legato by observing the rule already mentioned. Increase the dynamic one degree and the hammer will move to its string faster, but the damper will fall with the same speed as formerly, and, being released at the same instant also, it will reach its string too late, thus making a slight blur. The correction would be to release sooner in a *forte,* which will bring the passing point of the two keys nearer the top of the keys. The contrary case would be to play softer, for instance, *piano.* The hammer now moves more slowly and, as usual, the damper falls with its constant speed. If it is permitted to fall according to the old rule, it is evident that it will arrive too soon. In this case the legato will become a non-legato. The cure is to release the key later, thus making the passing point lower, nearer the bottom of the keys.

A good mechanical conception, then, of legato will be as follows: At a certain dynamic (which can be determined only by careful listening) the keys will produce a good legato when they pass each other midway. In a passage played with more force, the point at which the keys pass will have to be nearer the top of the keys; in softer passages, nearer the bottom.

In acquiring a good legato, the student must depend upon his ear, but it will do not harm to be conscious of what is necessary mechanically. Because, in actual playing, the point at which the keys will have to pass to produce a good legato will be constantly varying, it is best to practise first at one degree of power only. The present writer favors a *mezzo forte* to begin with. When some progress has been made with this, change to a *piano* and then to *forte.* Later, attempt the extremes, and last of all the *crescendo* and *decrescendo.*

The foregoing explanations have not been made to show the student how he may obtain a legato by mechanical means (which is impossible), but to free him from false conceptions. The one rule is LISTEN.

NOTES ON THE MUSIC IN THIS ISSUE

VACATIONS are the order of the month just now. The whole country has been turned into a vast playground for the people. Seashore resorts, mountain hotels, farms, and the wilds of the woods are filled with the dwellers from cities and towns. And everywhere that the people go music is with them, for who of us can imagine the amusement hours without some form of music?

With this great recreation activity, however, we can find traces of serious musical work. Study has not been entirely discontinued, here and there teachers still put in appearance at their studios, and look after the musical needs of their young charges. Such teachers will find the present issue of THE MUSICIAN full of easy, tuneful pieces for young pupils.

The wayside spring, Op. 79, by Frederick A. Williams, is one of those fine and very useful combinations of musical interest and technical stimulus which are known as "teaching pieces." The central idea here is to improve the pupil's playing of broken chords, the upper note of each chord usually being a melody note. This piece offers splendid drill for the fingers, the question of speed being regulated by the pupil's ability. At a metronome speed of 66 quarter notes to the minute, we would have 132 eighth notes in the same period. And since the movement is in triplets (three sixteenths) to each half beat, we have 396 notes to the minute, a fair rate of speed. When the pupil has mastered the piece at the above tempo add several degrees, say to 144 eighth notes to the minute, and then to 160. Indicate the melody running through the various chords by a slight pressure, avoiding sharp accents unless called for by the necessity for clearness.

Woodland chimes, by H. Wakefield Smith, is well-suited to the season of the year, the gavotte rhythm being indicative of the light, gay mood of open air life and recreation, the chime passage suggestive of a chapel or church in the woods, or the spirit of worship which springs up in the heart that is in close touch with Nature in her summer moods. Watch the staccato in the opening theme. In playing the "chimes" be sure that both hands press the chords together; the "choppy" effect of the hands out of unison will make the passage ludicrous. Notice the direction *una corda* as well as *Ped.* This means that both pedals are to be used. In the middle section in F minor play the melody for the left hand with a broad, legato effect, keeping the repeated chords for the right hand rather subordinate; press the keys rather than strike them.

Valse des poupées (which may be translated Waltz of the dolls or puppets), Op. 92, No. 1, by R. de Aceves, is a fascinating little dance, easy and melodious, which should interest and please young pupils, who can use it in recitals or for home playing. The opening theme, in which the left hand doubles the melody an octave lower, will rivet the attention of the listener at once. The D major section is to be played with a lighter, more graceful touch than the first; the fingers must act fluently and easily, as if the weight were mere feathers. This little waltz will surely attract the friends of our young readers who may play it for company.

The lark's song (Lerchenjubel. Le chant d'alouette), Op. 101, by Gustav Bendel, is a fine example of the brilliant drawing room piece. It is a good number to give to pupils because of the fact that when played at the metronome speed indicated or a little faster the effect is so brilliant as to suggest a grade of difficulty beyond what it really is. The opening theme, marked staccato, is to be played with the fingers, the arm being held free and vibrating, as it were, with the movement; the player, however, must be careful not to stroke from wrist or arm. The little episode in Ab major is to be given with a bolder style. The middle section, in Bb, represents the "lark's song," and must be played very lightly. Note that the same fingers are used to play the little short trill figure. Try to imitate the bird song.

Song without words (Chant sans paroles), Op. 3, No. 1, by Heinrich Pachulski, is the work of a Russian composer. It is a fine study in the expressive rendering of a melody, which is always to be clearly delineated. In the middle section note the imitations between the two hands. This is a good piece for the quiet hour.

Joys of youth, by Louis Retter, is intended for the young players. It is an easy, melodious waltz, which ought to be learned readily, one that fathers and mothers will be delighted to hear the children play. Put it on your next pupils' recital program.

The Jester, by Charles Huerter, is for the older pupils, those whose technic is somewhat advanced. It requires a light, playful style of execution to deliver the short rhythmic figures properly. The most exacting work will be found in the middle part. The double note chords in the twenty-fifth measure may be slightly simplified by dropping the lower notes.

The little gipsy, Op. 31, No. 1, by Emil Rhode, is in triple measure, but not ordinary waltz rhythm; it is more on the style of the *caprice* or *valse caprice,* and requires agile fingers to give the best effect. It is tuneful and sure to please the little players.

A jolly jig, by Percy E. Fletcher, is one of a set of little pieces in dance rhythms. The movement is near that of a two-step, but, perhaps, with a little heavier emphasis, the step in the jig not having the lightness of many other dances. This and the following number may be played together.

A merry hornpipe, by Percy E. Fletcher, suggests the old-time sailor enjoying his favorite recreation dance. Nimble fingers and the dance feeling will go far toward making this a pleasing number to play for your young friends and the older ones as well.

Humoreske, Op. 101, No. 7, by Anton Dvorák, is a four hand arrangement of one of the most popular of the pieces of the day, that is, one in the standard repertoire. This favorite melody is an almost perfect example of the attractive qualities of what many persons call "classical" music. Once they have heard it enough to know it fairly well, they will want to hear it again and again.

O Lord, Thou hast searched me out (From *The Woman of Samaria*), by W. Sterndale Bennett, is a beautiful aria for the contralto, baritone, or bass voice from one of the standard oratorios, and a fine type of a truly churchly song. Add it to your repertoire. Soprano edition in Ab.

Since we parted, song, by Charles Fonteyn Manney, calls for careful study on the part of singers, but it is worth all the time and study they may give to it. In style it is an example of what is commonly called "the art-song." It is quite free, from the point of view of harmony, with a piano part that is more than mere accompaniment. When sung by a good singer, well supported by the pianist, it will prove a strong number. Also for medium voice in B.

To you, by William Dichmont, is a short song of the pure lyric type in which beauty of tone and clear diction are demanded. Do not rush the tempo. Give the voice opportunity to create sustained tone effects. Also published in F, for high voice.

I love thee (Ich liebe dich), Op. 5, No. 3, by Edvard Grieg, is one of the most appreciated songs of this composer. It was written for and sung by Mme. Grieg in their joint concerts, and always well received. Not too fast in tempo. For low voice in Bb.

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EDITORIAL NOTES

THE SUBJECT OF STANDARDIZATION

PROMINENT on the programs of the various state music teachers this spring and summer has been the discussion of the desirability, the necessity even, of fixing a standard of attainment to which those who may wish to teach music should conform. In some cases the aim has been to secure voluntary acceptance of the standard, but in others the feeling of the members has been that the state owes it to the public to require examination and registration as a protection both to the public and to the musical profession.

Thus has come about the appointment of committees to prepare reports and to draft bills to be submitted to state legislatures requiring certificates from a state examining board similar to the rules now in force to regulate professional practice of physicians and lawyers. In fact these two professions have been held up as models of what should be the rule in the profession of music teaching as well. To the present writer this idea is an erroneous one. The great concern of society is that life and property shall be adequately protected, and that advice, treatment and other professional services on the part of physicians and lawyers shall be safe and authoritative. Hence the state exercises the right to prescribe a standard of attainment for the man or woman who wishes to practise in either of the two professions named.

But music is not an essential of life or property rights, speaking broadly, and the public can get along without it in their homes as many persons do. It is a purely voluntary act on the part of parents to engage a teacher of music for their children. Music is a subject which has but scant recognition on the school program, and is therefore outside the pale of the activity of the state authorities of education. Other reasons could be assigned why, in the opinion of the writer of this note, any attempt to fix a standard by state legislative enactment is unwise and untimely, particularly the latter. Nothing could be more disastrous to the true interests of the music teachers of any state than for the authorities of that state to say that no man or woman may teach music in any school or as a private practitioner without successfully passing an examination in the subject. The result would be a deadening of the true art spirit and much of the enthusiasm with which teachers enter the profession and carry on their work, a spirit and enthusiasm which have been the great forces in reaching the stage of development in music which is noticeable in all parts of the country. We believe that whatever action is taken must be based on voluntary and not enforced acceptance of a standard of attainment.

Some persons say that to fix a standard is desirable, and, if accepted, will improve conditions. But how will you get teachers to accept it? is the query.

What is one of the strongest forces in securing action from men and women? Self-interest. This may be based on various influences. To make it effective in the present case will require the co-operation of the best, most prominent and earnest members of the profession. By way of example let us suppose that in a certain town of 10,000 to 15,000 population there are twenty teachers who are qualified for their duties, able to pass the tests prescribed by the State Music Teachers' Association. Further, suppose that out of the twenty, three or four have taken examinations and have received a certificate to that effect from the Association. This is a legitimate news item for the local papers, and will give good publicity to the holders of certificates. Besides this the teachers can frame and exhibit the certificates in their studios. They should also take occasion as it is presented to speak of the endorsement which this certificate gives to their work as teachers.

The net result will be that in the course of time the other teachers of the community, or at least the majority of them, will find it advisable to provide themselves with the certificates of the Association, thus placing themselves on a level with their professional brethren and sisters. The public will feel that their interests are properly safeguarded, and will be apt to patronize teachers who have certificates. The moral force will be sufficient.

In this connection far too little thought has been given to the bearing upon this question which is to be found in the growing demand for credit in school courses for music work done under the direction of the private teacher. Recognition is being accorded to this demand, not in one but in several states, not in a few but in a number of cities. There are difficulties in the way, but the solution of the problem will be comparatively easy once school authorities have sufficient guarantee of the efficiency of the teacher who applies for credit for work done in his studio.

Here is where the certificate of a State Association of Music Teachers will have big value. The teacher can offer this certificate to the local school authorities as the guarantee that he has the knowledge and skill properly to educate his pupils in music, thus meeting a requirement of prime importance; for the public school teacher must also pass a prescribed test before securing a position, and being allowed to teach. The natural course of procedure will be for the superintendent of schools to say to the music teachers of the city: "If you wish to have recognition from this department you must show us a diploma from a school of recognized standing or from the State Association of Music Teachers." A very effective argument for the standardization movement, is it not?

This leads us to present to our readers two questions as being of the utmost importance to every teacher of music, namely, the adoption of a standard of essentials for teaching, and securing for the standard recognition from local school authorities, so that the music teacher's work may continue during the years of adolescence instead of being crowded out by press of regular school work—and thus knit into the educational fabric of our social and cultural life.

At the last meeting of the New York State Music Teachers' Association, Mr. John C. Freund, editor of *Musical America*, offered a most valuable suggestion looking toward the elimination of frauds, charlatans, and fakes from the teaching profession, which he considers the first move to make. His proposition is to have a bill introduced in the state legislature requiring that all persons who desire to teach music shall register. The application for registration shall indicate in which institution or under which teachers (private) the candidate studied, which subjects and for how long a period. These statements must be sworn to, and false statements shall be punishable by fine or imprisonment or both. Anyone shall have the right to examine the statements on file; and every registered teacher shall display in a prominent place in his studio a copy of the application for registration.

It is easy to see that under this plan the pseudo teacher with fraudulent claims to have studied with some great teacher will be driven from the state to the great good of the profession.

This suggestion of Mr. Freund is worth the careful consideration of the officers of every state association. It is extremely doubtful if any legislature will enact a law calling for the examination and certification of teachers of music. On the contrary, it is reasonable to believe that any legislature will adopt measures to protect the people and the members of the profession from abuse and from fraud and pretense such as now obtain. THE MUSICIAN heartily endorses this proposition of Mr. Freund as one of the most practical that has been offered.

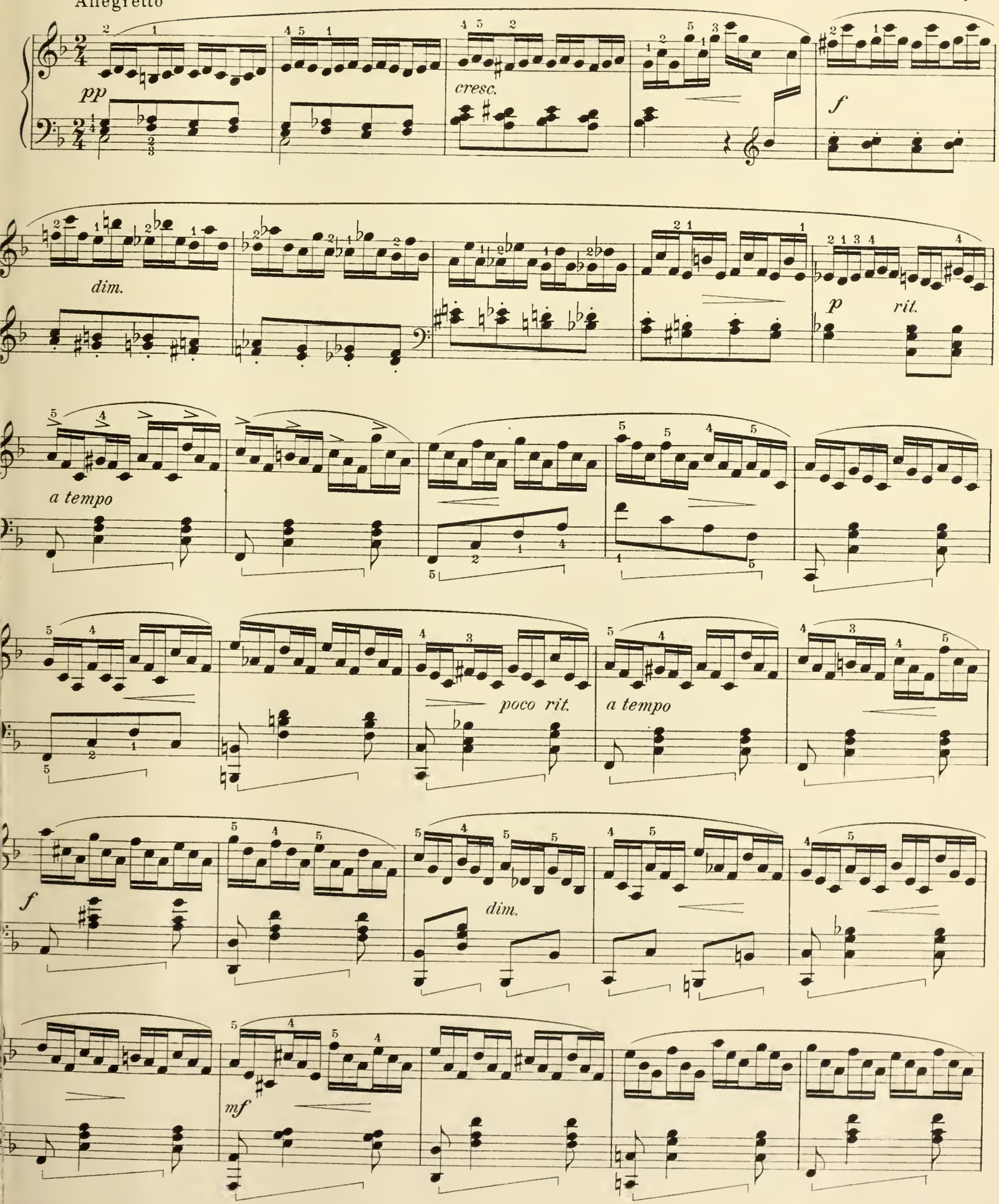
(*Continued on page* 559)

To Miss Julia Sabin, Cleveland, Ohio

THE WAYSIDE SPRING

FREDERICK A. WILLIAMS Op. 79

Allegretto



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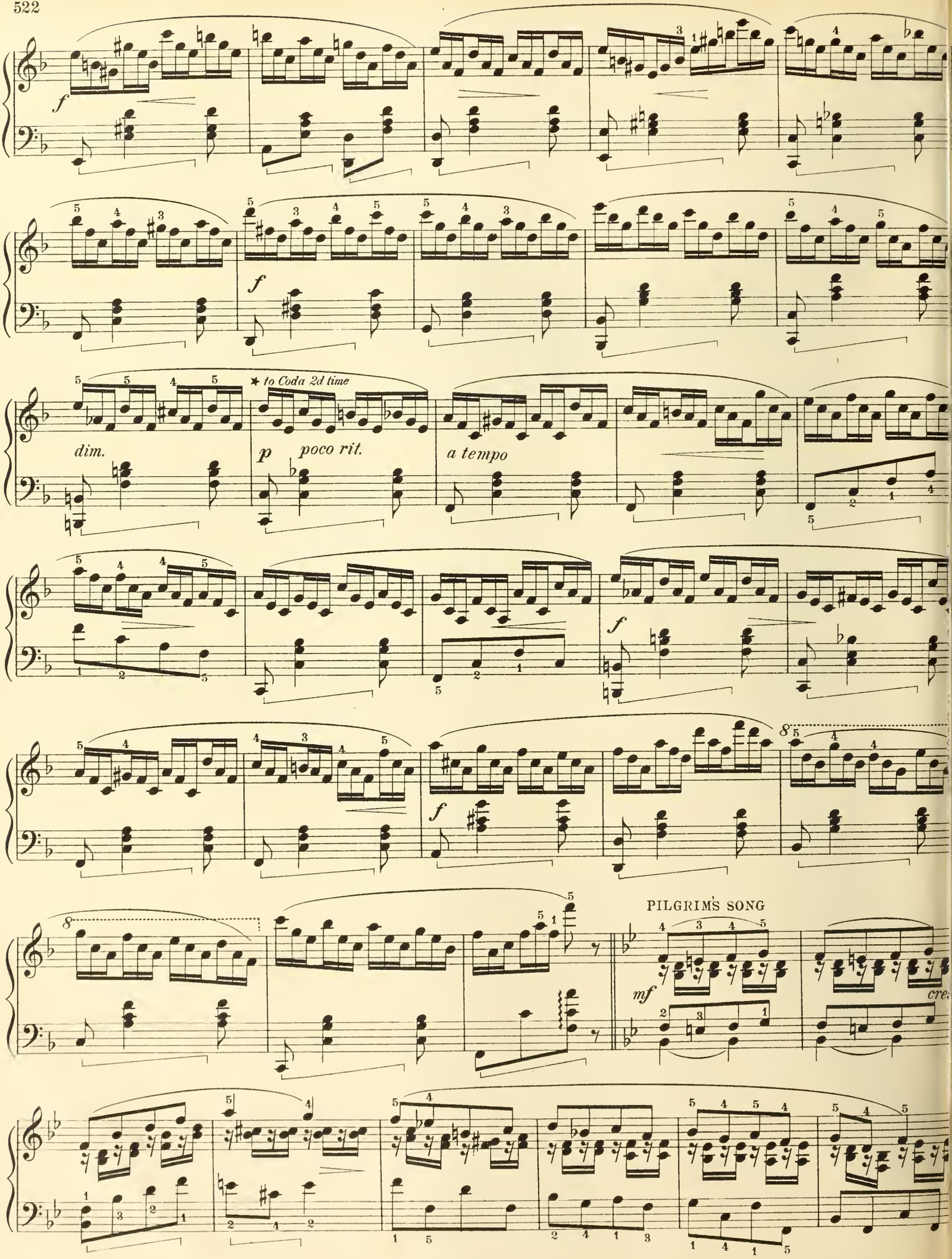
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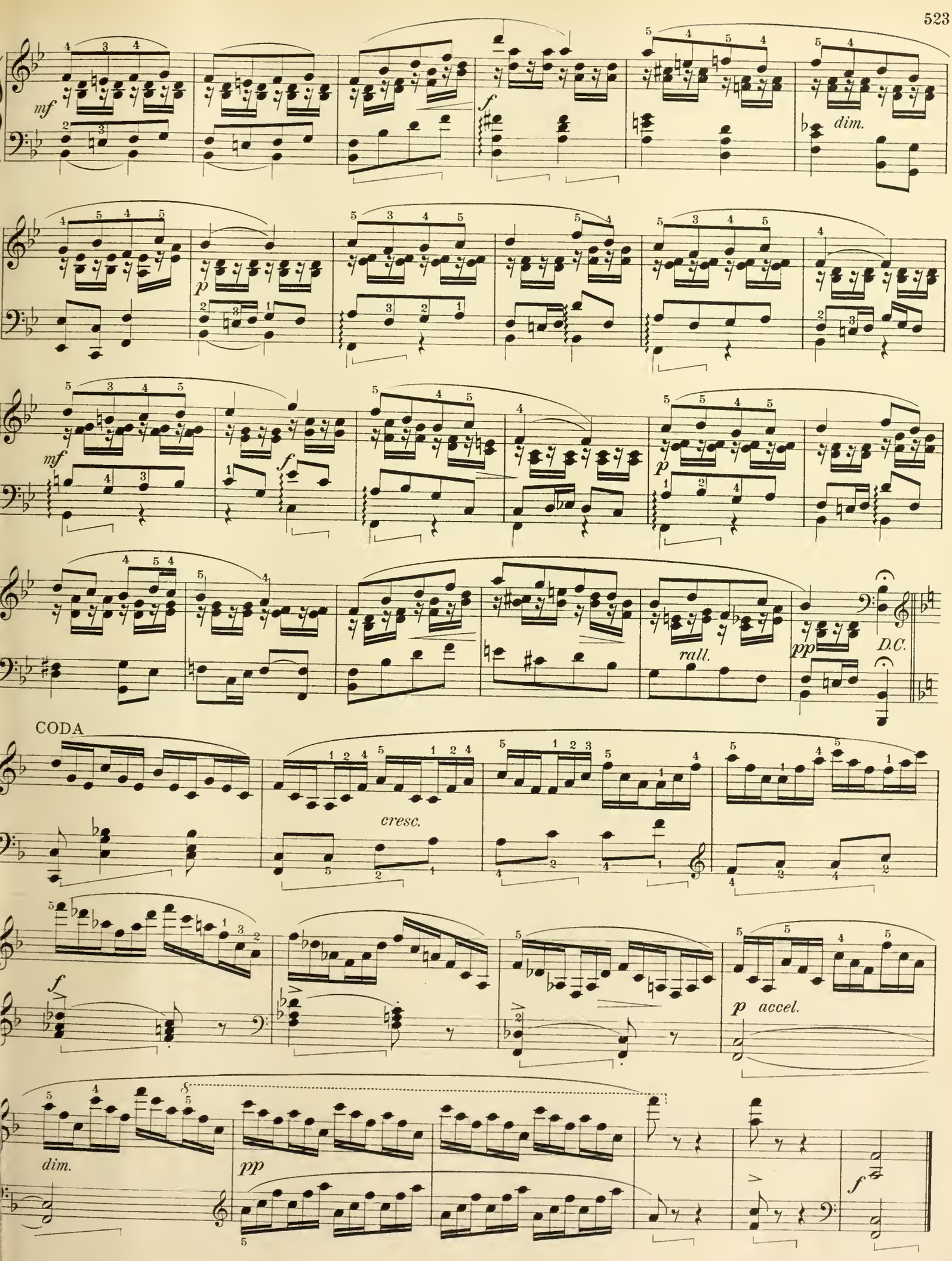
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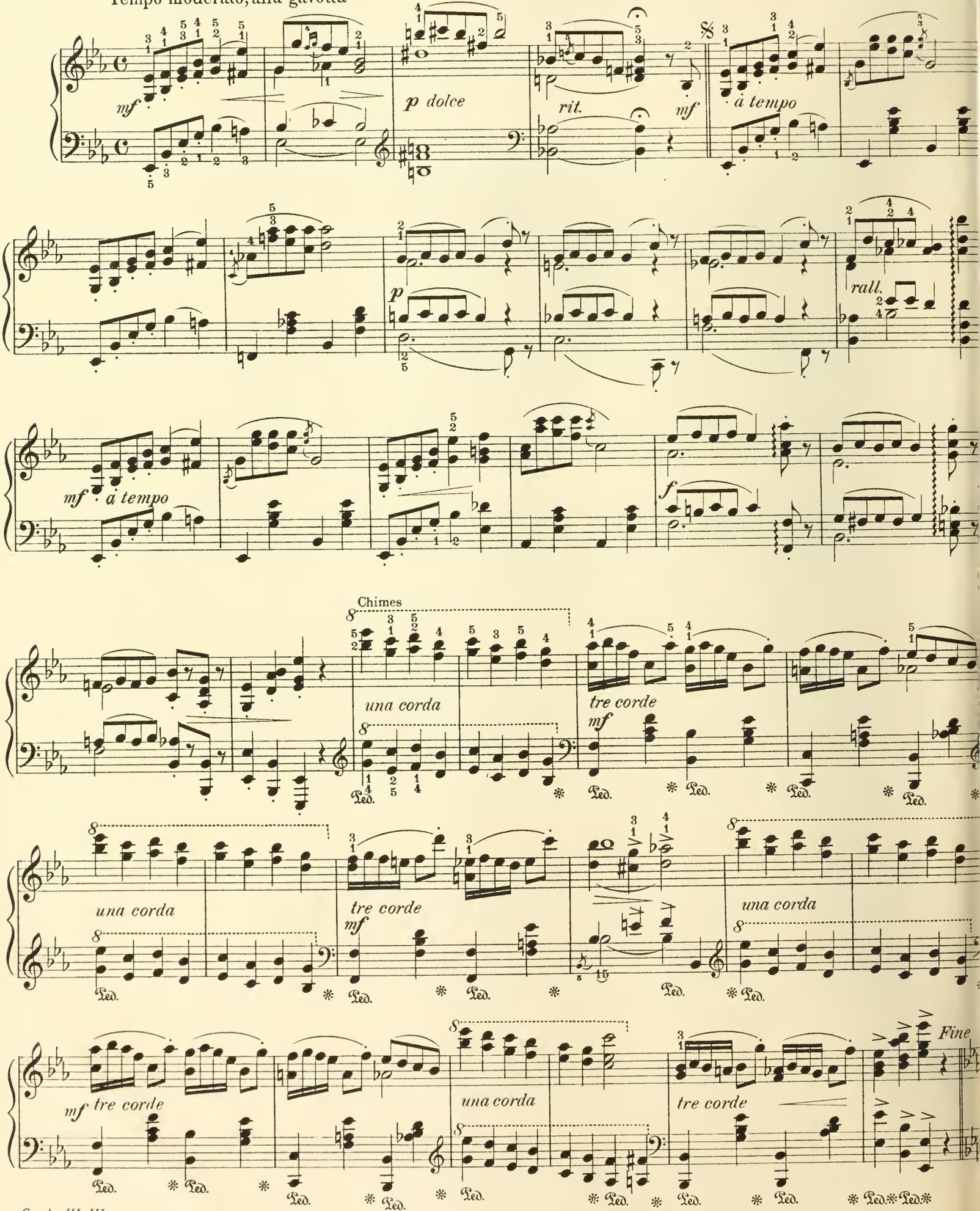
WOODLAND CHIMES

Tempo moderato, alla gavotta

H. WAKEFIELD SMITH



Grade III-IV

THE MUSICIAN

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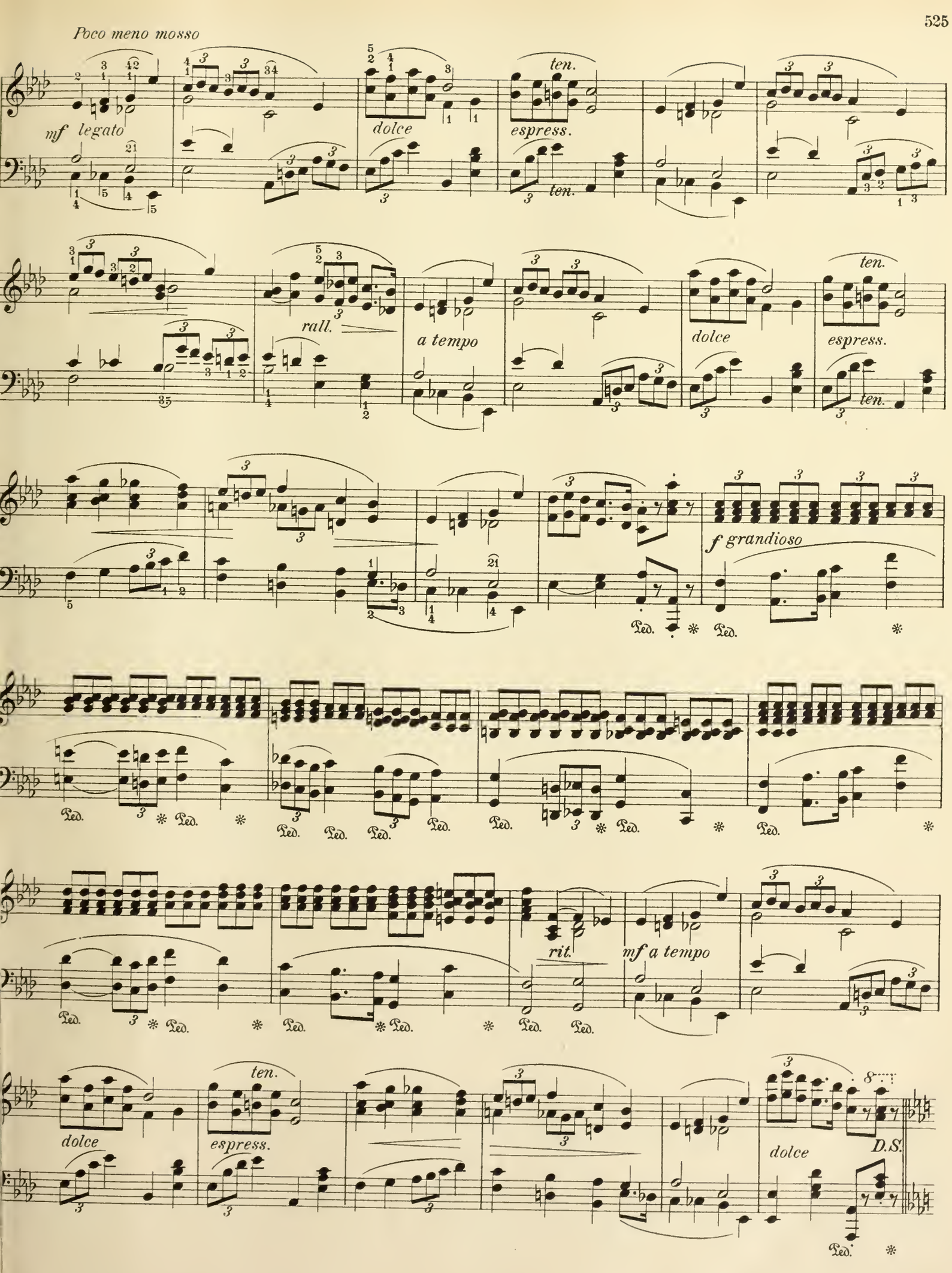
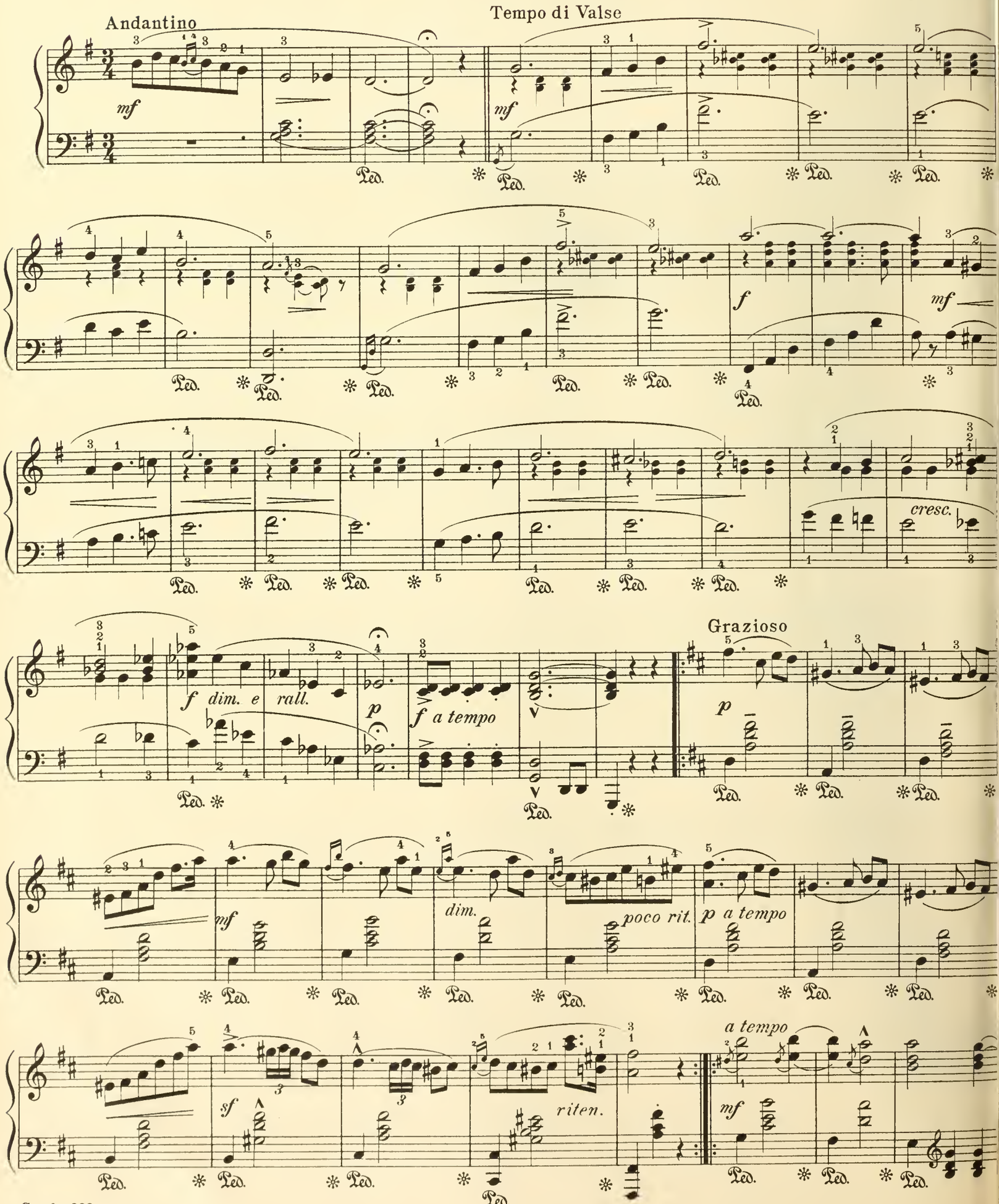
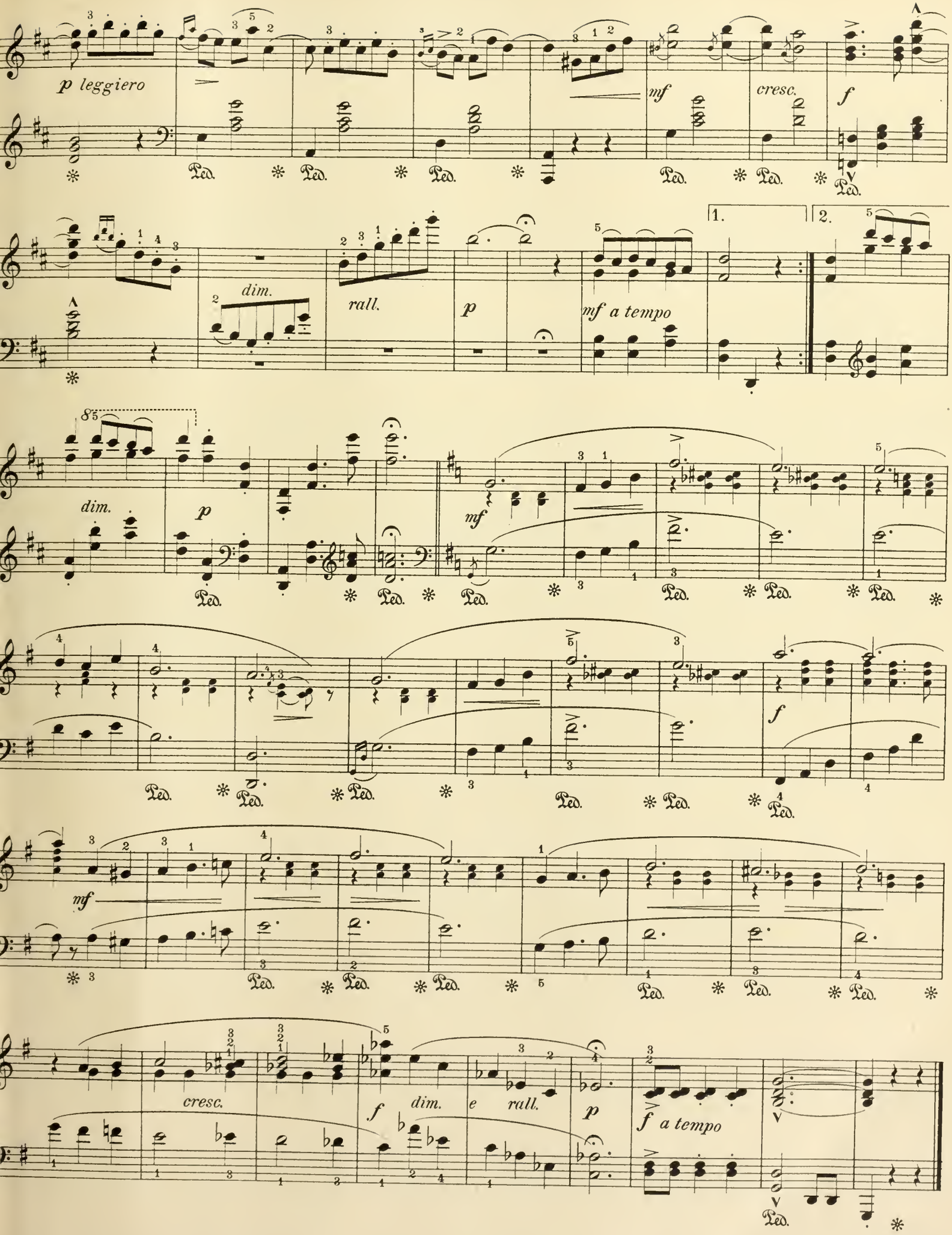

Poco meno mosso
mf legato
dolce
ten.
espress.
ten.
rall.
a tempo
dolce
ten.
espress.
ten.
f grandioso
Ped.
rit.
mf a tempo
dolce
ten.
espress.
dolce
D.S.

VALSE DES POUPÉES

R. de ACEVES
Op. 92, No 1

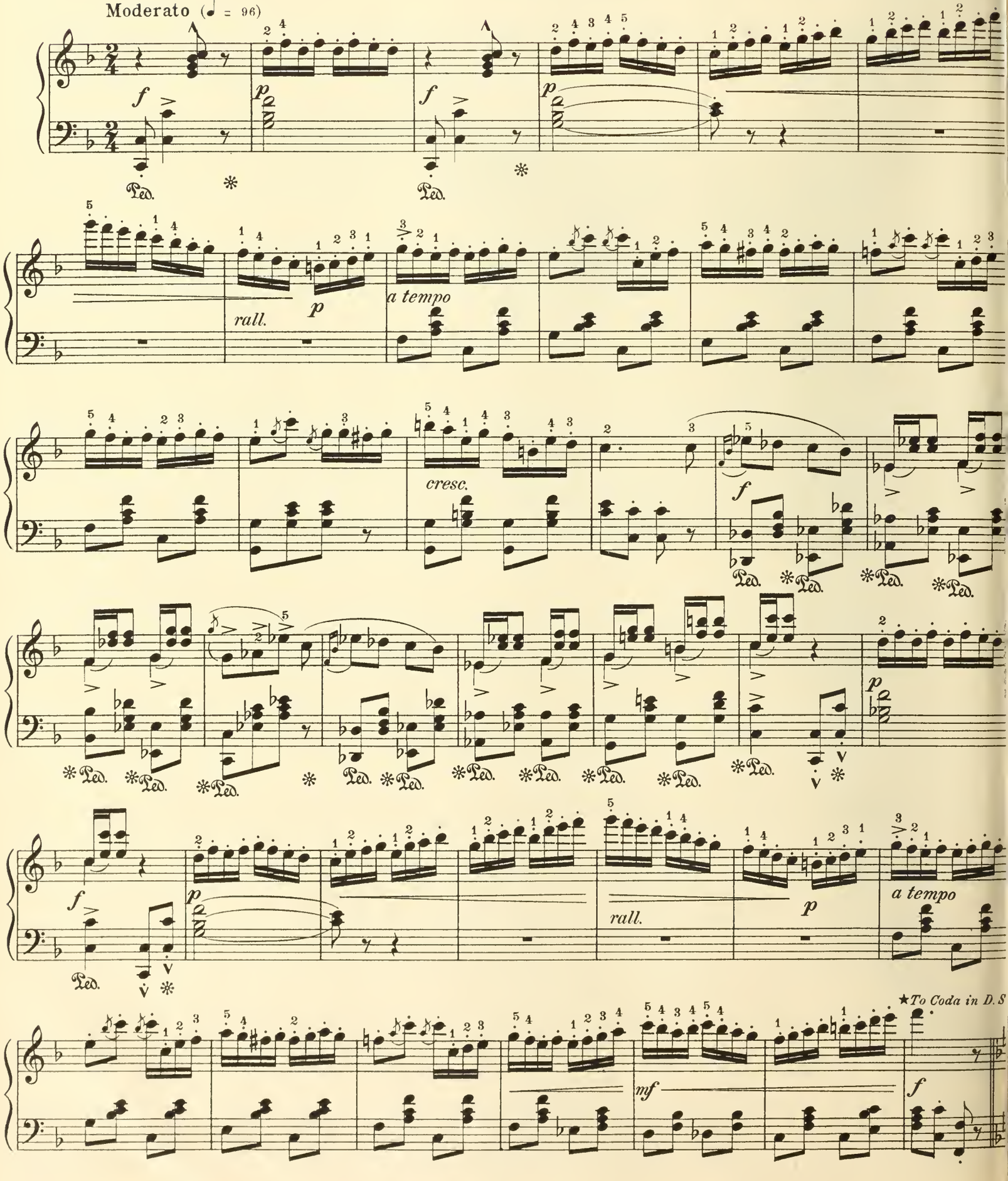


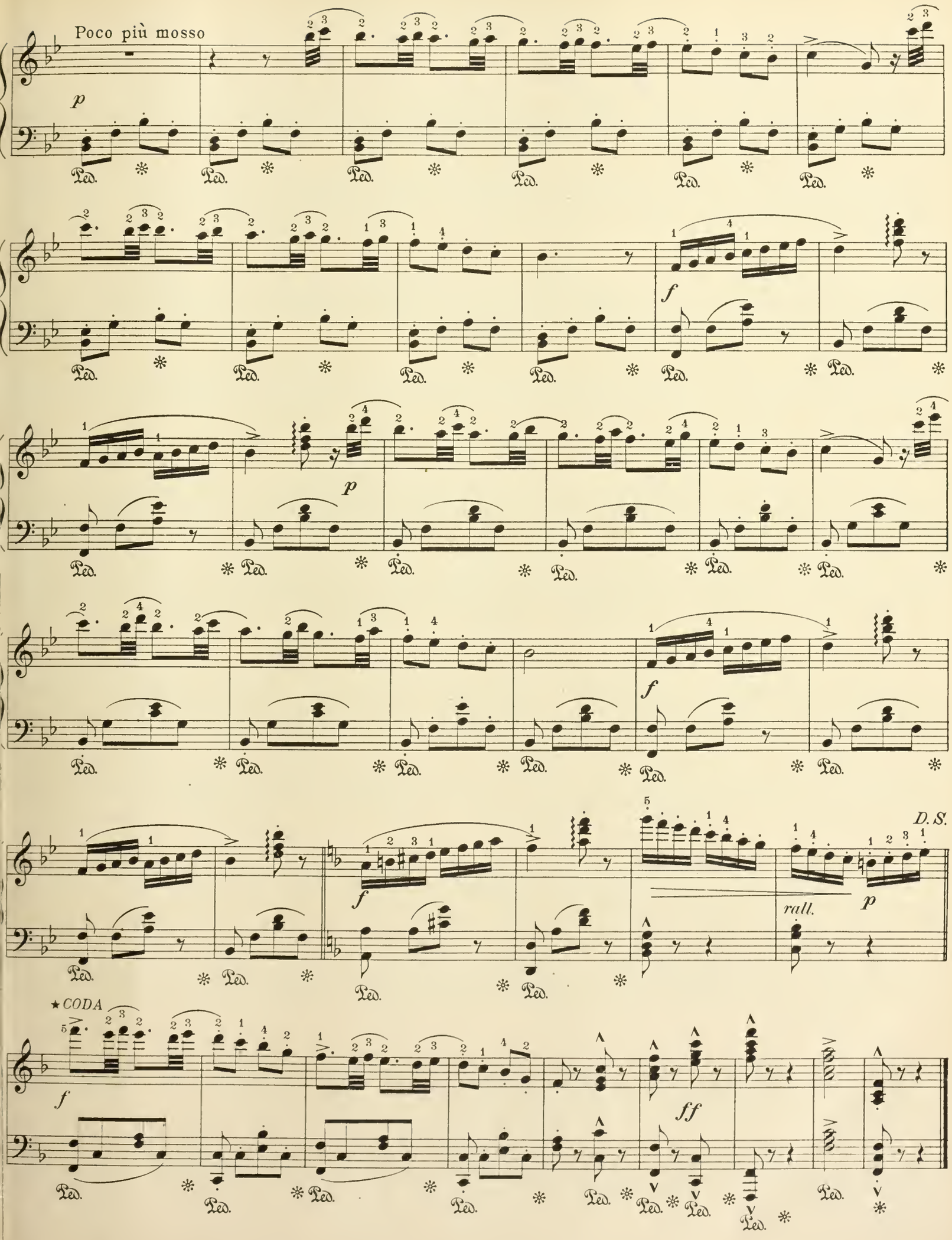

p leggiero
mf
cresc.
f
dim.
rall.
p
mf a tempo
1.
2.
dim.
p
mf
f
mf
cresc.
f
dim.
e
rall.
p
f a tempo
Ped.

THE LARK'S SONG

(LERCHENJUBEL) (LE CHANT DE L'ALOUETTE)

GUSTAV BENDEL, Op. 1(




Poco più mosso
p
Ped.
f
p
f
f
D. S.
rall.
p
★ CODA
f
ff

SONG WITHOUT WORDS
(CHANT SANS PAROLES)

Edited by John Orth

HEINRICH PACHULSKI
Op. 3, № 1

Andantino

p con espressione

più f

p

cresc.

f

To Coda in D.C.

p e semplice

più f

dim.

p

dim.

riten.

D.C.

CODA

p

rit.

pp

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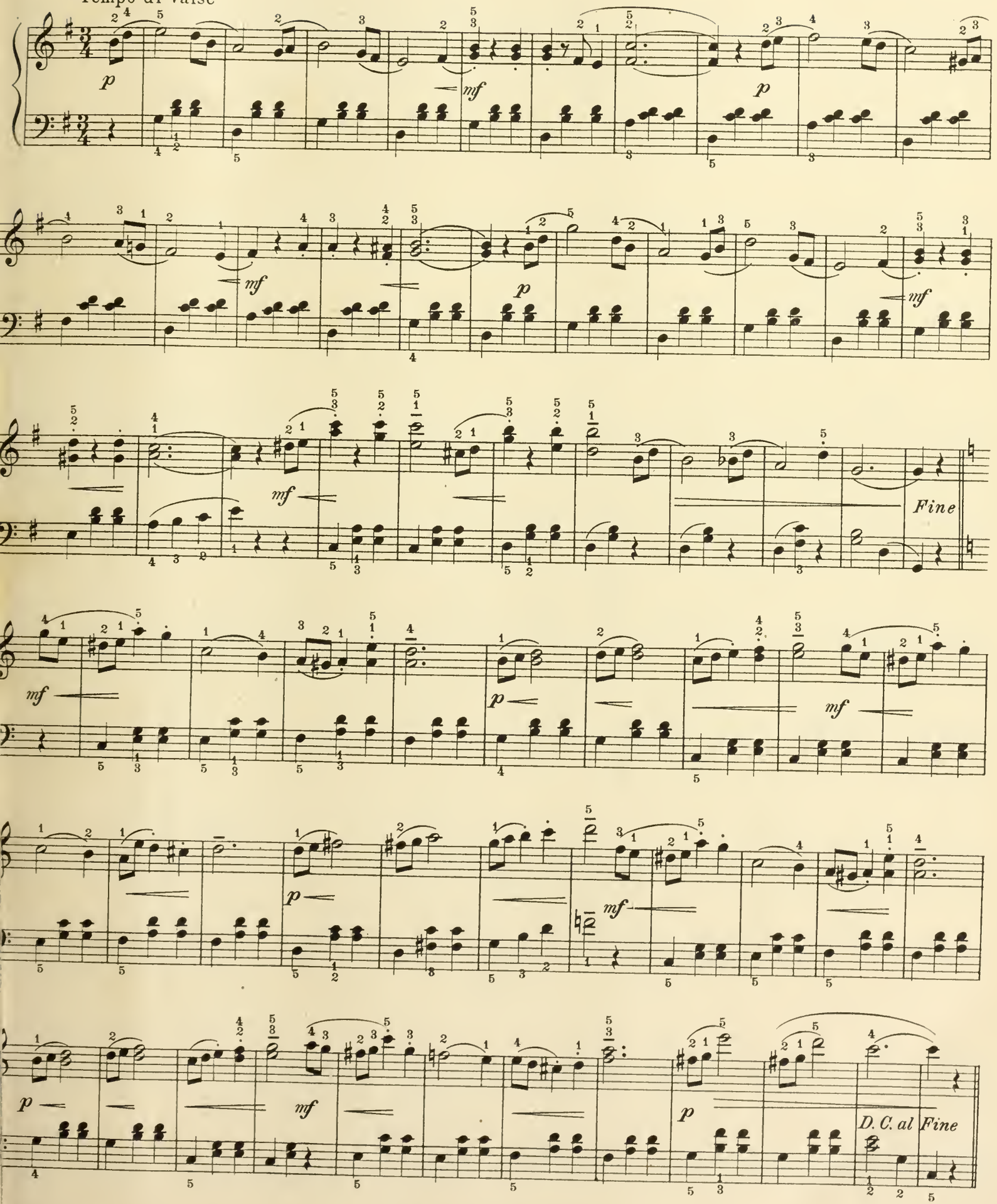
JOYS OF YOUTH
WALTZ

LOUIS RETTER

Tempo di Valse



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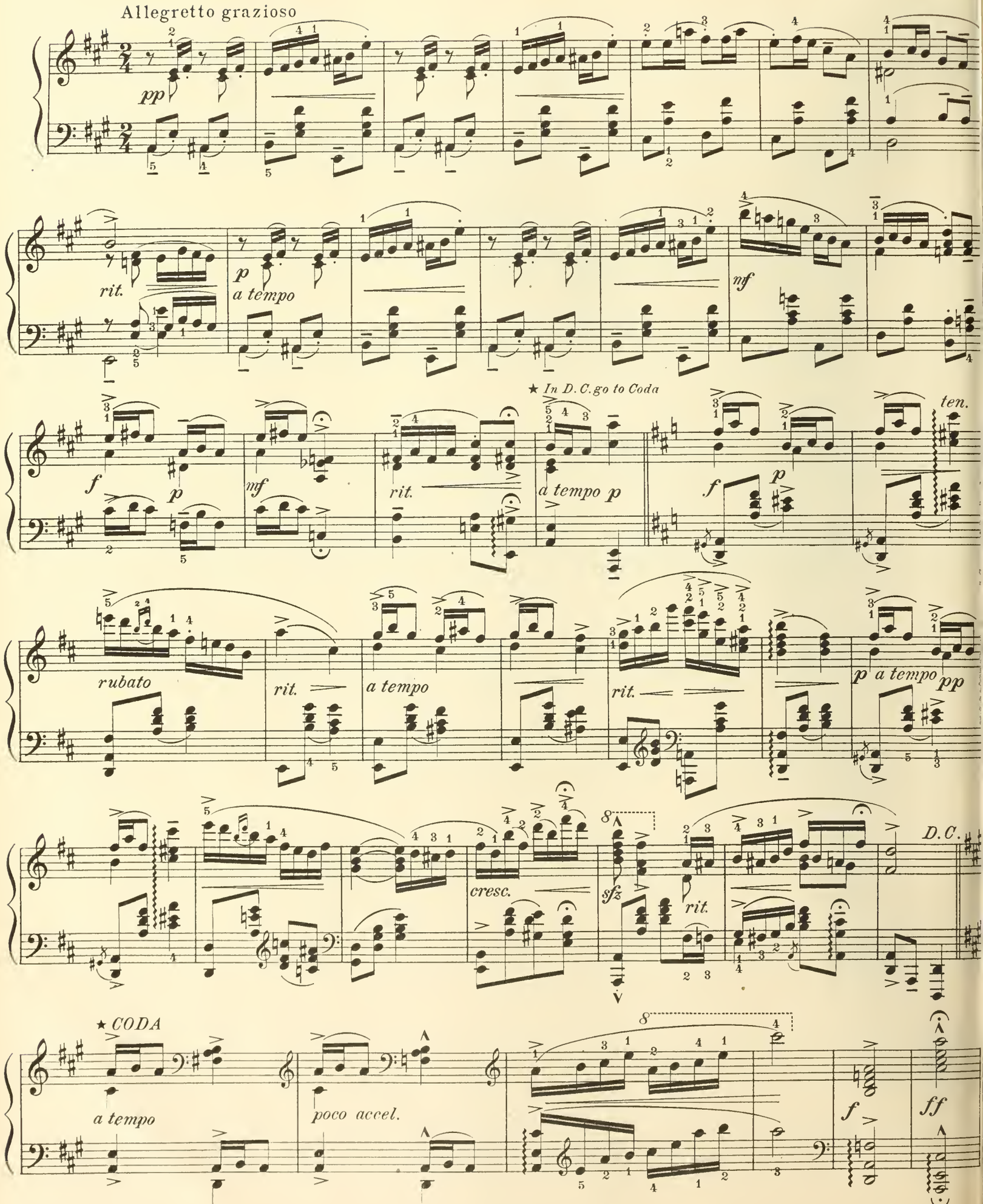
To my "Brothers" of No. 31

THE JESTERS

CHARLES HUERTER



Grade III
THE MUSICIAN

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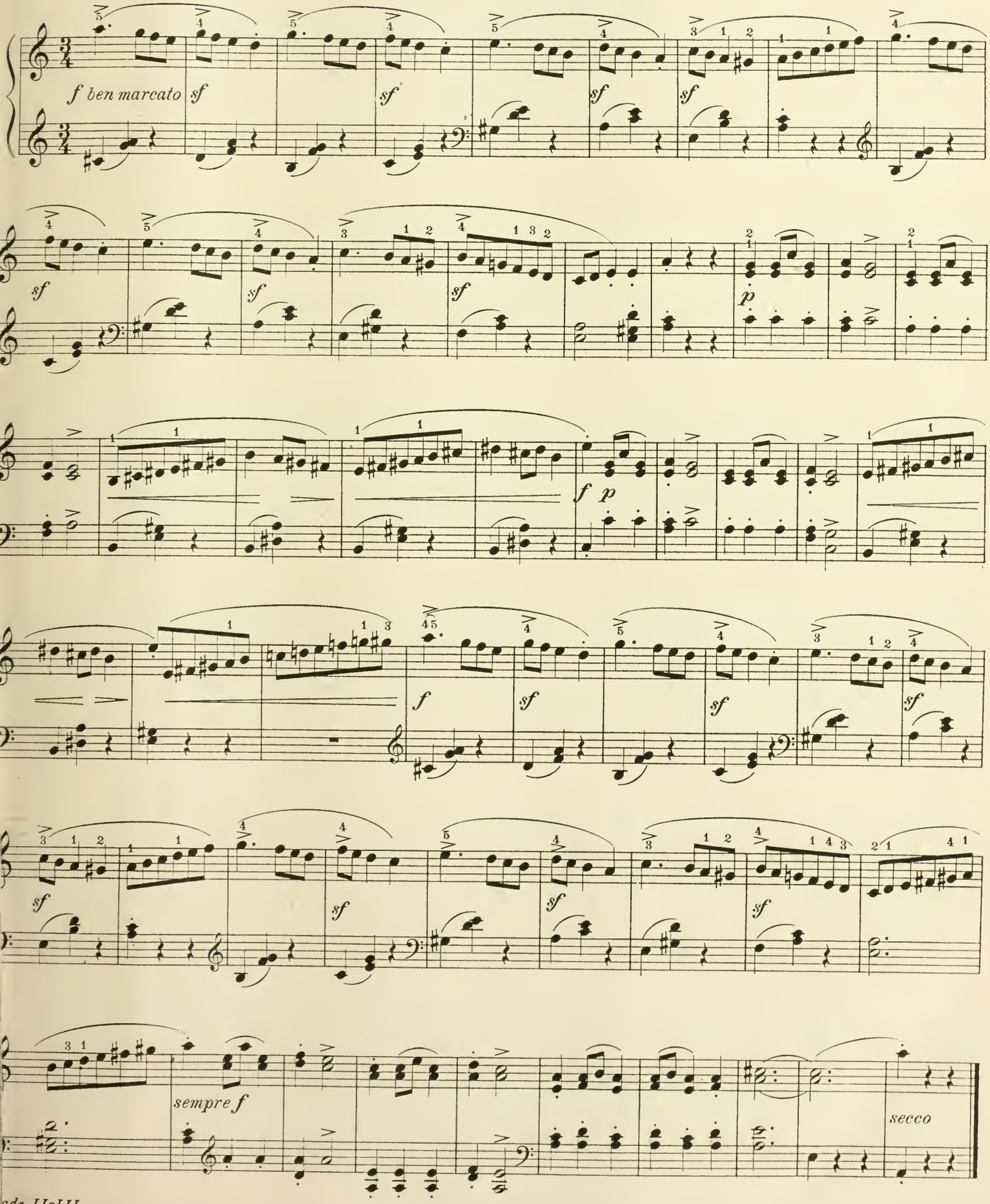
THE LITTLE GYPSY

EMIL RHODE
Op. 31, № 1

Molto vivace



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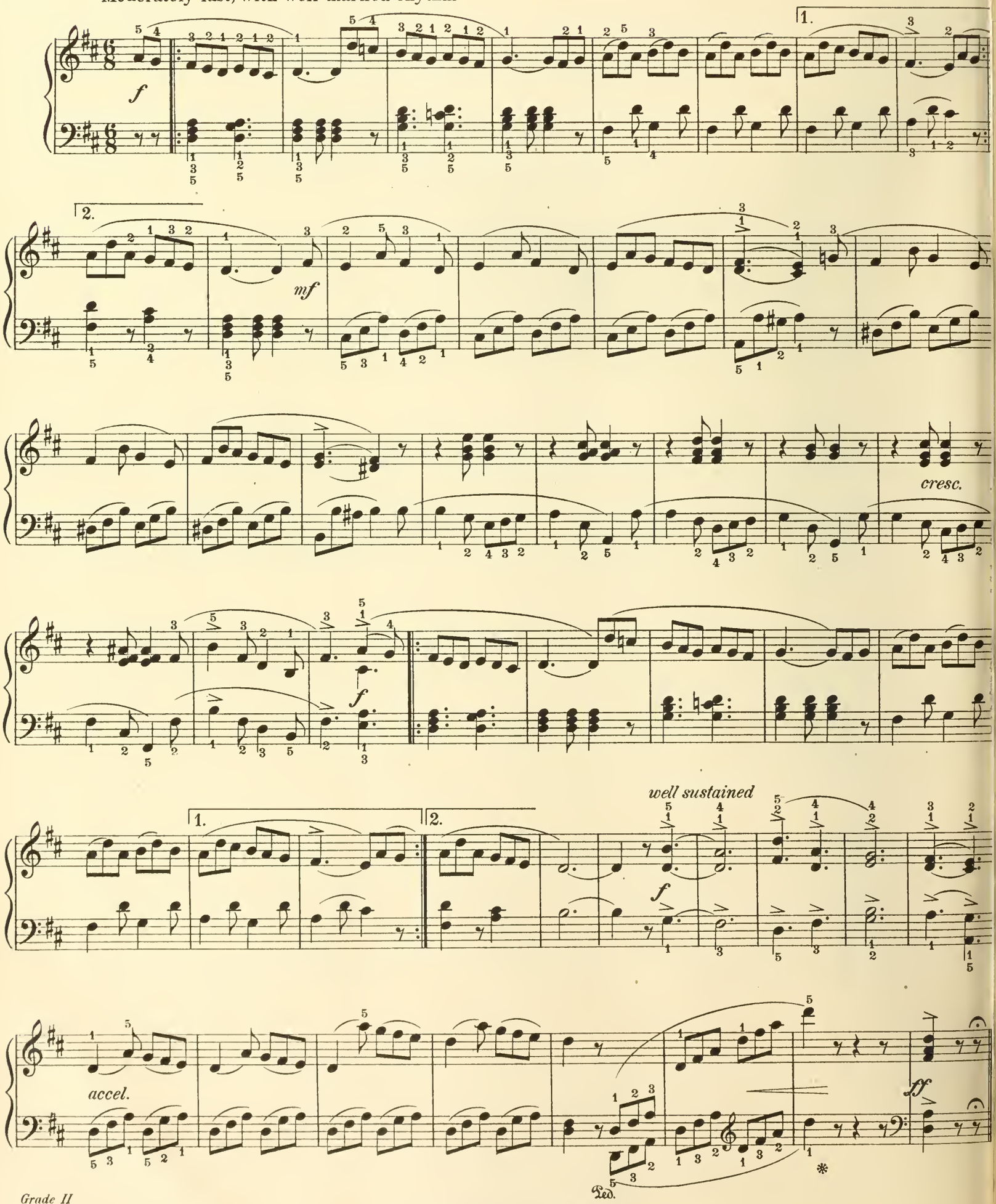
A JOLLY JIG

Moderately fast, with well marked rhythm

PERCY E. FLETCHER



Grade II

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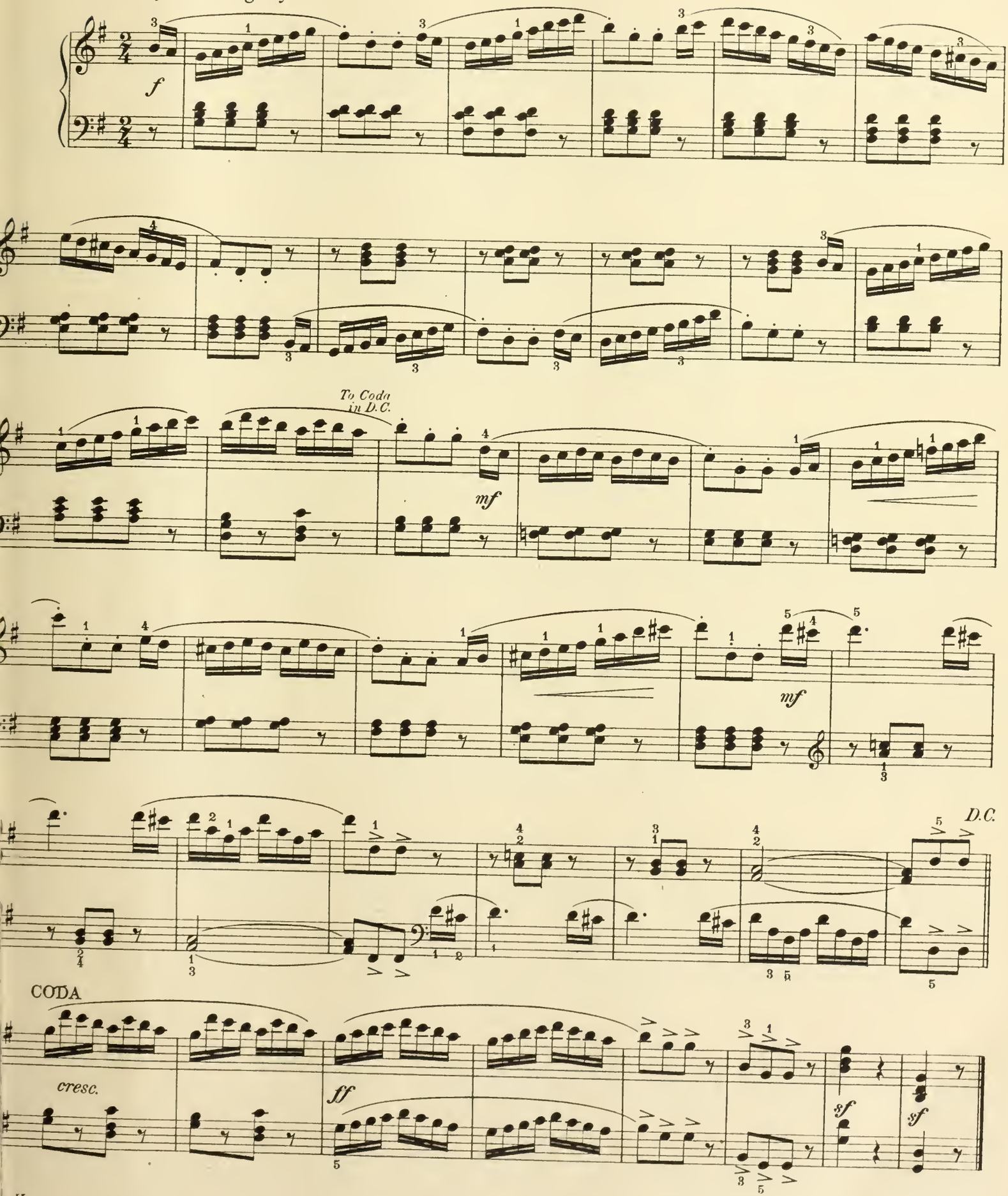
A MERRY HORNPIPE

Gaily and brightly

PERCY E. FLETCHER



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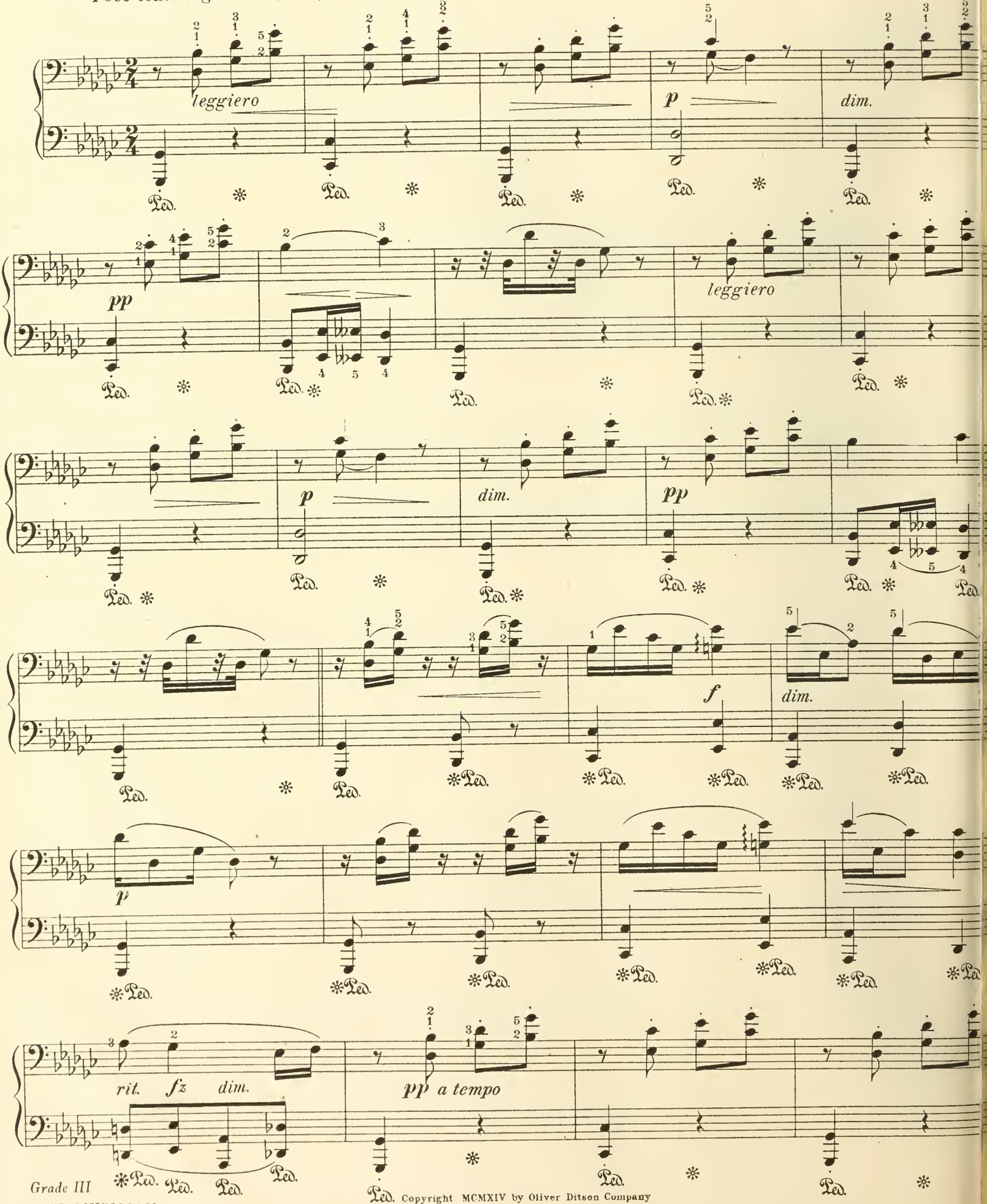
HUMORESKE

SECONDO

Edited by Karl Benker

ANTON DVOŘÁK, Op. 101, N

Poco lento e grazioso (♩= 72)



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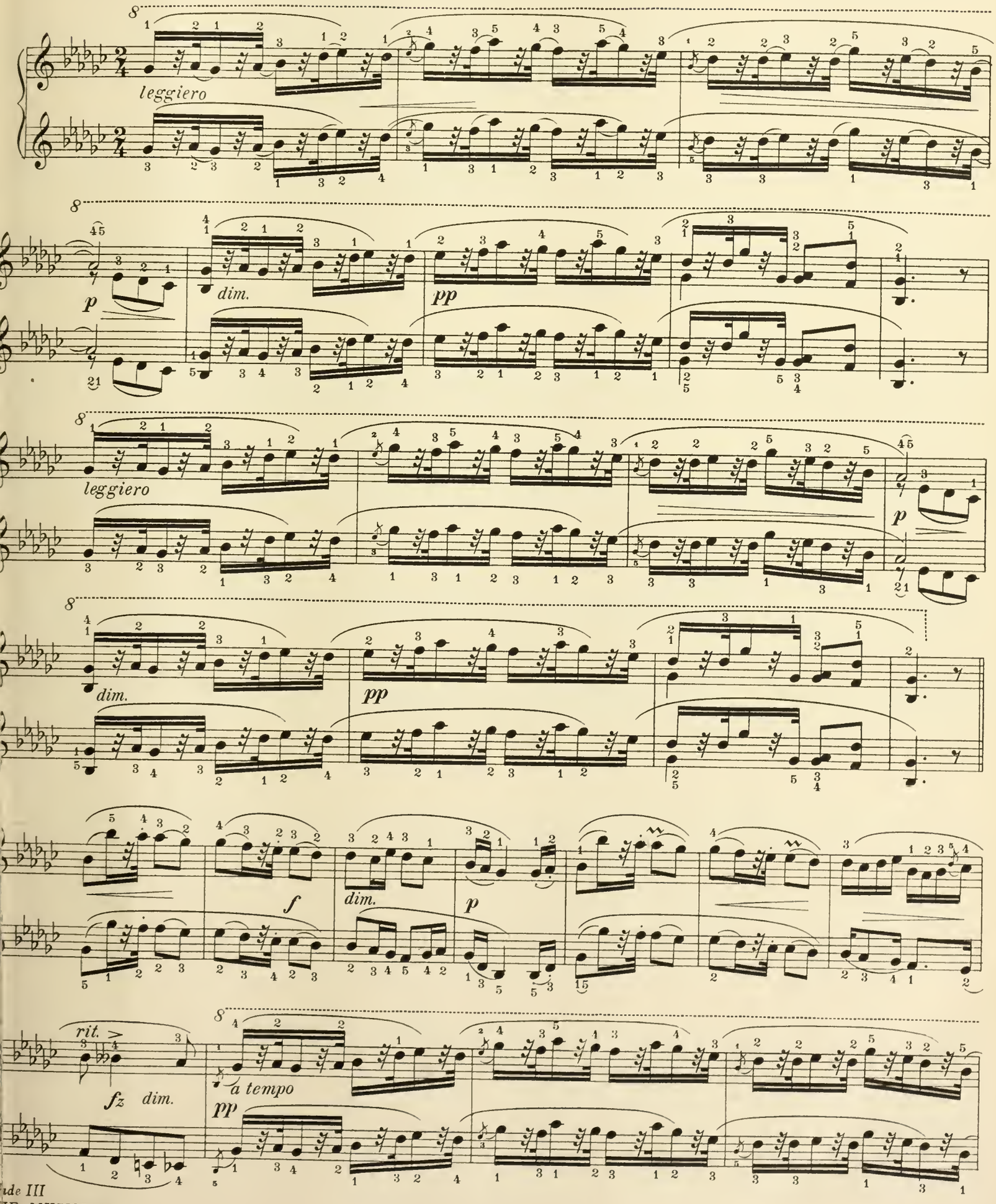
HUMORESKE

Edited by Karl Benker

PRIMO

Poco lento e grazioso (♩ = 72)

ANTON DVOŘÁK, Op. 101, No. 7



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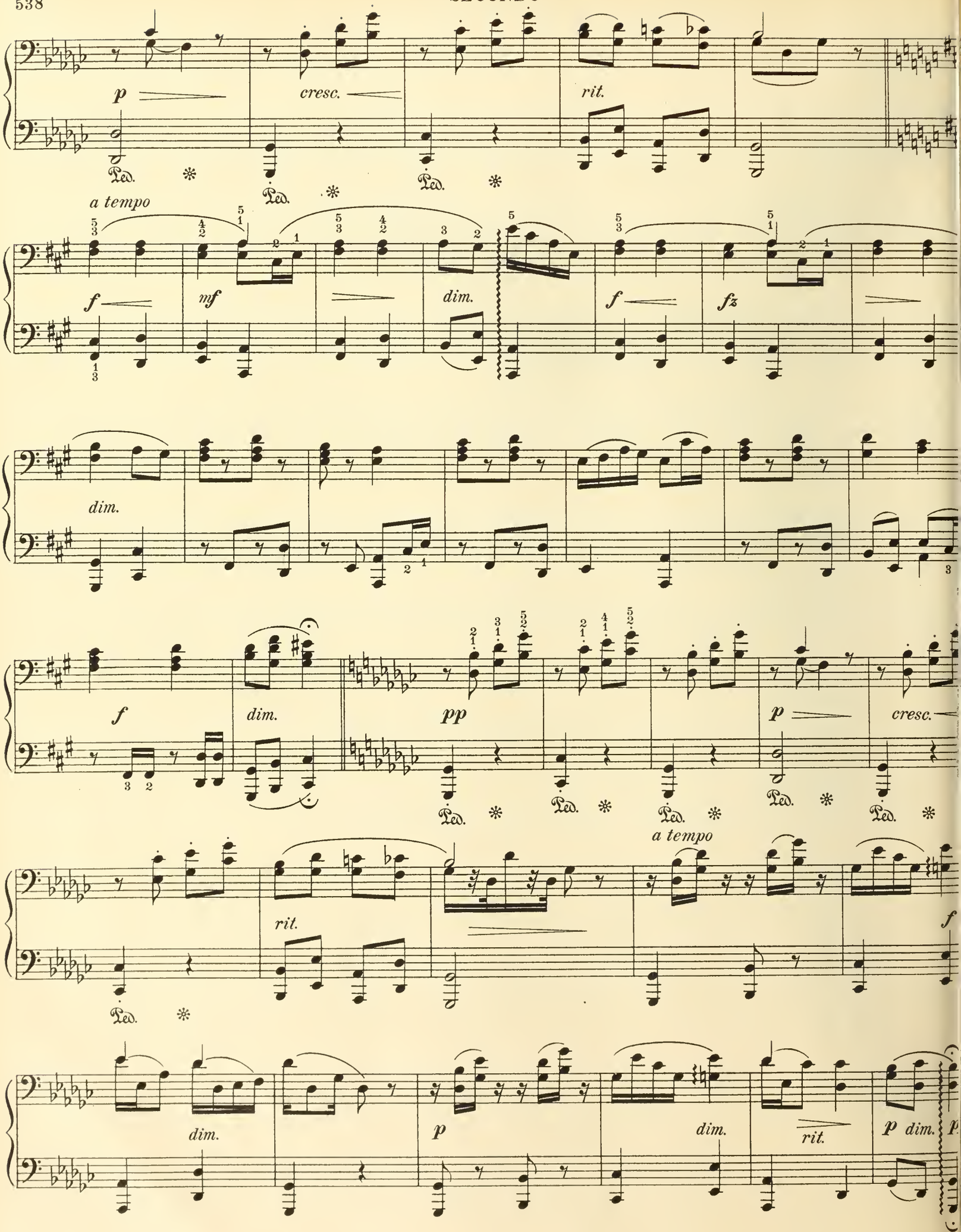
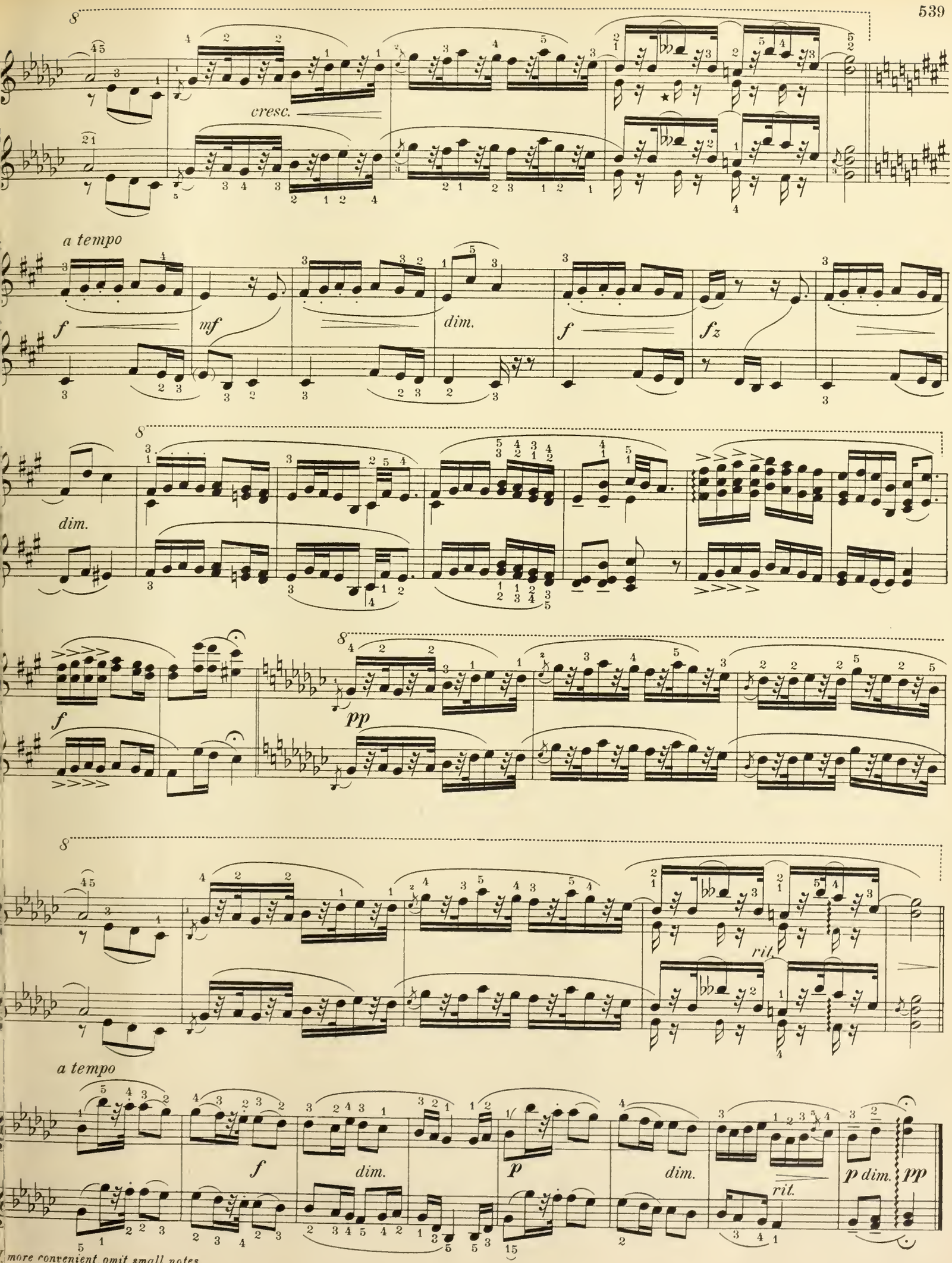

p
cresc.
rit.
Ped.
a tempo
f
mf
dim.
f
fz
dim.
f
dim.
pp
p
cresc.
a tempo
rit.
f
dim.
p
dim.
rit.
p dim.



more convenient, omit small notes.

O LORD, THOU HAST SEARCHED ME OUT

From "The Woman of Samaria"

Psalm cxxxix: 1,3
Edited by Heinrich Kiehl

(Original Key)

Sir Wm. STERNDALE BENNE

Larghetto espressivo

ALTO

O Lord, Thou hast search-ed me out, an

known me. Thou know-est my down-sit-ting, Thou know-est my down-sit-tin

and mine up-ris-ing: Thou un-der-stand-est my thoughts long be-fore,

long be-fore, my thoughts long be-fore. O Lord, Thou hast search-ed me out

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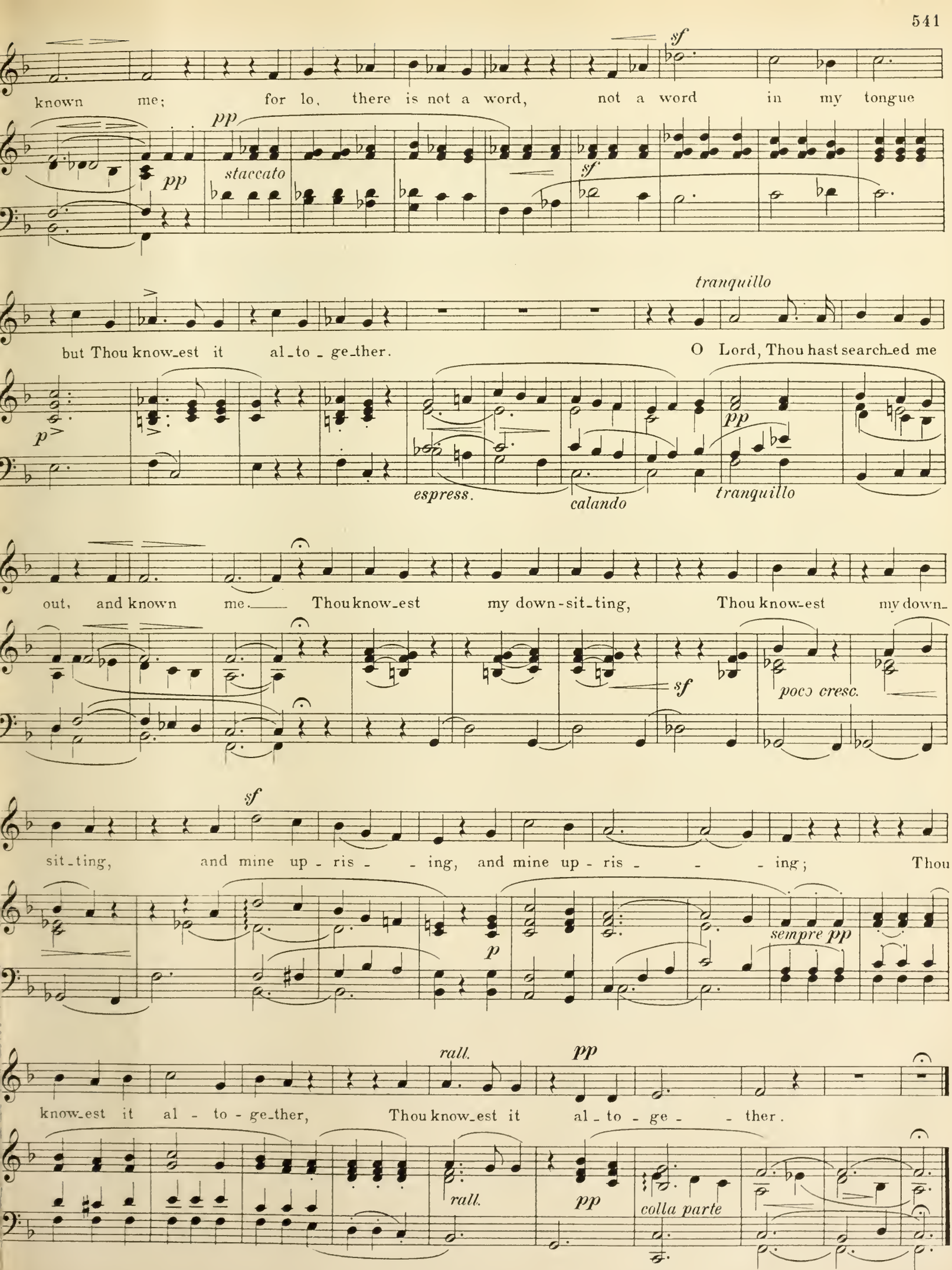
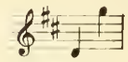

known me; for lo, there is not a word, not a word in my tongue
sf
pp
staccato
pp
sf
but Thou know_est it al_to_ge_ther.
tranquillo
O Lord, Thou hast search_ed me
p
espress.
calando
pp
tranquillo
out, and known me. Thou know_est my down-sit_ting, Thou know_est my down_
sf
poco cresc.
sit_ting, and mine up_ris_ing, and mine up_ris_ing; Thou
sf
p
sempre pp
know_est it al_to_ge_ther, Thou know_est it al_to_ge_ther.
rall.
pp
rall.
pp
colla parte

To ____

SINCE WE PARTED

(Original Key)

OWEN MEREDITH

CHARLES FONTEYN MANNE

Moderato, con intimo sentimento

mp espressivo *ten.* *p* *p*

Since we part-ed yes-ter-eve I do love you, love, be-lieve,— Twelvetime

mf *mp* *ten.* *colla voce p* *p*

poco agitato e cresc. *rall.* *f* *mp poco stringendo*

dear-er, twelve hours lon-ger, One dream deep-er, one night stron-ger, One sun sur-er:

poco agitato e cresc. *rall.* *f* *poco stringendo* *mp*

cresc. *largamente e con passione* *ff* *rall.*

thus much more Than I loved you, than I loved you,

cresc. *largamente* *f* *ff* *ff* *rall.*

quasi ad lib. *tenoro espress.* *p*

than I loved you, dear,— be-fore.

mf *colla voce* *p* *espress.* *p a tempo* *cantando* *p espr.* *rall.*

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The SINGER and His ART

THE POSITION OF THE MOUTH IN SINGING

BY D. A. CLIPPINGER

THE singer is confronted with a number of conditions and difficulties which do not enter into any other form of musical activity. First, he must form the pitch of his instrument as he uses it. The voice being an instrument of melody he can form but one pitch at a time and this must be done at the instant it is required. In all keyed instruments the scale is formed by the manufacturer. In the voice nature has formed the scale only potentially. It is there as a possibility, but each pitch must be created as it is used, and the instant it stops it ceases to exist.

Second, the quality of the instrument must be formed at the instant the pitch is created. In all other instruments the quality is established by the maker. The performer is responsible to a certain degree for the quality of the instrument upon which he plays, but his responsibility is altogether unlike that laid upon the singer.

Further, the voice is an instrument of speech, of language. With it the singer is expected not only to awaken feelings and create moods, but to express definite ideas as well, an exaction which is made of no other instrument.

Again, in the playing of all other instruments the hands are used. This is denied to the singer. He is expected to cover the entire range of feeling and intellect, and at the same time form pitch, quality, vowels, and consonants; and all this without even the laying on of hands. In view of this, can there be any doubt as to whether the process is psychologic or physiologic? There is none whatever in the mind of the present writer.

If we admit that the vocal organ is controlled and directed by the mind, it follows of necessity that in order to produce right results the organ must be rightly directed. What does this mean? It means that to be rightly directed for purposes of singing it must be directed by the right idea of pitch, the right idea of quality, the right idea of volume, the right idea of consonant, the right idea of rhythm, the right idea of melody, the right idea of legato, of sostenuto, of contrast, or proportion, of climax, of feeling.

Good singing is the expression of these right ideas. Bad singing is the expression of wrong ideas. The process of training singers is that of developing right ideas of music, voice, and expression.

In the beginning the student's ideas are unformed, indefinite, probably all wrong. Bad taste is nothing more nor less than having wrong ideas. Musical taste is not physiologic, neither is the process of acquiring it. At this point some go wrong. Following is the reason:

The student's idea of vowel, let us say, is wrong. To this class of teachers the most tangible thing is the organ which produces the vowel, hence they begin to work with that. They show the pupil how to hold the mouth, hoping thereby to develop the right idea of vowel. The same plan is applied to tone quality, and from this come all the rules for holding the mouth, the tongue, soft palate, larynx, etc., which are of doubtful value.

This attempt at direct control of the mechanism puts the thought of the student exactly where it should not be, namely, on the throat. It develops tension, the thing he most needs to be rid of. It induces self-consciousness, the singer's arch enemy, and produces a stilted, mechanical style of singing. It approaches the subject from the wrong direction.

If we work from the principle of indirect control, we shall avoid all of this. Indirect control means the automatic response of the mechanism to the idea. The most important thing in training the singer is to help him to form the right idea of pitch, quality, vowel, and all other things which enter into good singing. When this is done and the organ is made free from all resistance, there will be no further trouble. The mouth will respond unconsciously to the thought of quality and vowel in exactly the same way that the vocal cords respond to the thought of pitch. The suggestions necessary to perfect vowels and quality will be few and easily complied with. It is only when the idea is indefinite that it seems necessary to resort to mechanical means.

It is impossible to say how wide the opening of the mouth shall be in forming any vowel, for it is not and cannot be the same in all cases. The mouth cavity and pharynx are never exactly the same in any two people. The lower jaw is sometimes deep, sometimes shallow.

Some persons have a very high palatal arch, others a very shallow one. In some the pharynx is broad, in others it is narrow. These are conditions to be reckoned with in voice training. If twenty of these people were made to open the mouth a half inch the vowel color would by no means be the same in all.

If we insist on perfect freedom of the vocal mechanism, perfect breath control, and perfect tone concept, we shall have no further trouble about how the mouth shall be held, for it will unconsciously assume the form which corresponds to the tone concept or idea. When the mechanism is free there will be no exaggerations, mannerisms, or facial contortions. The features will be in a state of repose that they may respond instantly to the thought, feeling, and imagination of the singer. The tone is the thing, and if the idea or concept is definite it will form the mold with little or no further suggestion from the teacher. Let us not make difficult and uncertain that which should be easy and natural, and which is so when approached in the right way.

THE MOUTH IN SINGING

BY GEORGE CHADWICK STOCK

REGARDING the opening of the mouth in vocalizing and in singing words, one cannot lay down any hard and fast rules.

For example, some writers advise a thumb's breadth opening between the teeth, others say from a quarter to one inch. But I believe that all well-balanced thinkers who suggest these things do not really wish to be taken as meaning that the opening of the mouth is to be a fixed distance apart during vocalizing or singing of words, except as the exact opening influences the uniformity of the vowel or the color of the tone.

It must be remembered that different vowels, such as ā, ä, ō, ē, ĕ, etc., call for different openings of the mouth suitable to the form of each vowel that is being uttered.

I have always found it wise, in this matter, to follow natural habits, or the way that one naturally opens the mouth or lips in pronouncing, for instance, an ä, ō, or ē. My advice to a student is to hear clearly, mentally, the vowel, for example ē, as in thee; this is the only conscious action necessary before uttering the vowel. Notice that in following out this idea the mouth, lips, tongue, and interior of the mouth unconsciously move or form into a correct position for the vowel called for. By no conscious direct influence could this rightly be done. All parts are guided in their movements by the habits of a lifetime.

Bear in mind that these various adjustments of mouth, lips, tongue, etc., which take so much time to describe, are but the operations of an instant.

For the proper and correct activity of these members of the vocal apparatus, mental direction or suggestion is alone necessary. It makes no difference what vowels or what modifications of them are to be used; simply hear them mentally and then, guided by this sense, the entire articulatory mechanism becomes perfect in form and mobile in action in answer to the call made upon it.

I take my views from the point of view of the English language only. A foreigner has different habits, due to accent, timbre, national traits, and characteristics of his speech. These are some of the reasons why foreign teachers find it so difficult to train English-speaking voices to sing in the mother tongue. Unfortunately this is not, as it should be, considered a matter of prime importance and earliest endeavor among American students of song.

I am in favor of vocal training that does not compel any wider opening of the mouth or separation of the lips than is necessary to produce a rich, resonant tone and a perfect sounding and sustaining of the vowel that is being used. This is a matter that calls for individual consideration and purely individual development.

It is of considerable importance to singers that they present a pleasing countenance to the audience; and not one distorted and with mouth continually gaping.

It must be remembered that in singing the change of pitch influences or alters the opening of the mouth. In common speech there is little variation in pitch, hence it is necessary to open the mouth but little. In singing it is wise to yield to a natural inclination to open the mouth wider as the tone goes higher. Obeying this inclination the tones are freer, fuller, and clearer, and, besides, they find their way more surely and without stress into the so-called head quality.

I have just referred to a natural tendency to open the mouth wider in ascending notes. Obedience to this prompting is an assistance to the tongue, soft palate, and larynx in performing their several functions, all of which, in spontaneous and mobile activity, are harmoniously related: in other words, they are inter-dependent.

The proper activity of the mouth and lips is undoubtedly of vital importance in giving to tone its proper quality, for their action affects the sounding spaces or acoustical conditions which it is believed must be in peculiarly appropriate form in order that the tones issued from the vocal cords may have full measure of richness, resonance, and beauty.

The mission of the mouth and lips is to give form to the vowel sounds and also to give various gradations of color to tones.

In different individuals certain vowels yield better tone than others. In other words the resonating conditions or physical arrangements differ in individuals, and a vowel that would yield a good tone in one singer will yield a less desirable one in another. Training does much to equalize natural shortcomings, but it never quite counterbalances physical deficiencies.

The color and quality of tones, as I have intimated, is variously affected by the mouth. The constant aim should be to produce the purest possible musical tone in singing. But this is impossible unless the singer guards against unpleasing mouth habits, such as gasping, lisping, or smacking of the lips. There are various unnecessary noises also, that are induced by bad use of consonant combinations, such as *sh, th, ch, wh,* etc. Over-accentuation of all consonants should be avoided. Over-emphasis of final consonants is distinctly annoying and the musical quality of tones suffer thereby.

Consonants can be used with such grace and skill as to add attractiveness to singing. They give force to the required accent, acclaim and pause in passages of song requiring dramatic treatment. Furthermore, they are most valuable in making words distinct, thereby giving clarity to speech in song. This is the special value of consonants. The mouth and lips and tongue are responsible for a proper delivery of these indispensable elements of English speech.

Once more let me remind the student of song that the mouth and lips are best trained in all their movements in singing by pronunciation, being guided by feelings of utmost clearness, dwelling no longer upon consonant sounds than is required for distinctness and the needs of dramatic expression.

All correct vocal training must be special, inspirational, and individual. It aims to develop and join beautiful quality of tone to pure, distinct, and expressive utterance of words. Avoid cut and dried directions regarding the opening of the mouth, or, in fact, employing in a set manner any part of the vocal mechanism.

Singers must learn to yield to and be guided by the admonitions of the spirit and the feelings. Each one must strive to project his own individuality into his song and not the borrowed expression and interpretation of another.

———*———

CARESTINI, AN ITALIAN SINGER OF THE 18TH CENTURY

Some months ago Mr. W. J. Henderson, music editor of the New York *Sun,* contributed a series of articles on the singers of the old Italian period, from which we take the following account of Carestini, one of the greatest of the male singers of the time:

Carestini was born in Ancona in 1705 (or thereabouts) and lived till about 1760. His début was made at Rome in 1721 in a female rôle, that of Costanza in Bonocini's *Griselda.* Carestini began life as a soprano, but his voice changed to contralto, and it was this which brought him into comparison with Senesino, also a contralto. It is not altogether clear what his contemporaries mean when they speak of his voice, because one tells us that it was one of the deepest and richest contraltos ever heard, while Quantz, the distinguished flutist, records its range as from D to G. In 1723 Carestini sang in Prague at the coronation of Charles VI. Turning to the pages of Burney's *Present State of Music in Germany,* we find this sentence:

"When he performed in Prague his compass was sixteen notes from B in the bass to C in alt."

One thing alone remains quite certain, namely, that he was a contralto and that he sang admirably. The question of the range of voice among the evirati is one that need not give any student serious trouble. The composers of the time wrote for the singers, and therefore their scores furnish presumptive evidence as to the range of the voices. No extremely high notes appear in these old scores. In a brilliant cadenza sung by Farinelli and reproduced in Mr. Krehbiel's *Music and Manners,* the highest note is the upper A. The lowest is E. But in an air from Hasse's *Artaserse* sung by Farinelli we find low B. A cadenza written by Hasse for the famous female contralto, Vittoria Tesi, runs only from D to E, an octave and one tone. We owe the preservation of these records to the taste of the English poet Thomas Gray, who made an invaluable collection of airs of his time. This collection is now in the possession of the present writer's colleague, H. E. Krehbiel.

To return to Carestini, we find all authorities agreeing that he sang rapid passages with remarkable skill, and that in later life he greatly improved his cantilena. A man of excellent appearance, he made a careful study of stage action, and was a master of the pantomimic art. His vocal study was unceasing. Mancini says:

"Although his voice was naturally beautiful, he did not neglect to perfect it by study and to make it suitable to every kind of song, and he raised it to a point so sublime that he established in his youth his fame. He had a fecund genius and a discernment so delicate that despite the excellence of everything he did his great modesty prevented him from being satisfied. One day one of his friends finding him at study and applauding his singing, he turned to him and said: 'My friend, if I do not succeed in satisfying myself, how can I satisfy others?'"

———*———

IMPEDIMENTS OF THE TONGUE

BY BERNHARDT BRONSON

(Read at the convention of the Wisconsin State, Music Teachers' Association, 1914.)

No subject is so vitally and intimately related to the art of singing as the analytical study of language or speech. Speech is the chief factor in the relations between teacher and pupil; the foundation upon which the teacher builds. In this respect he has no choice as to the language he will use. He is bound by circumstances to work in the language spoken and understood by his pupils, regardless of whether he himself is versed in other languages or not.

As a rule teachers are compelled to lay the vocal foundations of their pupils in the language of the country in which they live. Without words all vocal sound is inarticulate and meaningless. Singing is dependent, at every point, upon language. Despite these facts, well known to everyone, there is no phase of the vocal art that has so little consideration in the scheme of the average American vocal teacher. He drills incessantly upon tone placement, breath-control, the various embellishments, interpretation, etc., overlooking the most vital point of all. I say most vital, advisedly, since in singing, any neglected point is most vital. In this case it is doubly so, for it involves the training of the tongue, the most stubborn of all vocal impediments.

Before proceeding I wish to draw attention to the following principles:

1. The fundamental principle of vocal tone is a column of air with its base on the diaphragm, and its top in the frontal region of the head.

2. That in order to set this column in vibration a vowel is necessary.

3. That anything that interferes with or obstructs the flow of this column is an impediment.

4. That the vocal mechanism is complex and therefore in order to build up a useful organ it is essential to secure co-ordination of the various parts.

Since every effect is the result of a cause, it is reasonable to assume that capable teachers concern themselves with causes; that whatever their ideas or method may be, their primary object is to remove wrong causes and substitute right ones in an effort to secure co-ordination.

In dealing with causes we are brought to a realization and a consideration of vocal impediments. Of these the one which gives the most trouble and receives the least attention from teachers is the impediment of the tongue.

We are here dealing with an organ, the control of which is often so baffling that many teachers refuse to consider it. Yet the tongue is the greatest barrier to success in the whole vocal mechanism. It stands in the way of breath control, resonance, and perfect enunciation. It is an impediment in every sense of the word, and without a positive knowledge of what to do with it and how to do it co-ordination is quite out of the question.

But the deliberate obstruction of the vocal column is necessary if we are to sing words. The times have changed since the days when male sopranos sang interminable meaningless phrases upon a single vowel. No wonder they fought so strenuously when composers began to write music which demanded the articulation of a fresh syllable to every note. The tongue, even in that golden age of song, gave trouble enough on the vowels without introducing more consonants.

The general definition of a consonant in singing is an obstruction thrust into the vocal column; a barrier to separate vowels. They are of two general classes: surd or breathed, and sonant or voiced; these being again divided into sub classes according to the organs involved in their production, as lingual, dental, labial, nasal, palatal, etc.

Breathed consonants are those produced by the breath issuing through semi-closed positions of the organs. Voiced consonants are those which have the active assistance of the larynx in their production.

Thus, T, F, and S are surd consonants, which find their sonants or subvocal cognates in D, V and Z respectively.

There are twenty-seven distinct consonant sounds in the English language against the thirteen elementary vowel sounds with their various shades, and the tongue and jaw are involved in the production of every one of them. In spite of this the training of the tongue and jaw is regarded by the average American vocal teacher as of little or no importance.

If there is any characteristic by which the English we Americans speak could be designated I should call it "tonguey." All our vowel sounds are produced with the mouth nearly closed and the tongue in a consequently high position; and when a consonant follows a vowel the tongue anticipates the consonant to such a degree that vowel and consonant sound as one.

This habit of the tongue, acquired in childhood, binds the aspiring singer as with a steel chain. Its evils are threefold: First, it destroys the purity of the vowels; second, it leaves no room for the clear enunciation of the consonant; third, it destroys the poise of the breath column by throw

ing the burden of support upon the muscles of the throat.

Although our habit of anticipation applies to all consonants, it is most objectionable in the case of the letter R, especially in the combinations er, ir, and ir. As these have the same vowel sound their consideration will serve as an example.

In the articulation of the letter R, in English, we make use of more than two-thirds of the forward length of the tongue, which rises, filling the entire buccal cavity. At the same time the jaw rises in a rigidly set, tense position.

In singing a vowel (open or closed) followed by an R, the very thought of the R causes the tongue to leave the vowel position, and so strong is this habit in our speech that we are unconscious of it; in our singing the tongue rises in spite of all our will power to prevent it. Add to the R an l and a d as in the word "world," and we have sufficient food for thought in a single word.

This condition has led to the assumption by many people that in English R, preceded by a vowel, should be considered a part of that vowel. This may do in speech, but it is contrary to both the esthetic and physical laws of singing. If treated as part of the vowel the contortions undergone by the larynx preclude all possibility of a good tone, to say nothing of its ruinous effect upon the organ.

In French, Italian, or German the R is trilled with the tip of the tongue, and does not interfere with the freedom of the larynx. It is a subvocal consonant, and with the assistance of the larynx the tongue disposes of it quickly and decisively. The back of the tongue does not rise. This is the proper method of articulating R in singing in any language.

Because of his habits of speech the American finds this difficult, and often, even after he has accomplished it in the foreign language, he needs special training to apply it to English.

There is a prevailing notion among some members of the vocal profession that a slit wide enough to admit the thickness of a lead pencil and surrounded by a silly expression of countenance, termed the "smiling expression," constitutes an open mouth. How is it possible to develop anything with the elements of strength under such conditions?

There is a difference between relaxation and inertia. There is no hope of controlling an inert or palsied jaw. A smile is desirable sometimes; but should we be dependent upon a smile for good tones?

As a matter of fact the smile has nothing to do with the resonance of a tone. Because certain great teachers of the past advocated in their writings that the lips be held in a smiling position must we needs follow them blindly and stop exercising our gray matter? It is easy to misinterpret the directions of a printed page, and to follow it blindly is a dangerous thing.

It is quite possible to smile with the mouth open; and an open mouth means dropping the jaw from the condyle, the entire floor of the mouth (the tongue) dropping with it and lying comfortably "tucked" away with its tip just touching the gums of the lower front teeth. In this position its presence is hardly noticeable. The lips now come slightly forward. Upon phonation of an open vowel the tongue retains its low position, the soft palate rises, the nostrils are distended, and the posterior nares are thrown open. Under these conditions it is possible to get the tone "into the mask." Moreover, it is always under control of the breath.

These are the generally correct conditions which must vary slightly according to every individual voice. Every individual has his own peculiar formation of the cavities and jaw, and each tone of his voice has its own particular point of impact in the buccal cavity. The point is, to get at the position which yields the best results in each individual.

The general tendency, however, is to mistake inertia for relaxation. This becomes even more apparent in our treatment of consonants. From lack of proper development the articulatory organs fail to deal with them in a decisive way.

In order to counteract the lifelong tendency of the tongue and jaw to become tense in their anticipation of consonants, we should cultivate the habit of considering all consonants or consonantal groups, as preceding the vowel. To express it in another way, all consonants or consonantal groups should be made to stand out against the background of a vowel.

To illustrate we will take the opening line from the introduction to Elijah: "As God, the Lord of Israel, liveth."

With only the phonetic idea of the entire phrase in mind, and without regard to the conventional division of syllables and words, we will mark off the phrase so that each consonant group will stand out against a vowel in this manner: A-sGo-dth-elo-rdo-fI-sra-ĕ-li-veth. This conveys as nearly as is possible by means of cold type the idea of a carefully articulated, well-sustained legato delivery of this phrase, where the tongue is always seeking the repose of a vowel, never leaving it until ready to dispose of the consonantal barrier in a decisive, definite manner on its way to the next vowel.

At first this means careful, painstaking work, but results come surprisingly fast as soon as the mind begins to grasp the true significance of the terms "relaxed jaw" and "tip of the tongue." These results manifest themselves in increased resonance and volume as well as in ease of execution.

Every student should be put upon a course of daily gymnastics for the tongue, jaw, and lips not only to strengthen these organs but to bring them under the control of the will; to make them in truth part of the vocal organ. Unless this is done all time spent upon the practice of tone and breath control is wasted.

"It is a rule of largest application," says Emerson, "true in a plant, true in a loaf of bread, that in the construction of any fabric or organism, any real increase of fitness to its end is an increase of beauty."

This is the end toward which all real study is directed, and if it does not aim to attain this end it is no study, and teaching which does not tend to bring about this "increase of fitness" is no teaching.

The public is beginning to demand its opera in English, but before opera in English can be a success we must mold the English language to conform to the laws of singing.

For this purpose a standard English diction for singing is essential. When all vocal teachers agree on the language and how it should be used we shall have more uniform results even though the methods of imparting knowledge differ.

Furthermore, we need to give attention to the proper training of our children in English speech. English diction should be established as a subject in the grades of our public schools. The children should have daily drill in the proper use of the articulatory organs, under special teachers.

Why give our children a useless smattering of foreign languages when the time could be better employed in teaching them to speak their own correctly? They will have time enough to study foreign languages in the High School.

When this happy state has been brought about our students will not have to go abroad to learn to sing in a foreign language before they can learn to sing their own.

Lyric Diction

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OCEAN'S RHYTHM

For lo, the sea that fleets about the land,
And like a girdle clips her solid waist,
Music and measure both doth understand;
For his great crystal eye is always cast
Up to the moon, and on her fixèd fast;
And as she danceth in her pallid sphere
So danceth he about the center here.

(From *The Orchestra,* Sir John Davies.)

———*———

THE COMPOSERS IN AUGUST

AUGUST, a month which really does not exist on our American musical calendar, so void is it of music except for a rare festival, and so averse are small boys and girls to practising during the warm weather, has been a most prolific musical month in Europe. Some of the most important first productions have occurred in August.

August 2, 1774, Gluck's *Orpheus* was first produced in its revised form, at Paris.

August 15, 1865, Franz Liszt's *Saint Elizabeth* was performed for the first time at Pesth-Ofen.

August 25, 1869, Wagner's *Rheingold* had its first production at Munich. Nineteen years before this, on August 28, *Lohegrin* was first performed at Weimar.

August 26, 1846, Mendelssohn's *Elijah* had its first production at Birmingham, Eng.

August 4, 1782, something occurred in the music world which young music lovers might memorialize in many graceful ways. I mean Mozart's marriage, for this was his and Constance Weber's wedding day, and all who love this man's beautiful music should "keep" this day ever green and lovely by playing a program of his music. There were not too many happy days in Mozart's life, children; why not celebrate this one happy one?

———*———

MYSTERIOUS MUSICAL TERMS

BY LUCRETIA M. LAWRENCE

NAME a musical term that's part of a fish?
One that is worn by a man?
What most persons desire to do with their wealth?
A ball game term if you can?
Something used by the farmer when selling his grain?
The part of a story we like?
A fee one oft pays for speeding his car?
What one does when riding a "bike"?
Name an ugly remark that everyone hates?
An article used to catch fish?
Some things that belong to every cat?
And something the weary all wish?
Name a message that's often written in haste?
Something told by the old kitchen clock?
The part of a cell the prisoners hate?
And something that goes with a lock?
Name something essential to every bank note?
A streamlet that flows through the land?
A crevice or fissure in mountain or rock?
And what the lame man should hold in his hand?

KEY

1. Scale	11. Paws (pause)
2. Tie	12. Rest
3. Treble	13. Note
4. Base (bass)	14. Time
5. Measure	15. Bar
6. End	16. Key
7. Fine	17. Signature
8. Pedal	18. River
9 Slur	19. Cleft (clef)
10. Line	20. Staff

———*———

A MUSICAL CARNIVAL

BY LAURA ROUNTREE SMITH

CHARACTERS AND COSTUMES

Sweet Pea Girls from the Kindergarten Class wear white dresses, and sunbonnets of delicate shades of tissue paper.

SWEET PEA GIRLS

The Singing Boys wear ordinary suits and tall paper fools' caps. They carry old-fashioned singing books.

BOYS' SINGING SCHOOL

Pierrot wears a white suit, with red buttons (covered with tissue paper), on the vest and sleeves, red tissue paper ruff, red paper cap with streamers.

The Jester wears a Brownie suit with red paper cap, and red pointed cambric boots, bells hanging from the waist.

The Queen of Hearts wears a white dress with red hearts pinned upon it, and a heart-shaped hat.

The Fairy wears a white dress decorated with

CARNIVAL SPORT

pink tissue paper cut in points, and white hat with pink rounds.

The Flower Girl wears a white dress, decorated with blue tissue paper, flowers about her hair and neck.

The Merry Maid wears a white dress decorated with hearts or rounds, tall hat decorated with strips of tissue paper.

The recital is given on a porch, the piano may be drawn outside or may be by an open window.

Folk-songs and dances may be introduced at pleasure, and any lively pieces with which the

CARNIVAL GROUP

class are familiar may take the place of the suggested piano numbers.

The children make copies of the program for the guests, and at the close of the nineteenth number bouquets are handed to the guests.

The refreshments should be light, the Queen of Hearts serving heart-shaped wafers, and Pierrot presiding over the lemonade.

If a photograph of children in costume can be aken before the recital and pasted upon the programs it will add to the interest.

(All march in, hands on the shoulders of ne in front.)

. Piano. *Follow the Crowd.* G. H. Warner. (Musician, June, 1910.)

. Folk-song. *Meeting.* (*Folk-songs for Children.*)

. Recitation and Dialogue. *Carnival Folk.*

)ueen of Hearts.

On a midsummer night, when the moon is bright,
High carnival we will keep;
We'll dance and sing, while echoes ring,
And good folks are asleep.
I am the merry Queen of Hearts,
I am not afraid of Cupid's darts!

'ierrot.

Oh, Queen of Hearts, I bow to you,
A carnival we'll hold, 'tis true.
Heigho, what have we here?
A Jester in cap and gown, 'tis clear.

'pierrot

estER.

Oh, Pierrot, with your laughing face,
Your cap and bells and air of grace,
Under the midsummer moon,
A carnival we'll hold full soon.

'airy.

I'm a Fairy, very airy,
I know no song or rhyme;
I dance and sing like birds a-wing,
At happy carnival time.

'lower Girl.

Without flowers none should go
To the carnival, I know;
I bring roses and rare posies,
Singing sweet and low.

Ierry Maid.

A Merry Maid I trip along,
And enjoy your jest and song;
Who would not delight to play
On a midsummer holiday?

Piano. *The Jester.* Bartlett.
At the Carnival. Williams.

5. Folk-song. *The Mulberry Bush.* (Join hands and dance.)

6. Piano. *The Dance of the Dolls.* Gilmour. (Musician, January, 1914.)

(The Sweet Pea Girls dance and sing, tune *Yankee Doodle.*)

The Sweet Pea Girls have come to town,
Upon a summer morning.
The Sweet Pea Girls look shyly down,
We give you all fair warning.

Chorus.

Nodding, nodding to and fro,
Hear our voices ringing,
Nodding, nodding to and fro,
Happy songs we're singing.

The Sweet Pea Girls have come to town,
You'll see them nodding brightly,
The Sweet Pea Girls in dainty gown,
Will bow to all politely.

7. Recitation. *Fairy Song.* (Selected.)

We the fairies blithe and antic,
Of dimensions not gigantic,
Though the moonshine mostly keep us,
Oft in orchards frisk and peep us.

Stolen sweets are always sweeter,
Stolen kisses much completer;
Stolen looks are nice in chapels;
Stolen, stolen be your apples.

When to bed the worlds are bobbing,
Then's the time for orchard-robbing;
Yet the fruit were scarce worth peeling
Were it not for stealing, stealing.

8. Piano. *Fairy Dance.* Grieg. (Musician, January, 1911.)

9. Song. *The Fairies' Lullaby.* Orth. (*Thirty Songs for Children.*)

10. Guitar Solo. *There's music in the air.* (*College Songs and Popular Ballads for Guitar.*)

11. Piano. *A June Rose.* Cadman. *Waterlilies.* Cadman.

12. Recitation. *A French Composer.*

Andre Campra was a French Composer. He was chapel-master of Notre Dame in Paris.

His music had a wonderful rhythm. It has been said of his music that "It saw, and heard, and felt."

He composed serious and light music, among the latter, an opera, ballet and the *Carnival of Venice.*

13. Piano. *Carnival of Venice* (Variations burlesque) Krug.

14. Piano. *The Circus Parade.* Cadman.

15. Piano. *Cap and Gown Polonaise.* Aubert. (Musician, April, 1912.)

16. Piano. *Pierrot.* Di Pirani. (Musician, July, 1913.)

17. Violin and Piano. *Harlequinade.* Bochau. (Musician, January, 1911.)

18. Piano. *Hearts and Secrets.* Kern. (Played by Queen of Hearts.)

19. Recitation. *What so sweet?* (By several children.)

1st.

What so sweet as springtime,
For fairy folk and fay?
For out in the woodland
We all keep holiday.

2d.

What so sweet as summer,
When the moon is bright?
Fairy folk hold revels
On a summer night.

3d.

What so sweet as autumn?
Shorter grow the days,
Asters lift their dainty heads,
We see the bonfire's haze.

4th.

What so sweet as winter?
Quiet we must keep,
For the nymphs and dryads
All are fast asleep.

All.

Spring and summer sunshine,
Autumn wind and rain,
With fairy fun and frolic,
We'll join the glad refrain.

20. Piano. *Harlequin.* Polka. Carl Bohm. (Musician, January, 1913), or Duet. *Just for the Fun of It.* Sudds. (Musician, January, 1909.)

21. Recitation. *An Old-fashioned Singing School.*

Who are we? Who are we?
Jolly boys you will agree.
Keep in time for 'tis the rule,
In an Old-fashioned Singing School!
Since we put on these caps you know,
Singing thro' the world we'll go.

Who are we? Who are we?
Boys of the sixteenth century.
Many old-time songs we'll sing,
Sweet and low the echoes ring.
Sometimes we may cry "April Fool"
In an Old-fashioned Singing School.

(Sing *Annie Laurie, Genevieve,* and other old songs.)

22. Recitation. *Airy Nothings.* Shakespeare.

Our revels now are ended. These our actors,
As I foretold you, were all spirits, and
Are melted into air, into thin air;
And, like the baseless fabric of this vision,
The cloud-capped towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve,
And, like this unsubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made of, and our little life
Is rounded with a sleep.

A LESSON ON POSITION

BY CLARA LOUISE GRAY

THE BRIDGE

THERE it was when I first saw it, a delicate little structure supported by four slender posts. It was not made of iron or wood, but nature had tinted it white, and as I saw it gleaming in the sunlight, I thought that I had never seen a prettier bridge. No water danced under it, and rushed away to find its home in old ocean. But, nevertheless, if one listened, they might hear what would seem to be the tinkling of a brook.

The most beautiful music often came from under the shade of this strange arch. As I looked at it wonderingly, I saw a tiny man, or we will so call it, standing in front of the natural way.

He was clothed in white and on his head was stamped in black, a large number, One. When he saw me he turned around with a slow, grim smile, and said.

"What do you wish?"

I hesitated for a moment, because I was only out for a walk, and had nothing in common with this little fellow. When I saw that he was lame, and as he walked kept stumbling, my sympathies were aroused, and I spoke.

"Can I not help you, my poor sir?"

"No, no," replied the ungrateful mite, "don't touch or talk to me, for you only make it harder, and please do not attempt to pass under this bridge, for you are so tall you would injure it. Do you not understand? Do you not see how impossible it would be for you to go under it? It is mine and I find it terribly hard to arrive on the other side. Don't you see how I stumble and fail?"

"But, let me help you," I replied.

"Oh, cannot you understand what I mean? I will tell you and then you must be gone, for I have wasted too much time already.

"This bridge which you see is no common building, but it is what students of music call the arch of the hand. The slender posts are the four fingers, which if they are trained aright, serve to hold it steady. I" and here he straightened himself, "am the thumb, and my duty is to learn to go under the arch. I have to be so careful to go just right. I often get so tired that it makes me lame all over, as the old folks say; but everyone ought to work, and all I can do is to keep on trying and perhaps sometime I will succeed. In fact, I know I will.

"How beautiful it looks on the other side," he went on, "when I get there I will be so happy. Please move on and let me work."

"Just one question more and then I would like to tip you into the ocean for you have not spoken one civil word yet."

"You must forgive an old man and his ways. I am so impatient for success that it often gets into my voice. Yes, I did in the olden days use to be known as the Cross X. I will admit that I was old-fashioned, but now things have changed for the better, and the fingering, I am glad to say, comes from over the ocean. We use a good, big number, One. Perhaps you noticed it on my head? Now, are you satisfied, and will you let me go to my work?"

And as I walked away I could not but help thinking what music was doing for every one in this world, and how many persons, like Master Thumb are struggling and tumbling towards the shining goal.

———*———

POPULAR NAMES FOR MUSICAL COMPOSITIONS

(For the Class Scrapbook)

IN looking through *Der Musiksalon,* a well known German musical magazine, the present writer noticed a very interesting article on *Die Spitzname in der Musik,* which is freely paraphrased in the caption to the present article. It is much too long to reproduce in full, and a number of the compositions included are without interest to American readers. Below we give those that will have value to our readers.

Few, if any, of these names were given to the pieces by the composers. In general they were bestowed upon the compositions after they had won popular favor, and were usually based upon peculiarities of the work in question, suggestions of previous pieces, or the use of themes from other compositions. Among these we may mention the "Trout" quartet of Schubert, the "Meistersinger" sonata of Brahms, etc. The "Governess" scherzo of Chopin suggests that the piece in question is a special favorite with the class of persons indicated by the title.

We have not included in this list pieces with well-known names, such as "Adieu, Absence, and Return," by Beethoven, or the "Raindrops" prelude by Chopin; in addition we have omitted reference to a number of works for strings or orchestra which the majority of our readers are not likely to hear.

Alexander Sonata,
Beethoven, Op. 31, No. 1, 2, 3

Apollo Symphony...Mozart, in G minor

Aurora Sonata,
Beethoven, Op. 53, in C major

Bass Etude,
Chopin, Op. 10, No. 12, in C minor

Bauern (Peasant) Polonaise,
Chopin, Op. 40, No. 1, in A major

Characteristic Sonata,
Beethoven, Op. 81a, in E♭ major

Butterbrot (Bread and Butter) Mazurka .....Abt, Op. 126.

Chasse Sonata,
Clementi, No. 17, in D major

Dramatic Polonaise,
Chopin, Op. 26, No. 1, in C♯ minor

Ehestands (Matrimonial) Sonata,
Beethoven, Op. 14, No. 2 in G major

Facile (Easy) Sonata,
Mozart, Op. 112, in C major

Frühlings (Spring) Sonata,
Beethoven, Op. 24, for piano and violin, in F major.

Geister (Spirits) Sonata,
Beethoven, Op. 27, No. 2, in C♯ minor. Better known as "Moonlight" sonata.

Gouvernanten (Governess) Scherzo,
Chopin, Op. 31, in B♭ minor

Hongarese (Hungarian),
Schubert, Moment Musical, Op. 94, No. 3.

Kaiser (Emperor) Sonata,
Clementi, Op. 47, No. 2, in B♭ major.

Composition of Queen Louise,
Liszt, Consolation, No. 4

Meistersinger Sonata,
Brahms, Op. 100, for violin

Minute Waltz,
Chopin, Op. 64, No. 1, in D♭ major

Nachtwächter (Night Watchman) Fugue,
Bach, organ fugue, in E minor

Octave Polonaise,
Chopin, Op. 53, in A♭ major

Pastoral Sonata,
Beethoven, Op. 28, in D major

Philosophen (Philosopher) Scherzo,
Schubert, 3d movement of the B minor (Unfinished) symphony.

Polish Fantaisie,
Chopin, Op. 13, in A major

Preislied (Prize Song) Sonata,
Brahms, Op. 78, in G major, for violin

Regen (Rain) Sonata,
Brahms, Op. 79, for violin

Riesen (Giant) Sonata,
Beethoven, Op. 106, in B♭ major

Schicksalsmarsch (Destiny March),
Schubert, 4th movement of the B minor (Unfinished) symphony.

Schöne Müllerin (The Miller's Beautiful Daughter),
Raff, Op. 192, No. 2, quartet in B minor

Schwäne (Swan) Sonata,
Beethoven, Op. 22, in B♭ major

Schwanengesang (Swan Song),
Mozart, Op. 45, symphony in G minor

Seufzer (Sigh) Nocturne,
Chopin, Op. 9, No. 2, in B♭ major

Tedesca (German) Sonata,
Beethoven, Op. 79, in G major

Tragische (Tragic) Symphony,
Schubert, No. 4, in C minor

Wanderer Fantaisie,
Schubert, Op. 15, in C major

Wut über einen verlorenen Groschen (Rage on account of a lost groschen*),
Beethoven, Op. 129, Rondo a capriccio

Zauberflöten (Magic Flute) Sonata,
Clementi, Op. 47, No. 2, in B♭ major

*A small silver coin worth two and one third cents

THE VIOLIN

CONDUCTED BY RAY G. EDWARDS

THE VIOLIN SCROLL

BY RAY G. EDWARDS

When young violin students begin to take an interest in the workmanship, varnish, and characteristic models of the various schools of violin makers they come to some very hasty conclusions in regard to their own knowledge of violins, thinking they can tell an Italian instrument every time and that no one could possibly deceive them by passing off a new fiddle for a genuine old Cremona. Experience in hunting out old Cremonas in pawnshops will lessen this self-assurance, and in time they will come to the point where they really want to know something about the instrument.

Every little detail of construction tells its story to the expert; each curve seems to be the most important feature as you study it. If you are fortunate enough to own an interesting violin it will be a good lesson for you to observe a connoisseur as you place the instrument in his hands for inspection. With only a hasty glance at the general outline of the body, to see whether it is really worth looking at or not, he centers his attention on the scroll. If it promises well he begins to take an interest in the instrument and having noted that the varnish is of good quality, with a depth and luster peculiar to all good violins, he looks again at the scroll for the characteristic marks of superior workmanship. If it is a genuine old Italian violin he knows that the scroll has been taken off and spliced to a longer neck, but he must decide whether or not one of several forms of deception has here been attempted: Either a new instrument may have been spliced in order to add to its mask as an old instrument, or if really old it may be attached to a new body.

What are the characteristics of a good scroll? To begin with, it would seem as if any wood carver could imitate the curves of so simple a thing as a violin scroll. But as we study these curves we find they are not so simple. They defy measurement and yet the eye will detect the slightest variations of curve and report to the understanding that the two things are not alike. Indeed, scrolls vary to such an extent that connoisseurs see as much difference between them as you see between the handwritings of Englishmen and Italians. And this brings us to another interesting fact: Violin makers have national characteristics as well as individual characteristics, and while we may say almost offhand that this violin is an Italian and that one of English origin, while a third is undoubtedly German, with its humpback and squared-off curves of body, it will take much closer inspection to say what particular maker fashioned its lines.

Generally speaking, Italian violin scrolls have plenty of room in the peg box and yet the throat (up near the A string) is slender and thrown back far enough to allow plenty of room for the scroll. In the German, Dutch, and all other makes except the French and American, the scroll seems flattened against an imaginary line extending from the front edge of the neck. This line is of course the original limit of the piece of wood used in making the scroll, so unless the throat is thrown back far enough the scroll itself it not allowed room to curve freely. The Germans nearly always exaggerate their curves and this weakness gives their violins the full belly and back of the body of the instrument as well as the deep grooves in the scroll. Italian makers had an instinct for cutting the grooves just deep enough for beauty.

The Dutch makers, confident of the tone qualities of their violins, did not look closely at the curves and so, in many ways, they failed to produce instruments that satisfy the eye. Careless as to the depth of grooving, they cut in too abruptly, making sharp edges. The "ears" of their scrolls are either flattened against the head or so cut away that they become sharp, all evidences of having slashed away at the wood without having a clear conception of the true lines, which, in the finishing up, they try to correct, with the above results.

French scrolls show a careful study of the Italian lines. At the same time there is an effort at refinement. The scroll has plenty of room to curve, so is not flattened on its face, but back of the throat the lines of the fluting are inclined to narrow down so that the top of the head is pinched. The French and German scrolls depart from perfect lines in such a way that the defects of neither are present in the other: if the good points of both could be combined we should have the perfect Italian scroll. Dutch scrolls are weak in the same places that we find imperfection in the German makes and are minus the careful effort of the latter. The French ears stand out well and the grooves are as well made as those of the Italian makers.

English makers usually incline to short scrolls, with ears flattened against the head. It has the Johnnie Bull throat, thick and strong, but not much for looks. Thickness again in the peg box, which does not allow sufficient room for the strings. Deep cutting of the grooves also occurs, but this is not without exception. These scrolls would measure up well if the makers started out with the idea of more length. The latter defect detracts from the side view while the thick sides and position of the ears make a clumsy front view. The Englishman, however, blackens the back of his boots, and the back of his scroll shows careful workmanship and design, due to the graceful curve where the fluting rounds off to make room for the neck, and to the rather narrow fluting over the head, the only place where the characteristic English scroll is narrow enough for beauty. That the ears of some English makes stand out, and that the fluting is not always graceful, leads us to conclude that individuality rather than nationality characterizes the English violin makers.

To an even greater degree we should have to admit the individuality of the American makers. Perhaps because we know them more intimately, and have seen all grades of workmanship, it is difficult to point out the perfections and defects as characteristic of our violin makers as a whole, but in the scroll at least, if not in the body of the instrument our best makers follow the perfect lines of the Cremonese masters more nearly than do those of the other schools mentioned. As most of our makers are of European parentage they might be expected to display the characteristics of the old schools, yet we find this not to be the case and can account for it only by the fact that immigration has freed them from the limitations of their ancestors. And may we not conclude, then, even from this study of so small a thing as a violin scroll, that the act of immigration to this country, if not the flag and constitution, assures freedom from conventionality and localism?

If this consideration of the scroll has aroused some thought, and possibly antagonism or approval, you may be interested in later articles on other features of the violin and bow. The model of the plates shows characteristics that are more apparent to most eyes, and their effect on the ear is also of considerable importance. I have mentioned the scroll first in order to accustom the student to close observation, not because the tone of an instrument is effected by the lines of grace and poise seen in the scroll. They were placed there with loving care by the first masters, as if loth to give the last touch —like the bride lingering over the final little touches of her toilet, so the old violin maker carved his scroll.

———*———

A WOMEN'S ORCHESTRA

Theodore Spiering, who plays so broad a part in the musical life of Berlin, will enter upon a new field with the beginning of next season which will surely redound to the benefit of young American musicians in Berlin. Mr. Spiering has accepted the post of conductor of the *Neues Berliner Tonkünstlerinnen Orchester* (The New Berlin Orchestra for Women Musicians), which, by the way, he will proceed to radically reorganize with the commencement of his leadership, limiting it to stringed instruments alone.

Mr. Spiering's object in accepting the leadership of this unique organization is primarily based on his desire to provide his pupils, and young American violinists and pianists generally, with an opportunity for *ensemble* training which would otherwise be quite beyond their reach. Not only will it now become possible for young women violinists from America to join an orchestra and secure all the broad musical benefits of orchestra training, but an opportunity will also be opened up for soloists—pianists or violinists—to rehearse their concertos, etc., with an orchestral body at minimum rates—rates which, to many a struggling young musician, will make possible that which was out of the question before. And this unique privilege will be accorded them under the baton of a first-class conductor—one whose time is already filled almost to the limit with important engagements as conductor of full-bodied orchestras, and who would hardly have consented to conduct an organization still in its struggling stages but for the broad pedagogical possibilities which the undertaking opens up.—*Continental Times.*

SOME SUGGESTIONS TO VIOLIN TEACHERS

BY EDITH L. WINN

THE following works are recommended for beginning violin pupils:

Wohlfahrt, Op. 38. Excellent for those who are very musical. Begin with the exercises on the A string; follow with D and G; teach E last.

Also supplement with Sitt, Op. 32, Book I. Use exercises with two and four notes on a bow. Get correct pitch on the A and D strings before going further. Strive to drill on the A and D strings, while getting uniform bowing. Be very careful about intonation and left-hand position. The first finger should fall vertically, the thumb in advance of the finger resting on the middle joint. The third finger should fall less vertically, the fourth finger being in the same plane as the third, rounding, not placed straight out.

Be very particular about freedom of the left hand. There should be no pulling on the basal joint of the first finger. The child who pulls, or grips hard, should take the weight with the chin. Remove all possibility of a tight left hand, by placing one or two pads under the violin, until the child has learned to hold with the chin on the edge of the chin rest, not on the top. Be very particular about this.

If children in unmusical families have no musical ideals, use Mitchell's *Public School Class Method.* This is valuable in class work. Proceed as before, with the A string first. Do not allow any child to hold the violin down. I have found the Mitchell book very good with young pupils from the country. Kelley's Violin Method may be used. Never teach four strings at once. Pupils who have studied piano and begin the violin late may study the De Beriot, Book I, which has a second violin part.

SECOND GRADE WORK

Sevcik, Book I, Finger Technic; Kelley, Solos in the First Position For string transfers, Sevcik, 4,000 Bowings, Book I.

If bowings are mastered before the pupil reaches Kreutzer, it is a wise thing to eliminate the Massart *Bowings.* In Paris, these are taught in their entirety. They are very useful indeed. Parents have a right to expect some results in two years. Even a little child can play very pleasantly folk songs on the violin.

Use *Harvest of Flowers,* by Weiss. Also *Little Operas,* by Alard. These may be played in first and third positions. I should not teach a child the third position until the third year. A very young child need not play the fourth finger in the first six months. When teaching the E string, do not pull the first finger too tightly. Relax it when the fourth finger is to be reached. Its proper position is with the crease against the neck of the violin. Bend it sharply. When hands are large, make the curve wider. This is particularly true with boys' hands. Don't tilt the finger towards the left, as this makes it impossible for the finger to fall with force. The child should practise the exercises of Sitt. Do not release the first and second fingers, when the fourth is playing. Show the child pictures of great artists, and their hand position. Picture postal cards may be obtained, illustrating the hand position of great artists.

There are some melodies which are good and can be enjoyed by many parents and pupils. I will suggest a few:

Sympathy from *The Firefly; The Rosary,* by Nevin; *Rondo, 18th Century,* by Moffat; *Bourrée Minuet,* by Pergolesi; *Berceuse,* Op. 56, by Drdla; *Slumber Song,* by Essek; *Marche triomphale,* Op. 6, No. 1, by Drdla; *Twelve Dances by Old Masters,* arranged by Willy Burmester; *Träumerei,* by Schumann.

Moffat arrangements: *English Classical Album, Old Masters for Young Players,* First Position, 12 *Classical Pieces* (two books at 50 cents).

The Dances, by Willy Burmester, may be obtained in one book, which is a better way to buy them.

I should also recommend the following:

Kelley Album, No. 2; *Gavotte Album,* F. Hermann; *Fifty Other Melodies,* First Position, by F. Hermann; *Twenty-four Scottish Songs,* arranged by Laubach; *Favorite Tunes,* arranged by Gurlitt.

For very little people, I should recommend the *Happy Jack Tunes* on the open string, by Sawyer; *Six Open String Tunes,* by Winn; *Melodies,* by E. L. Winn, called *Pine Toter Tales.*

Oehmler and Eberhardt have written many open string tunes, which are very good for little children, and splendid examples of rhythm. The little person must be entertaincd from the outset. Technic must not be made a dry thing, but rhythm and tone must be taught from the first.

I should use as many dance forms as possible in the first three grades; use a *Bourrée* in A minor, by Goldblätt.

For second grade, classical work, use a *Concerto,* by Rieding; *Concertos,* by Seitz.

For third grade, use Hofmann, Op. 126, Nos. 1 and 2, *Concerto.* Also two *Concertos* by Schatz; also *Four Little Pieces in sonata form,* Op. 257, by Reinecke; I would also recommend a *Concertina,* by Hans Sitt, Op. 104, in the first position.

These precede in difficulty the *Concertos* of Seitz, in third position, which are excellent. The *Concertina,* by Schatz, is written for two violins and piano. The *Sonatina,* by Bella, for three violins, unaccompanied, is excellent for teaching purposes.

Among pieces for public use, it might be wise to introduce duets, trios, and quartets, etc. I would recommend a *Quartet,* by Mohr, Op. 67; also *Serenade,* by Hofmann, Op. 73; Söchting, Op. 56, *Quartets.* I have used these with great success for young players.

Also for quartets, arrangements by Hermann: *Easy Transcriptions of String Quartets for Young Students.* I have used these with great success, preceding the study of Haydn and Mozart.

For public work: *War March of the Priests,* eight-hand, piano and strings; *March aux flambeaux,* by Clark, orchestra and eight-hand piano; *Prayer and Rondo,* by Weber-David.

These last two are used for little folks. I also take well-known marches, in easy keys, and write an easy part for the young violinist. For instance, I take the double-bass part, and transcribe it, so that the children in the second grade may learn rhythm.

A COURSE IN VIOLONCELLO PLAYING

BY RAY G. EDWARDS

"WILL you please outline some work for a violoncello pupil who is miles away from a good teacher and has no hope of ever going to a great school or conservatory of music?" This is a question that comes to me from a young man in Arkansas.

First I would say to him, and to all other 'cello students similarly situated, take Dotzauer as your ideal of what a player of the violoncello should be; make up your mind to learn all that Dotzauer has to teach regardless of what you know of his work at present. You only know him thoroughly after years of careful study; but let him be your inspiration. Accept him as your teacher if you like, to whom I will introduce you.

Justus Johann Friedrich Dotzauer was born at Hildburghausen in 1783, and died at the age of 76, in Dresden. During his lifetime he saw his studies and duets accepted throughout the musical world. The 'cello student will find more difficult études than those of Dotzauer, by Duport, Merk, Grützmacher, and Klengel, but if he plays well everything in Dotzauer he will become a well-known and much sought after musician.

After a preliminary study, say of Nölck's 32 *Exercises* in the first position, the student should take up Dotzauer, Op. 120. Or he might have begun with Dotzauer, Op. 160, Schroeder, Op. 48, or Lee, Op. 70. Following Dotzauer's Op. 120 he can take the same composer's Op. 47, 107, 54, and 35. This is quickly said, but there is material for two years' study in these books. As an example of the technical skill to be expected I will say that I have had 'cello pupils play the celebrated Popper *Gavotte* in public quite successfully after studying only the first mentioned Dotzauer book, Op. 120.

Not to have too much of a good thing the above studies may be interspersed with special scale studies by Klengel and the many special études of Schroeder, or with an arrangement for the 'cello of 22

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violin études of Kreutzer. Then follows Merk, Op. 11.

This will bring the student to Duport's 21 *Studies* and Dotzauer's Op. 70 and 158. Salter's two books, for the bow and left hand technic, fit in well with these studies. As a finishing touch to 'cello technic we come to Dotzauer again in his editing of the *Six Sonatas* for 'cello by Bach. Grützmacher has edited three collections of studies, known as the *Elite Studies, Chamber Music Studies,* and *Orchestral Studies,* all from the best composers.

In duets for two 'cellos we again turn to Dotzauer, his Op. 156, 9, 58, 114, and 159 fitting in with the Op. 120 exercises. Op. 52 and 63 are 'cello duets to go with the *Exercises* Op. 47 and 54. Beyond these duets there are others by Romberg, Servais, Goltermann, Kummer, Grützmacher, and others. An easy set of duets for 'cello and violin by Beethoven is interesting.

The music for 'cello and piano is too extensive for mention, but as we have been considering technical work I will include a few concertos for 'cello, as they add so much to style and breadth.

Goltermann has an immense amount of good music for 'cello and piano, and among the best are the concertos in A minor and D minor. The Haydn concerto in D major, one by Servais in B minor, and the Romberg concerto in B major will round out the technic and make a first class 'cellist. I would recommend the 'cello concertos of Hegner, Popper, Mendelssohn, Schumann, and Klengel, but if the student now sees the way open before him he will go ahead, and master the more difficult compositions when he comes to them. Along the way, however, let him measure up once in a while with his master, J. J. F. Dotzauer. If he has no opportunity for personal instruction he can make believe he is a favorite pupil of the old master, again living in his pupils through his works—and their works.

SONATA PLAYING

BY RAY G. EDWARDS

THE study of sonatas for violin and piano does not receive its due attention in these days of virtuosity; violinists find the playing of solos and concertos more to their liking. But that there are a few here and there who anticipate the pleasure and broadening influence of sonata playing is evidenced by the letter before me asking for a list of violin and piano sonatas in the different grades. I shall not attempt to make anything like a complete list but will mention a few that would be helpful.

The term "sonata" was rather loosely applied by the old composers to any serious composition. It might contain but two short movements, covering only two pages for the violin part, whereas in the modern sonata twelve pages is about the usual number required for the working out of the themes. This working out or development of the themes in a modern sonata is equally divided between the violin and piano and becomes very intricate and interesting. The older composers, however, often applied the term "sonata" to a mere set of variations on a theme, in which the violinist shows off his tricks while the pianist has little more than a simple accompaniment of chords to sustain the solo part. The well-balanced sonata does not have a solo part for one instrument but is written more in the form of a duet.

Each instrument in a sonata for piano and any other instrument should be equally important, like the parts in an orchestra, or in trios, quartets, and other forms of chamber music. Indeed, sonatas come under the head of chamber music. If the performers approach a sonata with the same feeling that they undertake ensemble music for a larger number of instruments they will get nearer to the heart of the work. Instead of the feeling of a soloist who is to show off, and of an accompanist who is to follow and support, the players should have that sympathy and elasticity necessary to adjustment to the thoughts of the composer and to the idea of bringing out the beauty of the work, following the main themes and the weaving of their development from one instrument to the other.

In spite of what has been said of the older sonatas, I shall recommend the Mozart and Hadyn sonatas, and even the earlier works by Biber (the *Passacaglia,* in particular), Vivaldi, Leclair, Nardini, Veracini, Corelli, Handel, Tartini, Vitali (Chaconne), Locatelli, and Geminiani. Some of these old sonatas are quite difficult, but if the players can handle the Mozart and Haydn sonatas they can pick away at these older works until they get most of the meat. But even before any of the sonatas so far mentioned are attempted easy sonatas by Ehrhardt, Kayser, Gurlitt, and Hauptmann can be played. Following the more difficult Mozart sonatas come the sonatas of the 17th and 18th centuries, then Schubert's Op. 137 and Schumann's Op. 118. Weber's Op. 13 sonatas might also come in here.

Both violinist and pianist are now ready for some of the Beethoven sonatas, after which they need be afraid of none of the late works, by Gade, Grieg, Goldmark, Saint-Saëns, Schumann, Schütt, Sinding, Brahms, Rubinstein, Raff, Rheinberger, and a few new works of the last decade. In all of these sonatas the difficulties do not lie so much in technical skill (though that must be considerable) as in understanding; an ability to listen to the work as a whole and to follow it in all its intricate windings and weavings.

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Alexander Saslavski, Concertmaster of the New York Symphony Orchestra, says: "I think your Romanza is splendid, and I will play it often; and I will also use your Transcription of the Humoreske, which is, I think, the best of all."

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THE DISCOVERED CHORD

MR. LOUIS C. ELSON, the well-known Boston musician and writer in the *Musical Observer,* says that Miss Procter's poem on *The Lost Chord* undoubtedly refers, today, to the tonic or dominant chord, and he brings her poem up to date thus:

Seated one day at the organ,
I was awfully ill at ease,
I was hard at work inventing
Unheard-of harmonies.

I was heavily perspiring,
And in desperation, when
I struck a chord of music
Such as ne'er was heard by men.

It shivered the golden twilight,
Such a crash was never heard.
Not a chord of the ninth or thirteenth,
But the chord of the twenty-third!

It raised a tumultuous sorrow,
Like many cats in strife.
I can truly say that I never
Heard such a sound in my life.

It was full of discordant meanings,
As it came at the end of the piece,
And I held it for thirty measures,
And then I was loth to cease.

The others will seek it vainly,
That dissonant chord of mine.
It will stump both Strauss and Schoenberg
And in envy they will pine.

I never may hope to hear it
In the symphonies of men;
For it may be that only in Hades
I shall hear that chord again.

PEDAL BOARDS OF VARIOUS TYPES

BY H. C. MACDOUGALL

III

A SYMPOSIUM

IT may be well now to consider some of the objections to the C. R. P. B. (concave-radiating pedal board). It will be noted that these come from some of our most distinguished players. Dr. William C. Carl writes: "I prefer the straight board for two reasons, (1) for certainty in pedaling, and (2) for the legato touch. I have played on both types of board and have had ample opportunity of judging, in Europe as well as in this country. The only advantage of the newer board is that the player can reach the extreme ends with facility. It is not often that one is required to play in the upper register, but constantly in the center and lower portion of the board, where it is necessary to be absolutely sure of the intervals. Therefore if the keys are of the same width and equally far apart, as on the straight board, it is easier to play with a larger degree of confidence and certainty." [In the Willis type of C. R. P. B. two keys an octave apart at the front of the keys measure one foot, four and one half inches laterally; if you go back twelve inches and then measure the distance between the keys, it is less by two inches.—H. C. M.]

"As for the legato touch, it can be acquired in a shorter space of time and more easily, giving the player more facility in smooth passages and sustained work. After playing 40 recitals at the St. Louis Exposition, Mr. Alexandre Guilmant told me that he was never for a moment certain of his highest F or G without looking; and this after having played for years on the new board.

"I am in favor of the straight board primarily because I consider it more practical for general usage and especially for the church service. At the same time I am convinced that the standard works for the organ can be performed with greater ease upon it. No one is more willing than I to adopt new methods and ideas if an advantage is to be gained. After playing upon both boards for years and observing the advantages obtained by students in using the straight board, I vote in its favor."

Mr. E. E. Truette says: "I have as yet seen no advantage in the use of the C. R. P. B. over the other. I do not believe that the standard organ works are easier to execute on the newer board. On the contrary, a perfectly clear execution of many passages, such as the double pedaling on the last two pages of Guilmant's first sonata, are more difficult on the newer board. I also think that students should learn on the straight board.

"A student who has been thoroughly and systematically schooled in pedaling on a straight board can, in a few moments, adapt himself to any kind of a pedal board that he may find. I do not think the reverse is true. In a few theoretical points, such as reaching out either foot from the center to any single key or playing any passage of single notes with alternate feet in which the feet never have to cross, the advantage is with the C. R. P. B.; but in scale passages, arpeggios, all passages where it is necessary to cross the feet, as well as in octaves and all double pedaling, it seems to me that the advantage is with the straight board. With the C. R. P. B. the interval of an octave varies fully three inches in various parts of the board. What concert pianist would tolerate a piano keyboard with such irregularities?"

Mr. Samuel P. Warren writes: "The superseding of the straight by the C. R. P. B. has not in my opinion been of distinct advantage to organ playing. Neither, in my judgment, are standard works easier to execute on the newer board. Theoretically the advantage may lie with the C. R. P. B.; but my experience with both kinds only confirms me in my preference for the straight board."

Mr. Francis L. York: "I do not find that the new form of pedal board has been of any advantage, technically or otherwise; nor do I find that organ compositions are any easier on the new form than on the old. It is possible that with organs running to the high G of the pedals the extreme notes are more easily reached, but I doubt it. At any rate, these notes do not occur in the standard works of the great writers.

"Theoretically the advantage is with the new form, but even here I find the advantage is apparent rather than real, and confined to the ends of the pedal board as claimed. Now, the action of the foot at the ankle is easier, whether one plays with the point or with the heel, if the sole of the foot is *not* inclined at an angle to the floor. In order to take advantage of the curvature of the C. R. P. B. the leg must be twisted outward at the hip joint, increasing largely the tension on the muscles. In the straight form the leg is stretched at the knee, but the tension is scarcely increased at all. The form of the C. R. P. B. requires a position and action of the foot and leg comparable to the position of the hand and arm in piano playing if one swings one's elbows up and away from the body. Such a position no one has yet, to my knowledge at least, advocated."

Mr. J. Lawrence Erb also is opposed to the C. R. P. B. "I do not consider the superseding of the straight by the C. R. P. B. either a distinct gain to organ playing or any gain at all. I see no more reason for a concave-radiating board than for the concave-radiating manuals—and we know that the attempt to introduce them a few years ago failed. I refer to the Clutsam keyboard.

"I do not find standard organ works easier to execute on the newer board—in fact, I find the concavity especially a nuisance, and I feel almost as strongly about the radiation. Possibly the theoretical advantages are with the C. R. P. B.; but the practical advantages are, I think, distinctly with the straight board."

Mr. Charles Galloway: "I do not think the superseding of the straight by the C. R. P. B. has been of any advantage to organ playing, nor do I think that standard organ works are easier to execute on the newer board. Theoretical advantages are, I suppose, with the C. R. P. B. However, lest we forget, theory and practice often clash."

Mr. Gordon Balch Nevin is not so strongly opposed to the C. R. P. B. and adopts a judicial attitude on the whole question. He writes: "I believe that the C. R. P. B. offers some helps to the attaining of good playing, but I do think that until players are produced who are the peers of men like the great Archer, it is foolish to claim that the new board has been an advantage to organ playing. Whether or not standard works are easier to execute on the new board depends, (1) on the design of board, and (2) on the size of the player. I find chromatic scales, such as those in Mendelssohn's first sonata, to be easier on the new board; personally, with my rather unusual height and length of limb, I find no more difficulty in using the straight board than the new one. The theoretical advantages are with the new type of board; whether

or not the practical advantages are with it also depends on the particular player and more especially on the design of board used. To me the 10-foot six-inch radius board is much better than the eight-foot six-inch."

In conclusion, I will quote two letters that seem to sum up the whole matter admirably. One is from Mr. Harvey B. Gaul, who lightens the subject with a little fun. "I certainly believe," writes Mr. Gaul, "that the C. R. P. B. has facilitated organ playing. I have noticed it among my pupils, particularly women pupils. Before the advent of the C. R. P. B. the female of the species was less elastic than the male, that is, found it difficult to reach upper notes. Now even the hobble skirt has no terrors for her. Seriously, I believe it to have been of great benefit. The C. R. P. B. has made many of the erstwhile inaccessible works almost easy to play, to wit, the Bach *Toccata* in F, which carries the pedals up to high F. It is now within reach, while it took almost seven-league boots and a strained imagination to hardly touch it.

"It is far easier to learn to play on a concave-radiating board and then adapt oneself, if necessary, to the older, straight style than *vice versa*. It does not seem to me that there is any theoretical question about the C. R. P. B.; however, I presume that it is a question of taste like suffrage, tango, or cubism. I give my approval to the three, and heartily endorse the modern pedal board."

Mr. Clarence Eddy's letter runs as follows: "In reply to your questions regarding the concave-radiating *versus* flat pedal boards, let me say that the use of the former has been a distinct advantage in the smoothness and facility of pedal playing. The standard organ works are easier for myself to execute upon the C. R. P. B. than upon the flat type of board. There is no advantage to students in learning to play with the C. R. P. B. in mind while playing habitually with the flat type. *It is all a matter of habit!* One can accustom oneself to almost anything, and, after having acquired the habit, many are too conservative to adopt or even consider something which is acknowledged to be better. Practical advantages are always superior to those which are merely theoretical. Some organists consider the straight and flat type more advantageous, others prefer the straight and concave (Guilmant had that idea). Although I was brought up on the former, I feel at present more at home on the concave-radiating type."

———*———

ANTHEM SINGING AGAIN

BY CHARLES N. BOYD

A QUARTET choir of trained voices could not possibly be interested in the ensuing remarks, which are offered for the consideration of chorus choirs, the choirs of the people. It is strange that the framers of the Constitution failed to include a paragraph in favor of the quartet choir. Unfortunately it is growing late to propound an amendment, for the chorus, with the quartet in its proper assisting capacity, is rapidly increasing in favor, and there may yet be a return to a more pristine nobility of church music.

The director of the average chorus choir must plan his work carefully and economically. Unlike the director of a symphony orchestra, he cannot call an extra rehearsal or two before the concert. In two hours or less he must get the music for the week in presentable shape. The program will usually include some new selections, which must be promptly assimilated, and some previously given, which should be repeated with increased effectiveness. In order to do this successfully there are some old, old factors which the choir must constantly keep in mind.

The first is accuracy of pitch, especially in chromatic passages. Thanks rather to the steadily improving music work in the public schools than to the voice teachers, our choruses are improving in reading ability. But we still need more readers who grasp phrases rather than the Eliza-crossing-the-ice variety who can only progress from note to note. The director who wishes the anthems absolutely in tune will give careful attention to the progression of the individual voice parts, often rehearsing separate parts in difficult phrases, and the choir will assist by learning to look ahead and to listen carefully.

Next is rhythm. Perhaps it should be first, according to von Bülow's saying, "In the beginning was rhythm." The average student of instrumental music is reminded of rhythms much more frequently than the singer, and this is often one of the choir's deficiencies. If the rehearsals are partially held with piano, or still better, without any accompaniment, the singers will be reminded of the

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rhythms much better than when rehearsals are invariably accompanied by the organ. The singers should be taught to give the final notes of phrases their proper and exact time, whether long or short. Precision of attack is good, but precision of release is just as important. Be careful also to see that the right proportion is maintained between dotted lines and their followers. Very frequently a choir makes the proportion two to one instead of three to one, that is, a quarter and an eighth making a triplet, instead of a dotted eighth followed by a sixteenth.

Very frequently directors have to put up with a sadly unbalanced choir, so far as the number of voices is concerned. If twenty sopranos are enrolled, and only four tenors can be enlisted, the balance of power will have to rest with the sopranos, at least *pro tem.* In such cases the directors will not, we hope, try to make the tenors magnify their voices threefold, but will restrain the soprano volume to a semblance of balance. Remember that a good composer will give the alto, tenor, and bass interesting parts, as well as the soprano, and let them be prominent on occasion. The shading needs careful attention, for it is remarkable how cheerfully a choir will maintain a pleasant *forte,* and how reluctantly a steady *piano* or *diminuendo* is attained. It would be fatal to many directors if the choir, suddenly and without supplication, should sing an anthem exactly according to the indicated shadings. And yet these same singers admire the beautiful shading of our best singing societies.

There are still many misguided individuals, even in the best churches, who enjoy clear enunciation of words from the choir loft. Some modern composers have made use of voices to which no words are assigned, but their compositions are not yet accepted for ordinary choir use. If the words are worth singing, they should be made intelligible to the average auditor, but constant care is necessary to maintain good enunciation.

Closely allied with this is an interpretation which shall reflect the spirit of the text, granted, of course, that the composer has prepared an appropriate setting. In the *Te Deum* the choir is usually willing to make the phrase "Thou art the King of Glory" brilliant enough, but it is not always ready to change at "We believe that Thou shalt come." Many of the greatest singers have made the most profound impression by their sympathetic interpretation of simple melodies, and the same course is open to any choir that will take the trouble to consider texts and their effective delivery.

Another matter of first importance is that of tone quality. It can hardly be expected that the average choir will contain many singers who enjoy private lessons with good teachers, and who have learned to be alert in the matter of attention to tone quality. But the director can do much by keeping the subject constantly in the minds of his singers; by calling attention especially to good results, as progress toward a high standard; by repeating phrases for the sake of improving the quality, and by encouraging singers to listen.

Every choir should do some unaccompanied singing, at least in rehearsals. Thus there is not only a decided gain in independence, but many of the points named above are brought out more clearly for the attention of the singers. Even a well-written hymn-tune, carefully sung without accompaniment, would be more welcome to many congregations than a pretentious anthem. And when once the choir has gained some proficiency in *a cappella* singing, there are rich treasures available in music of every grade.

When choirs learn to attend to many of these details of performance for themselves, instead of trusting, nay, inviting interminable repetitions of advice from the director, not only will the performances be much better, but the rehearsals will be easier and infinitely more enjoyable.

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THE ECHO ORGAN

BY H. C. M.

PROMPTLY as the months roll around comes the booklet issued by the College of the City of New York tabulating the excellent programs of Samuel A. Baldwin, Professor of Music at the institution.

Mr. Baldwin has now completed his seventh year of recitals, and the fifty-nine programs of this year exhibit his catholic taste and great industry, and form an excellent list of the best current organ literature.

Necessarily the educational side has been kept uppermost, but the programs, according to Mr. Baldwin, "have been constructed with the idea of interesting the many thousands who attend these recitals." A few statistics illustrating this may be significant: 263 compositions were represented (the *Parsifal Vorspiel* was played five times, the *Oberon* overture, *Pilgrims' Chorus* (*Tannhäuser*), Finale to Tchaïkovsky's sixth symphony, Rubinstein's *Kammennoï Ostrow,* Handel's *Largo,* Dvorák's *Largo* from the *American* symphony, Batiste's *Communion* in G,—these all four times each), of which 24 were from J. S. Bach, 38 were sonatas, suites, etc., or single movements therefrom, 132 miscellaneous and 69 transcriptions; six of the Bach works were played four times each.

It seems to me that this forms a remarkable set of programs.

* * *

THE appointment of Mr. Lemare as official organist at the San Francisco World's Fair in 1915 has been sent out through the Associated Press. Just what this means is not apparent. Will Mr. Lemare give all the recitals himself, will he select other organists to assist him, or is his position a purely honorary one? I see that the appointment has already given cause for grumbling. Our contemporary *The Diapason* in its issue of June 1 writes, "Why should an American exposition turn its organ music over for direction to an outsider?"

Let us wait and see what happens.

* * *

ONE hears on all sides of the installation of great organs, but it is seldom that one gets an intimate impression of any one of them. I am therefore glad to print a statement in regard to "the largest organ in the world" from the pen of Mr. Clemson, Dean of the N. E. Chapter of the Guild of Organists.

"During a visit to Hamburg the organ in St. Michael's Church was heard and played on by the writer. Until recently this was claimed to be the largest organ in the world, though Liverpool and Breslau now dispute that position.

"However, it depends on whether the number of pipes or the wind pressure is the standard.

"The organ in question is in a large Lutheran church, and is much too ponderous for any building smaller than a cathedral. When the full organ is played the vibrations of sound are felt unpleasantly through every fibre of the listener.

"The visitor's attention was claimed especially by a novel *crescendo* pedal, which is a horizontal roller, somewhat like a huge rolling-pin used by a cook. Now, as the arc described by the customary balance-pedal is certainly not more than the third of a circle, it follows that over one hundred speaking stops would have to be attached, and crowded very closely; whereas the *crescendo* roller in the St. Nicholas organ describes several circles before reaching its full value. It seemed to the visitor that this invention was worthy of chronicle."—W. J. C.

* * *

"A READER of THE MUSICIAN" writes in regard to a troublesome problem of choir and organ, arising from the placing of the choir in an alcove, under an arch, back of the minister, with the organ at one side. So far as I can gather from the letter, the tone of the choir is smothered by the position and character of the choir loft. The only thing to do in such a case is to remodel the pulpit end of the church. Incidentally, the architect responsible for such a botch might be escorted from town with the choir *en fête* singing

"Believing we rejoice to see the curse removed."

* * *

PLANS and specifications of the San Francisco Exposition organ are already published. The organ, to our great (!) disappointment, is not to be the "largest" organ in the world, but merely "one of the world's large organs." Congratulate the builders, Messrs. Austin, of Hartford, Conn., on their good taste.

No one need think for an instant, however, that this is an instrument of 70 or 80 stops only. There are 113 speaking stops not counting tremulants, divided among four manuals and a pedal, voiced at from five inches to twenty-five inches wind pressure and including 29 reeds, 15 strings, and 17 diapasons. The specification is too long to print, but it may be summarized thus: Great, 23 stops (4 diapasons); Swell, 25 stops (3 diapasons); Choir, 18 stops; Solo, 15 stops; Echo, in the dome above the auditorium, 10 stops; Pedal (4 diapasons), 22 stops.

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* * *

It is not often that an organ piece is so striking as to be arranged for other instruments. Imagine Mendelssohn's organ sonatas, for example, adapted for piano. We have, of course, a few almost classic examples, such as Liszt's arrangements of some of Bach's fugues and toccatas, or Busoni's transcriptions of some of the same master's choral preludes. At the other end of the scale of musical worth we have a few pieces like Batiste's *Communion* in G or Lemare's *Andantino* in Db, whose ear-haunting, if sugary melodies, have given them vogue under all sorts of disguises. Seldom, however, has any piece of good, honest organ music, neither a great work of art nor a sweetmeat, attracted any attention from the orchestral arrangers —at least so far as my experience goes. Consequently, I was surprised to read in the latest number of *The Musical Standard* that Guilmant's *Funeral March and Hymn of Seraphs* had been arranged by the conductor of the fine Harrogate (England) Orchestra and played at a high-class concert there in memory of those who were lost when the "Empress of Ireland" sank in the St. Lawrence River. Our repertoire of funeral music, aside from three or four well-known marches, is so small that the striking composition of the French organist may well have recommended itself as a suitable elegy.

* * *

In another column there is printed the third instalment of the symposium on the concave-radiating pedal board. In this connection a few facts as to the history of the pedal board may have some value. They are derived from Audsley's *Art of Organ Building*. In 1834 the principle of radiation in the construction of the pedal clavier was applied by Elliott, an English builder; this is believed to be the first application of the principle. Willis combined the concave and the radiating principles; the St. George's Hall, Liverpool, organ, in 1885, exemplified this type. The College of Organists' pedal board was parallel and concave, with the short keys forming the arc of a circle, middle C of the pedal directly under middle C of the manuals. This was recommended in 1881. This type of board seems to have met with little favor. In America the straight and flat board was used up to 1903.

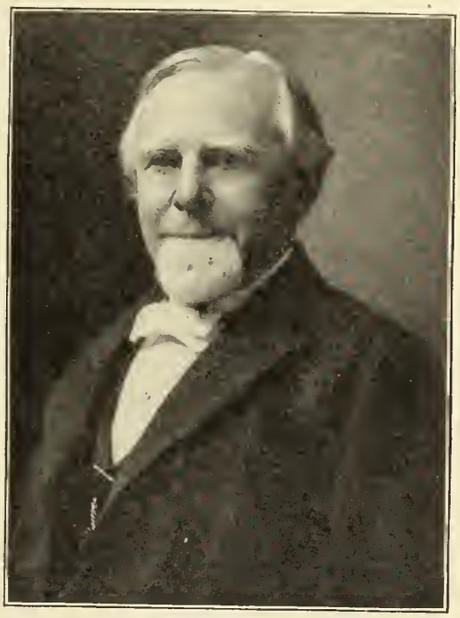
WILLIAM DRESSLER

Mr. William Dressler, one of the older musicians of New York City, died there July 2, in his eighty-eighth year.

William Dressler was one of the last of the old school of American musicians, born in Nottingham, England, of German parents, in 1826. He was graduated from the Cologne Conservatory of Music in 1847.

When a young man, William Dressler played first violin at the opera house in Wiesbaden, where he was afterwards conductor. Coming to America in the early fifties, he traveled through the United States and Canada as solo pianist and accompanist with Ole Bull. In those days he was an intimate friend and associate of Richard Hoffman, S. B. Mills, Geo. F. Bristow, Geo. W. Morgan, and Theodore Thomas. After traveling several seasons in concert companies, Mr. Dressler settled in New York, devoting his time to composing, accompanying, teaching, and organ playing. In his day he was the leading accompanist, and was in constant demand.

His first prominent church position was as organist and choirmaster of the Fourth Ave. Presbyterian Church, of which Rev. Dr. Howard Crosby was pastor. Other churches where he played at different times were St. Charles Borromeo's and St. Peter's Roman Catholic, Brooklyn, and St. Peter's Roman Catholic, Jersey City, being at the last named for eighteen years. His work in the Catholic churches led him to compose and arrange music for that service, which compositions have been used extensively throughout the world. He was, for many years, musical editor of the then well-known houses



THE LATE WILLIAM DRESSLER

of Wm. Hall & Son and J. L. Peters. Of late years he has devoted himself to composition.

Mr. Dressler was married to Miss Mary Hyde of Norwich, Conn., a descendant of the old New England Hyde family, who died in 1899. He leaves three children, one son and two daughters, all of them accomplished musicians; one daughter being Mrs. Theo. J. Geisler of Portland, Oregon, and the other the well-known 'cellist, Miss Mathilde Dressler; the son being Louis R. Dressler, organist and director of music at All Souls Unitarian Church, New York.

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TEACHERS' FORUM

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CONDUCTED BY BLANCHE DINGLEY MATHEWS

At this season every teacher is giving some thought to the work for the next year, looking over teaching material and technic for the purpose of improving her work. It seems fitting, therefore, to consider the question as to what the piano teacher's real work is in a community? What is her mission, and how best may she accomplish it? Is the main object to teach students to play the piano, or can she go farther than this and lead them along higher paths toward musical understanding and appreciation?

When one stops to consider the number of young persons studying music in this country and the vast amount of money that is put into lessons, one cannot fail to see that few students survive the elementary grades, and that those who discontinue their practice have little or nothing to show for their time and money.

In the large cities throughout this country the interest in music is intense and concerts are almost as well patronized as in Europe. But in the smaller cities, especially west of the Mississippi, there is practically little or no interest in music; that is, the general public can hardly be induced to attend any kind of concerts unless some great prima donna be advertised. Who is responsible for this general apathy in regard to music in these small cities? I cannot help but feel that the responsibility lies at the piano teacher's door.

It is the piano teacher who gets the little ones. She has the opportunity to mold them as she will, and it is up to her to make the study of music a serious study, not merely an accomplishment.

It is my privilege to talk with a great many music teachers at different times in the year, and all complain of the short time which pupils have to practise and how difficult it is to teach the piano when so many other demands are made on the pupil. This is true, all of us know. Then why not give a little more attention to *music* and a little less to *piano* through the years that the schools demand so much attention and time?

For many years I have been trying to make my instruction fruitful and the lesson periods fly by so quickly that I have found it necessary to do the more general music work in classes. The results have been so much better since that work was begun that I would like to urge every piano teacher to consider some such work if they are not already holding music classes.

While it is desirable to hold classes in musical appreciation and history, still ear-training and elementary theory seem to me to be most necessary. There are many books outlining such courses. Some follow the melodic idea, and some the harmonic. To me the most developing, and perhaps the most interesting, is teaching ear-training, not from the standpoint of "pitch," either relative or actual, but from the realm of "tone color." Tone color has a direct bearing on tone production; thus every ear-training lesson, conducted on these lines, helps the piano teacher in her interpretative work.

Ear-training, unless accompanied by elementary theory, is not, as a rule, productive of permanent good; for the ear impression is a fleeting one at best if the mind does not analyze what is heard.

While these music classes take the teacher's time and strength for which she gets no adequate financial return, the returns from the added interest, not only in her work but in the work in music in general, can hardly be estimated. Then when our pupils stop taking lessons, they do not stop growing; their interest in music is still to be depended on, and the musical imagination can be stirred by any good concert. They will form a class of intelligent listeners and will be a constant advertisement of good teaching. It is a great encouragement to me to go to a concert and see in the hall nearly every member of my class, because I then know that they are becoming more interested in music as an art, and more intelligent citizens.

So in laying out the work for the coming season, why not try a class in ear-training and theory combined? Put the little ones in it and ask them to do a little regular work on these lines, taking it, if necessary, from the piano practice time. You will find at the end of the year that they can learn their piano lessons more quickly and more intelligently for this short time spent weekly in the realm of tone.

Let us try this year to do more for the art of music. The late W. S. B. Mathews used to say in his classes that "if you stand up for the truth, the truth in the end will stand up for you."

* * *

I am a great lover of music, but unfortunately am unable to take lessons because we are too poor to afford such a luxury.

We have a piano (a mighty inferior one) and through the aid of a friend I can read notes, know all of the major and minor scales, but I cannot play.

When it comes to reading notes in groups of three I have to stop and figure out what they are.

Would you be kind enough to suggest what kind of music books I could buy that would help me greatly without the aid of a teacher?

I love music so much that I would rather a thousand times practise than eat.

I am 25 years old. Do you think I am too old to learn?

Your letter interests me greatly and I regret that you did not give your address, for it may be that I can give you some assistance as to what and how to study that will prove a help to you, for which I have not space in this column. If you care to write me I will be glad to give you some specific directions.

I have found the book called *Lessons in Sight Reading,* by John Mokrejs, of great assistance in the reading of intervals, which is the beginning of chord reading. As I understand his book, he is working toward the "touch system" for piano-reading, following along the lines of the good typewriter systems, which do not permit the pupils to look at the keys when writing. This book has helped my pupils. Miss Frances Frothingham has a book called *Studies in Sight Reading,* which is also very useful, but I rather think, for what you want, the first named book will be better.

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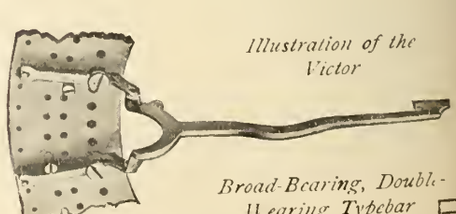

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Nothing takes the place of lessons, and while we have many good books for self-help, still I can hardly advise you to play until I know more of what you can do. Generally, I should say that an absolute beginner's book would be the best for you in the long run, such as my *Child's First Grade,* for that not only begins at the beginning, but gives many suggestions as to chord work which cannot fail to be necessary in your case. Take music that is too easy rather than too difficult for the very beginning, and consider not the reading so much as *how it sounds.* Take all those simple melodies in my book and imagine words to them, and literally sing them with your fingers. Have the melodies sound smooth without breaks, except where you would breathe naturally if you were singing, and make even those little one-line tunes mean something. Have the left-hand melody just as good as the right-hand, and when you come to left-hand parts where the left hand is serving merely to enhance the melody or to accompany the melody, be sure it is *softer* than the melody. Consider everything as *singing* and use your *ears.* Listen to everything, and you cannot fail to progress. Remember music is not alone learning to read. That is the A. B. C.'s of it. It is what the music *says* that counts.

I will be glad to help you if I can, so do not hesitate to write me personally. Music can help you over the hard places in life as it has helped me and many others. Stick to it.

* * *

I have been teaching Mason's *Fundamental Technics* for the last four years, and some of the other teachers in my town say very hard things about it. What stand should I take in the matter?—L. B.

If you are teaching the *Technic* well, you won't need to do anything; the work will speak for itself. The Mason *Technic* needs no champion, for the pupils who are well taught in this work are its best advertisement. I will say, however, that the Mason *Technic* is no different from any other technic used by artists, only that we use it as a foundation technic, giving different methods of tone production from the very beginning. Our children play with depth of tone and have a real conception of what tonal beauty means, whereas, with other systems, touch is one of the last things taught. Others work for facility at the beginning, whereas we try to blend the elements which go to make up artistic piano playing. The methods of study outlined in the *Fundamental Technics* of Mason are used by all the great artists without exception.

There is only one legitimate criticism of the Mason *Technic,* which is that it was not made in Europe! In the opinion of some teachers this is fatal.

THE SUBJECT OF STANDARDIZATION

(*Continued from page* 520)

In closing, let us say that the coming year is one in which work will count. Every teacher should determine to give support to the movement for standardization, by voice and pen, and particularly by being ready to take the examinations when offered, thus giving the most powerful possible endorsement to the movement. It is nearly three years ago (September, 1911) that THE MUSICIAN published an account of the work on this line done by an association of musicians in France, following it later with other articles showing what might be done in this country. Reprints of these suggestions were sent to the officers of the various state associations with a letter urging the thorough consideration of the question of standardization.

If the next three years show as splendid progress as the past three, we are inclined to the belief that by that time standards for music teaching will be fixed and accepted in many of the states of the Union. May it be so!

GENERAL NEWS ITEMS

NEW SOUTH WALES has taken steps to establish a conservatory of music, under the control of the Department of Public Instruction. The authorities advertised for a director in certain English musical papers, stating that the appointment would be for a term of five years, with a salary of $6,250 per annum, and a traveling allowance of $500 to reach the school.

CARL C. MUELLER, a well-known composer and teacher of New York City, died June 4. He was born at Meiningen, Germany, July 3, 1831, and had therefore nearly completed his eighty-third year. In 1854 he came to the United States and located in New York, with a piano manufacturing firm, later acting as leader in Barnum's Theatre. In 1864 he turned his attention to teaching, making a specialty of piano and harmony. A number of composers with fine reputations were among his pupils.

DAVID BISPHAM has been invested with the degree of LL.D. by his *Alma Mater,* Haverford College, located near Philadelphia. This is probably the first time that a member of the singing profession has been so honored.

THE Toledo Musical Art Society, at a recent meeting, went on record as favoring credits toward graduation for high school students who are under the instruction of private teachers of the city. THE MUSICIAN has urged this plan in almost every issue for a long time past. There is an opportunity for very effective work in favor of this method in many other cities.

THE Iowa State Music Teachers' Association met in convention at Muscatine, June 17-19. Prof. Carl Seashore, of Iowa State University, was one of the prominent speakers, his address being on the subject, *Measurement of Musical Talent.*

FELIX WEINGARTNER has been appointed general musical director of the Darmstadt Conservatory. Other members of the faculty will be: Carl Flesch, the violinist; Wilhelm Bachaus, pianist; and Hugo Becker, 'cellist. Darmstadt is a city of about 80,000

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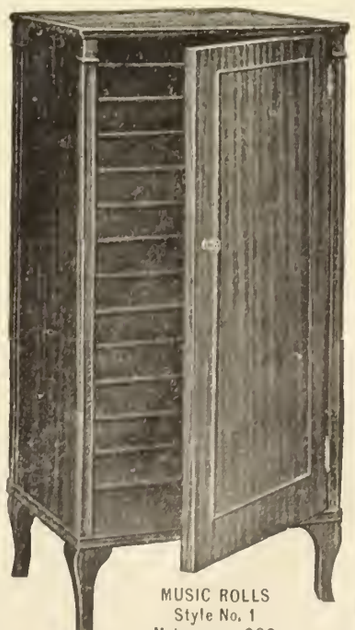

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CHEVALIER N. B. EMMANUEL, of Chicago, died June 2. He was born at Birmingham, England, in 1848, and his musical education was secured at Leipzig. His professional activity included engagements in Sweden, Finland, and Russia, before he came to the United States as conductor for the Savage operatic organizations. He served as conductor of the Saint Paul Symphony Orchestra for several seasons.

THE graduating class at the New England Conservatory included 78 members, with four graduate students.

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THOMAS KOSCHAT, an Austrian composer, best known in the United States for his arrangement of the Carinthian folk-song, *Forsaken*, died at Vienna, May 19. He was born August 8, 1845.

J. CUTHBERT HADDEN, a British musician and writer on musical topics, died at Edinburgh, June 1. He was born September 9, 1861.

THE annual meeting of the Oliver Ditson Society for the relief of needy musicians was held in Boston, May 31. The president's report showed a large number of cases in which much needed assistance was given. Among the officers are Arthur Foote, who is president, and George W. Chadwick, who is a trustee. This fund is to help in case of destitution, and not for educational purposes.

THE Northwest Music Teachers' Association met in convention at Portland, Ore., June 9-11. The question of the licensing of teachers of music was warmly discussed. Although a bill to require licensing failed in the last state legislature, another effort will be made to secure the enactment of a law to that effect. The next meeting will be held at Tacoma.

CARL ATTENHOFER, a German composer well known in the United States for his compositions for male voices, died May 23, at Zürich. He was born May 5, 1837, at Wettingen, Switzerland.

———*———

WITH THE SCHOOLS AND TEACHERS

MR. HENRY M. RUDESILL, Hutchinson, Kan., assisted by some of his pupils, gave a concert, June 16. Ensemble music for two pianos was quite a feature of the concert. Weber's *Storm*, arranged for organ and piano, was a very successful number.

MR. HERBERT WILLIAM REED, Bryan, Tex., presented a number of his piano pupils in a recital, May 29, assisted by the Lyric Quartet, also made up from Mr. Reed's class.

MRS. ADDYE YEARGAIN STEMMLER, St. Louis, held two closing recitals with a demonstration of the Dunning System, of which Mrs. Stemmler is a representative, June 12 and 13.

THE C. R. Skinner School of Music, Expression, Art and Languages, Bloomington, Ill., gave a Japanese operetta, entitled *Princess Chrysanthemum*, by C. King Proctor, June 5. The regular commencement exercises of the school were held June 9. Seventeen pupils received diplomas and certificates.

THE commencement concert of the Department of Music, Central State Normal School, Mount Pleasant, Mich., was held June 22. Mr. Wm. E. Rauch is director.

MR. WILLIAM H. RIESER, organist of St. Mary's Church, Rondout, N. Y., recently celebrated the thirtieth anniversary of connection with the church. Mr. Rieser makes his home in Kingston, N. Y.

THE tenth annual commencement of the Kroeger School of Music, St. Louis, was held June 18. Twenty-two pupils received diplomas and certificates.

MISS JULIA HUGHES, of Altoona, Pa., gave a public demonstration of the work of her pupils, and of the classes in the Fletcher Method. The little folks proved the value of their training.

MR. ARTHUR E. JAMES, of Everett, Wash., presented a number of his piano pupils in recital, June 16.

MR. HARRY R. DETWEILER'S Repertoire Class at the Columbia Conservatory, Aurora, Ill., gave eight concerts, June 8-12.

PUPILS of the Henneman School of Opera, St. Louis, gave a series of *Scenes from Operas*, in costume, June 17, in the auditorium of the Henneman Hall.

THE commencement exercises of the West Side Musical College, Cleveland, Mr. Stephen Commery, director, were held June 23. Eighteen pupils received diplomas and certificates.

THE Seton Hill School of Music, Greensburg, Pa., held its annual examinations for graduates, June 3. Mr. Adolph Foerster, of Pittsburgh, was the examiner.

THE commencement exercises of the College of Fine Arts of the Syracuse University were held June 6 and 8. Mr. Harold Butler, of the Vocal Department, sent to THE MUSICIAN a number of programs given by himself and his pupils in and near Syracuse during the spring.

THE annual Concert of Sacred Music was given at Wellesley College, June 7, under the direction of Prof. H. C. Macdougall. The College Choir was assisted by the Choir of Appleton Chapel, Harvard University, Prof. A. T. Davison, director.

THE Minneapolis School of Music, Oratory, and Dramatic Art held the commencement exercises June 12. The post graduate and senior classes contained 35 pupils.

MR. WARREN D. ALLEN, dean of the Pacific Conservatory of Music, San Jose, Cal., sends us an interesting booklet about the school and its work.

THE Musical Art Circle, of Brooklyn, pupils of Mr. G. O. Hornberger, gave an interesting program, June 6. This program contained a number of ensemble works.

MR. ARTHUR SCHUCKAI arranged recitals by a number of his pupils, at Branford, Conn., June 4 and 5. With the program Mr. Schuckai sent out an interesting leaflet on the subject of giving recitals.

PUPILS of the New York School of Music and Arts, Mr. Ralfe Leech Sterner, director, gave a concert at the Auditorium, in the John Wanamaker Store, New York City, June 5.

THE Hughey School of Child Culture, teachers' training department, of the James Milliken University, Decatur, Ill., held class day and commencement exercises, May 28 and 29. There were ten graduates.

JUNIOR PUPILS of the Cosmopolitan School of Music, Chicago, gave a recital of music for piano and for violin, June 6.

MR. ETHAN W. PEARSON, Somersworth, N. H., gave a recital by twenty of his pupils, playing a program of interesting numbers.

MR. LOUIS ARTHUR RUSSELL, of the College of Music, Newark, N. J., is giving a summer course at St. Mary's Academy, Columbus, O. He will be there until the middle of August.

MISS JULIA E. SETTLES, of Boston, arranged a recital by 22 of her pupils, June 3. Miss Settles is a pupil of Mr. John Orth, the well-known pianist, of Boston.

MR. W. L. BLUMENSCHEIN, of Dayton, O., resigned as director of music in the First Baptist

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Church, and will spend the summer and early fall in Europe.

SENIOR STUDENTS of the Torrey Studio, Boston, presented a program of songs by classical and modern composers, American, English, French, German, and Italian, May 28.

MRS. W. F. RANSOM, of Pasadena, Cal., gave her tenth annual pupils' recital, May 21, assisted by Mr. Leo Ohmler, violinist and composer.

PUPILS of the Marlborough (Mass.) Piano School, Mlle.Leonie La Bossiere, principal, gave the seventh annual piano recital June 30. A large number of pupils participated. Prizes were given for special excellence.

COMMENCEMENT exercises were held by the school of letters at the Pennsylvania Industrial Reformatory. Huntington, Pa., in connection with an exhibit of the industrial departments, June 25. Musical numbers were given by the orchestra, vocal and instrumental quartets, band, etc., with numbers on the organ by Mr. Frank B. Patton, organist and director of music at the Reformatory.

PUPILS of Mr. Lester S. Butler gave an informal vocal recital at Worcester, June 20.

MR. SAMUEL W. COLE, of the New England Conservatory, Boston, attended the closing exercises of the solfeggio department at the Paris Conservatoire. Mr. Cole will spend some time in London studying public school music teaching methods.

THE American Conservatory of Music, Chicago, Mr. J. J. Hattstaedt, director, held its 28th annual commencement exercises and concert June 18. In the post-graduate department 19 pupils received diplomas; in the collegiate department, all branches, 89; in the teachers' department 96 received teachers' certificates.

MR. MELVIN HURD BRYANT, violinist, a pupil of Mr. Karl Rissland, of the Boston Symphony Orchestra, gave a successful recital at Waverley, Mass., June 17. Mr. Rissland's latest concert number, *Caprice caractéristique*, was included in Mr. Bryant's program. This is a piece that will appeal to skilful players.

MISS EVA EMMETT WYCOFF, of New York City, gave a song recital at Hoschton, Ga., June 8. The program was made up of classical and modern numbers.

MISS HELEN LOUISE KELLOGG, instructor of music at St. Francis Convent, Garrison, N. Y., has been elected a colleague in the A. G. O.

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The issues for August are interesting to the musician, although not quite so numerous as for the

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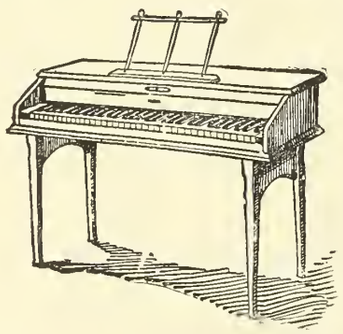

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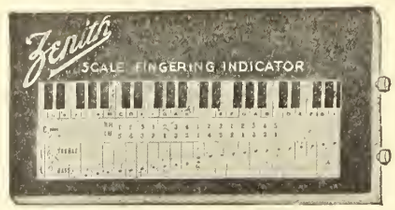
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THE EURHYTHMIC SYMBOL

JAQUES-DALCROZE AND EURHYTHMICS

BY ELISE DE MERLIER

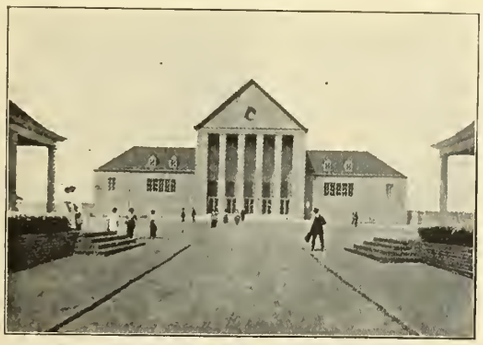
THE world has produced and still produces great composers, accomplished musicians, but there has never been a Jaques-Dalcroze, a Pestalozzi in music, who woke and developed possibilities of music in men and children—up to now undreamed of. There is where his genius reveals itself and singles him out among thousands of productive musicians.

It is his touch of genius which recognized with unerring finger "rhythm" as the vital spring of music. He found it dormant in every human being, weakly developed in many cases, spoiled in others by wrong training, or hampered by nervous defects. One day, while teaching at the Conservatory of Music in Geneva, he had a particularly unrhythmical pupil, quite a grown woman and a good student. In despair he jumped up, saying:

"You see this carpet. Divide its length into four steps—let each step count one full note. Do not reach the end of the carpet before I have played the full four notes." So said, so done. "Now," he continued, "divide the same space into eight steps, to be called 2-4 notes. You indicate the two beats of each note, by dropping both hands down on the first beat, then swinging them up again on the second beat." This also was executed. Then came the 3-4 note. The carpet was divided into twelve steps. The first beat was indicated by arms down, the second by arms sideways, the third, arms above the head. It was a revelation to him how this hitherto so unrhythmical pupil began to understand time value and consequently rhythm.

Based on this and similar experiences, Jaques-Dalcroze built up his wonderful system of rhythmical exercises called *Eurhythmics*, which when applied as in Hellerau and its branch institutes, means the laying of a musical basis, to an education in all arts.

Thinking that young children, fresh to sensations, would react more spontaneously, he formed classes of them for his new system. But he found that some were too slow, others too fast, and a few again unable to change from one exercise to another at the command given. This experience taught him the need of training the brain in connection with the body, to stimulate or slacken according to conditions found, the action of the nerve path which communicates the thought to the muscles. He perceived that upon the healthy and correct function of those three anatomical factors centered all rhythmical order or disorder—either harmony or disharmony—concentration or dispersion—balance or non-balance. So in training the muscles to rhythmical motions until they unconsciously expressed rhythm, Jaques-Dalcroze aimed, first, to subordinate the body to the brain; second, to establish perfect harmony between body and soul, as the fundamental law of musical expression.



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Upon these observations, gained by his own experience and never ceasing researches, he arrived at the following conclusions: That it is against logic to expect a child to play an instrument, or read notes without feeling rhythm, the alpha and omega of music. He therefore worked out exercises, to strengthen the sense for rhythm, to render, so to say, the whole body rhythmic, until the muscles are so supple and subtle that, like wires of the telephone, they transmit the finest shades of rhythm and sound instantaneously.

His pupils do not touch the piano for one or two years, and, by that time, have such an accurate sense of rhythm and sound that they have not the least difficulty in playing well after a short time. This I can prove by what I have witnessed personally at a demonstration in the Gymnasium of Bryn Mawr College.

The pupils of three months, with one hour's instruction daily, half an hour of rhythmic gymnastics and half an hour solfège, were able, with ease, to recognize rhythms, interpreting them by adequate motions, sing at sight any simple melodies or to write down on the blackboard, an improvised theme on the piano.

Dalcroze says: "By music, I understand what the Greeks call such: The sum of our powers of feelings and thoughts, the ever changing symphony of spontaneous ideas, first created, then modified, given form by imagination, ordered by rhythm, and harmonized by consciousness."

This seems so well to express Jaques-Dalcroze's "ideal" of music, that we are justified in calling it his "creed," inasmuch as he desires the individual to be rhythmically educated to the point of being able to express his "true self" through music, independent of the opinion of others. Such music would, therefore, be characteristic and sincere in the extreme, and make up in variety and originality what it might lack in smoothness and finish. On the other hand, if the sense for rhythm and sound can be rendered so fine as may be expected by rhythmic training, the enjoyment in good music will be so sincere and spontaneous that all trashy and vulgar music will eventually disappear for want of an appreciative public.

A REPRESENTATION OF ORFEO AT THE DALCROZE INSTITUTE

And again, if the pupil has mastered sufficiently the motor habits of rhythm, he is free to express music as he personally feels it. With other words, he is able *"to clothe the sounds absorbed with the signification of his inner conception."* This logically means the wiping out of stereotyped, esthetic dances, replacing them by sincere renditions of music, by corresponding

THREE POSES BY MR. MONTOLIU

THE SINGING FLOWERS

correct rhythmical motions which can be "beautifully plastic" at the same time. The one and same composition can in this way be interpreted in as many ways as there are individualities.

If those specially gifted for music, base their first education on *Eurhythmics,* all degrees in time—from *allegro* to *ritenuto,* all degrees in energy—from *forte* to *diminuendo*—depending on our physical sensation and keenness of feelings—could be rendered in so fine a degree that we might well conceive of a new era in music, a sublime rendition, and a true interpretation of the same.

But since following Jaques-Dalcroze, music should be but the sum of our "true self," the next step for him to take, after giving mental freedom through trained rhythmic sensibilities, was to lead his pupil on to improvisation. There is no child in Hellerau, who, after a two or three years' course, cannot improvise simple themes, with tonality given, or compose easy melodies. In fact, no diploma is granted in Hellerau, unless the student has fully mastered all intricacies of harmony, and has proved the knowledge of his theory by improvisation before a select board of the best known musicians of Germany. Jaques-Dalcroze himself, a master in improvisation, has been heard to remark that five-tenths of technically accomplished musicians, standing high in public opinion, lack seriously in rhythmical feeling and could not conceive the simplest theme, if called upon to do so. How true a musician he is himself, he has proved by his volumes of admirable productions. His deliciously fresh *Chansons d'enfants,* to be sung, accompanied by gestures, are the delight of all children, who have the good chance to know them. It is hardly worth while to mention his numerous *chansons,* every one a pearl, and his striking compositions for interpretations, for probably every lover of music has come across an edition of the one or the other some time since.

I would, however, convey only partly, not a full idea of the scope of the Dalcroze work, should I content myself with giving simply an explanation of its system and meaning. It would be like showing the skeleton, not the perfect beauty of the live being, nor the heavenly spark of genius animating it. Nobody can fully conceive the strength and influence of the Dalcroze idea and its enormous possibilities unless they have seen demonstrations or interpretations. Rhythmic exercises, developing gradually into simple musical interpretations, give a clear conception—even to the unmusical mind—to what degree of beauty, material and spiritual, bodily motion can be expressive of. They do not need words to be understood, but are all the more forceful for the lack of them.

Such music, accompanied by corresponding rhythmical motions, is so new, original, striking, even crude—shall I say futuristic?—that there is no doubt that Dalcroze has struck with it a new note in the composing of music. If properly developed and followed by other musicians, it forecasts a democratic, general, popular music, understood and liked by the people who will be able to play a part in it themselves, if popular themes are composed.

If there is the least doubt in anybody's mind as to the power of rhythmic expression by motions, let them observe the Hellerau pupils at one of the huge demonstrations in Hellerau or Berlin—as for instance, singing a canon, seated on graduated steps, 300 arms raised in wave-like continuous motion, while the sounds accompany the bodily movement until body and music mingle in convincing overpowering grandeur.

Or let them witness an interpretation of *Les chansons des fleurs.* Three circles of performers crouch down to the low sounds of a *crescendo,* making alternately rising motions, then with the increasing *fortissimo,* all rise and move rapidly in rhythmic rounds until, with the final chords ringing out, the three circles stand up, stretched up to their full height, heads thrown back, the upturned faces offering, like flowers they represent, their lips to the first kiss of the new born sun.

Or let me give you an idea of a strictly musical interpretation according to Dalcroze's idea, by one of his favorite, well-trained pupils like Placido de Montoliu, and show you three different phases of the composition, that of "expectation," "fear" and "passionate appeal," as shown by the accompanying photos and you will not hesitate to concede that there is as vast a difference between what we call "dance" and Dalcroze's musical interpretation, as between an antique Greek statue and a modern "bibelot."

Allow me further to tell you of Dalcroze's gigantic enterprise in producing *Orpheus,* with its entire chorus, the latter being enacted and sung by Hellerau pupils at one of the *Festspiele.* The masterly representation of *The Dance of the Enraged Shades,* who, whipping the air with furious lashes, defend the entrance to Hades—their gradual quieting down, until finally subdued, they fall back and allow Orpheus to enter. What vividness of action! Proving drastically how "plastic music" can bring out the very soul of a composition.

The accompanying photographs partly illustrate the Hellerau rehearsals of *Orpheus* and may strengthen my statement that the Dalcroze method is the "germ" of a future music, quite by itself. A music which, by its very nature, will appeal to the uneducated, primitive ear, to the people—I mean the "mass"—and to children, for it gives music by object lessons.

It is a pity therefore, that we cannot see and hear Jaques-Dalcroze's latest, great composition, enacted and sung the past summer, in Geneva, at the celebration of the Centennial of Geneva's incorporation into the Swiss Republic. It is said, according to authentic sources, who witnessed the first rehearsals, to excel all his previous compositions. All the pupils of Hellerau will participate in the interpretation of this "Apotheosis." The various *musical tableaux,* will represent the different phases of Geneva's history and be enacted in the open, the beautiful surroundings of the lake. To those who have but witnessed simple demonstrations of *Eurhythmics,* it will give a yearning to be able to enjoy the *Festspiele,* for it will undoubtedly mean another remarkable event in the world of music.

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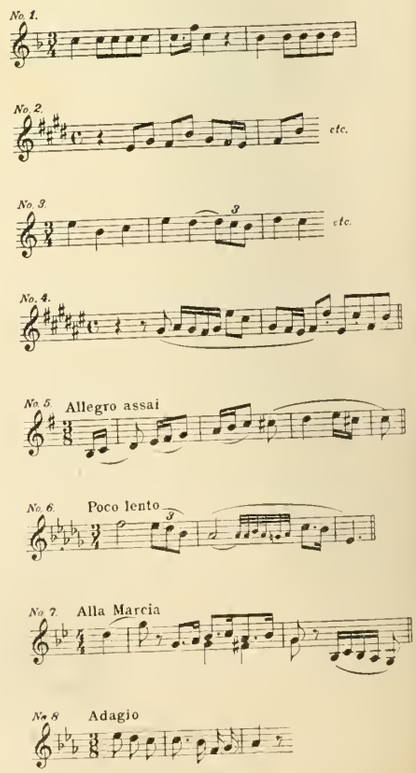
DO YOU KNOW THESE THEMES?

The *Monthly Musical Record* in its June issue offered a prize for the correct naming of the following quotations from well-known vocal and instrumental works. We wonder how many of our readers can properly identify these themes.

GRADING

BY J. W. HARVEY KNIGHT

ALTHOUGH the practice of grouping together pieces of approximately equal difficulty is not an exact system, it is of great utility to the teacher in his daily work. It enables him to select material suited to the pupil's needs, and to know whether an unfamiliar composition is within the pupil's attainments.

But while the utility of grading is evident, its ultimate object should not be forgotten. A road unites the life of distant points by making travel smooth and secure. Grading, as it were, is the musical road uniting the simple beginnings with final precision. Grading is a positive process, intended (to change the figure) to lead the pupil forward step by step from the easiest beginnings to advanced work. Each new piece of study should present some new difficulty which will enable the student to advance in proficiency by surmounting it. It is not, "What grade is he in?" but, "Through what grade is he passing?"

The ability of a pupil to play pieces assigned to a certain grade is often measured by and confused with his technical skill in some particular style belonging to that grade. Many considerations combine in relegating a composition to a particular grade, and pieces varying in finger-dexterity requirements may be equal in other respects.

However liberal we may be, however constantly on the lookout for fresh and enlarging light, it is impossible to keep entirely from forming a certain general style. The pupil's work is selected, no doubt unconsciously, on this style, and we measure his proficiency by his ability to do what is assigned, forgetting that he has become familiar with his teacher's style. To be master of any grade, if we may allow the expression for clearness, the pupil must have the technical skill and general musical understanding that will make him competent to perform music conceded to be of a certain grade. This is important, since it reveals the danger that music may be selected that has much showy technic, but little real meaning.

How much of your pupil's proficiency depends on the adherence to a general style? This matter may be easily tested by suddenly changing the style of the pupil's music, care being taken not to increase the technical difficulties. Different arrangement of notes, new and unusual chord progressions, and unusual time problems with other similar innovations, often cause some perplexity; while the composition itself may be even easier than the regular work the student has been doing. Without minimizing purely technical skill, it is clear that thorough understanding of the music must go hand in hand with it for the best advance.

In the earlier training grading in key and time marks should be considered as well as technical difficulty. The earlier training should include not only the keys of C, F, and G major, with an exceptional two sharps or flats, but should be carried through many of the keys. In most cases, beginner's books are too much and sometimes entirely in the keys of C, F, and G. If the key of the piece or study more nearly kept pace with the scale work, it is certain the beginner would find the latter more interesting.

The introduction of the various and endless time problems, and, by time problems, we mean the combinations of note and rest values in a measure, should not be, as it is largely at present, a haphazard process, but a gradual and, if possible, a systematic one, to which much attention should be paid. The time difficulties which little endeavorers in the second grade are expected to know as a matter of course are often far beyond them.

If a combination of notes is possible to the fingers, its time perplexities are often overlooked. Thus they go forward into what we consider the third grade without having mastered the business of fitting notes together. The ability to locate the position of each note in a measure, and to form an intelligent time concept of the piece, comes to younger and older learners alike slowly. The lack of it retards playing in many ways, and it should be taught gradually and persistently from the beginning. In the earlier grades, to accomplish this, a large variety of time marks should be used, so that the pupil will become familiar with them and know what to do with the time problems that arise from them when they are presented in more difficult work later on.

Many of our graded books might be better arranged by these principles we have mentioned. Many good books of studies seem to recognize these things, and would have their value greatly enhanced if they had some word of explanation calling attention to the purpose of each separate study. There is much purposeless and perhaps profitless playing from these books, and the books themselves, while of great value, are looked upon as dry and unintelligible, simply because they do not say even in a word what their duty is.

From this grows the consideration that in selecting any set of studies the teacher should have clearly in mind: 1. The pupil's needs. 2. The object of the studies and just what advance they make. 3. Exactly what work they include. Too often the pupil is given some standard work assigned according to the teacher's method which is not in any way intelligible to him, and in no sense related to his needs.

Essential and evident as this question of grading is, it is hampered, though it may be unorthodox to say it, by purposeless music books. The teacher may aid the pupil to advance by explaining the purpose of each study if a book of studies is used, and in the case of the near beginner, make clear the problems in note values as they come up, and give the student pieces in as many different keys as possible. In this way, graded music will open new possibilities to the teacher.

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FACTS ABOUT MUSIC STUDY

[The following pertinent paragraphs were written by Mr. Hans Schneider, of Providence, R. I., for circulation among his pupils. The editor of THE MUSICIAN has secured Mr. Schneider's permission to reprint these "facts" for the benefit of the teachers and students who read THE MUSICIAN.]

The fact that one is poor in earthly goods is no reason why one cannot be rich in accomplishments.

The fact that a child is not a genius is no reason why it should not be able to master the A B C of music and piano-playing.

The fact that piano-playing is ostensibly done with the fingers is no reason why you shouldn't use your brain when practising.

The fact that a piano has no conscience is no reason why you shouldn't have one and occasionally pity your teacher.

The fact that the piano keys are covered with hard material is no reason why you should play with a hard touch.

The fact that your chair is made of wood is no reason why you should sit as though you were made of the same material.

The fact that prize-fighting and piano-playing are both done with muscles is no reason why you should fight your piano with yours.

The fact that a piano has more than one key is no reason why you should occasionally choose the wrong one to play on.

The fact that the pedal is played with the feet is no reason why it should be used as a footrest.

The fact that a hammer is attached to the key is no reason why you should "hammer" the key.

The fact that time is fleeting is no reason why your "time" should not be steady.

The fact that a chord is changed when one of its tones is changed is no reason why you should change your music without the consent of the composer.

The fact that one finger is as willing to strike a key as another is no reason for taking the wrong one to play with.

The fact that a quick passage is called a "run" is no reason why it could not be improved by slow practice.

The fact that a composer is dead is no reason why you should try to kill his works.

The fact that the piano strings are made of metal is no reason why piano-playing should sound as if produced on a tin pan.

The fact that music is a matter of metaphysics is no reason why good, systematic work should not improve your playing.

The fact that the Bible says, "Let not your left hand know what your right hand doeth," is no reason why you should always play your right hand after the left hand.

The fact that you can't hear your own mistakes is no reason why your teacher should enjoy listening to them.

The fact that most persons like cheap music is no reason why you should cheapen yourself and cater to their taste.

GOLDEN RULES

Always practise slowly, and the slower the better.

Practising means repeating what you wish to learn until you can do it correctly and smoothly, no matter how slowly.

As a rule "fast" practising means doing something one day that you will have to undo the next day.

Speed cannot be thought of until you "know" your lesson thoroughly and correctly.

Speed is the result of familiarity with your lesson.

First consider the notes, then the fingering, then the time.

Get these things into your mind "right," and your fingers will play them on the keyboard "right."

Never practise your whole lesson through at once. The smaller the sections you select and the more you repeat them, the sooner you will master them.

One-half hour's practice with your full attention on your work is worth more than two hours' careless work with your mind on something else.

Never continue practice when your arms, hands or fingers begin to stiffen up and feel cramped-like. You are then practising wrongly. Stop and begin over again.

Always practise slowly; the slower the better.

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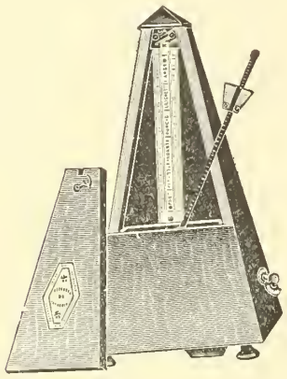
THE MUSIC LEAGUE OF AMERICA

AN organization has been formed, with headquarters in New York City, the purpose being to help talented young musicians to make headway in their chosen profession, and to improve music conditions in various communities. Save in instances where the capacity of a musician shall be generally admitted, none will be accepted as a candidate for engagement until he or she has been passed upon by a judging committee of impartial experts. Mrs. H. O. Havemeyer, of New York, is president. The headquarters of the League are in Aeolian Hall.

THE METRONOME---ITS USE AND LIMITATION

BY G. MARK WILSON



About the year 1639, a swinging sanctuary lamp in the Cathedral at Pisa revealed to Galileo the principle of the pendulum, a revelation which, needless to say, was used in the developing of clocks, to the family of which the metronome is closely related.

Like the clocks of our forefathers' days, the first metronomes received their motive power from suspended weights. However, in the year 1658, Dr. Hook, an English scientist, brought forth the spiral spring and balance wheel, thereby dispensing with the weights and paving the way for those who perfected the clock and watch as well as the form of metronome in use today.

Credit for this form is generally but erroneously given a Bavarian inventor named Maelzel (1772-1838), who, in the year 1812, claiming an original idea, produced a time-measuring device in many respects similar to the instrument in use at present. Later on, however, Maelzel's design was found to have been copied from a model perfected by a machinist of Amsterdam whose name was Winkel. Winkel had worked three years, planning and experimenting with the device, and when the facts concerning the French inventor's duplicity became known, he sued for infringement and won. Yet the decision of the court availed him nothing, for he received no compensation, and Maelzel is still given credit for having constructed the first modern metronome.

The loud stroke of the clocklike mechanism is produced by the cogs on the check wheel striking against the checks of the pendulum shaft about midway between the start and return of each swing. The resultant vibration being transmitted to the wood shell, which, acting as an intensifier, magnifies the sound thus made, and in turn causes sympathetic vibrations to arise in any stand on which the instrument may rest.

The graded scale of the instrument divides the tempi of ticks into Largo, Larghetto, Adagio, Andante, Allegro and Presto, while the figures on the sides indicate the number of oscillations the pendulum will make in a given time if the governing weight is placed at that particular numeral. Originally the grading was from 50 to 160, but now ranges from 40 to 208.

The standard of time for the grading of the scale is one minute, and the starting point of this grading is 60. So that if the weight be placed in the pendulum notch, covering the scale numeral 60, there should be 60 ticks per minute, or one each second.

As to the time value of the strokes with relation to the tempi notations on the scale of the metronome, they are of quarter value. That is to say, each stroke represents one beat in the particular tempo before which the weight may be stationed.

However, with regard to the metronome tempi terms, composers and arrangers do not confine themselves to the giving of numbers that will place the weight opposite the metronome tempo marking in which the selection is written. But on the contrary, they allow themselves the utmost freedom, and as a consequence we frequently find metronome numbers placed on compositions, the relative metronome tempo term of which comes nowhere near agreeing with that of the composition. A few examples will suffice. Mendelssohn's *Consolation,* Op. 30, No. 3, is marked *Adagio.* In a certain edition of the work a metronome number 66 is given. Glancing at the metronome scale we find 66 under *Largo,* as a guide to the spirit in which he desired the composition rendered. Schubert wrote *Allegro vivace* on his *Military March,* Op. 51, No. 1. On a publication that rests before the writer, the time is indicated by 112. Referring to the instrument we find 112 under *Adagio.* A copy at hand of MacDowell's *Witches' Dance,* Op. 17, gives the *Presto* movement as 126. On the metronome 126 equals *Andante.* One edition of the *Humoreske,* by Dvorák, gives the tempo *Poco lento,* and the figures, 72. Yet under the pendulum, 72 is plainly within the space allotted *Larghetto* and so on *ad lib.*

The explanation of this seeming inconsistency is not hard to find, however, inasmuch as the modern musician, whether composing or arranging, generally chooses a number that will not only give the correct tempo, but one that will moreover agree with the rhythmic form of the composition disregarding the scale of tempi from *Largo* to *Presto* on the metronome. This idea is good, but under certain conditions for teaching purposes should be forced a step further by making each tick as far as possible represent one tone, which plan would undoubtedly be a boon to the young student. Therefore, such a method is recommended to those musicians who arrange or originate exercises and selections classified as easy or medium difficult.

To illustrate this, let us take the case of an exercise marked *Allegro.* Under the customary method in such movements, a metronome number, say 100, is given, which causes the stroke to equal one beat, or in other words, be of quarter value. Now, then, providing quarter tones predominate, this is a good idea; but when halves or eighths are in the majority, whilst it may impress measure value on the mind, the plan is frequently of little assistance to beginners in the proper conception of note and rest value. In other words, it is possible for measure value as a whole to be correct, whilst the individual note and rest values are wrong. Therefore the problem, if problem it may be called, resolves itself into the question—How may this be overcome?

The solution lies in a slight change of the metronome marking as already noted. That is to say, if eighth notes predominate, then let the metronome tick one to a tone. In other words, the marking instead of 100, should be twice as fast, or 200. If half notes are in the majority, then instead of 100, let it be half as slow, or 50. For it is reasonable to suppose that, tempo permitting, there is less difficulty experienced and the results attained are more satisfactory if lower grade students play one note to a tick instead of two, or one note to a tick instead of one to every other tick.

It is also a good plan, even if this method is adopted, to count aloud with each stroke of the machine, in order that tone and rest value may be the more firmly impressed upon the mind. In event of an exercise opening and continuing in eighth note formation and later on changing into quarters, halves, or *vice versa,* the arranger or teacher should follow suit and change the metronome marking, for it is far better that young pupils never play at all than to have them lax in their understanding and observance of tone and rest values; which needless to say is the foundation of correct rhythm.

It is no doubt understood that this idea has its limitation, which limitation is reached when single tones are to be played faster than the instrument can afford single ticks. However, by the time this stage of progress is reached, the pupil will have sufficiently advanced to pursue the more difficult system of doubling, trebling and quadrupling tones or rests to a single stroke of the pendulum, with a thorough understanding of their value Though perhaps not sufficiently advanced to maintain the proper tempo throughout an entire composition on account of imperfect technic, as said before, he will, at least, have a knowledge of the manner in which the work should be rendered and naturally endeavor, with greater energy, to master his deficiencies, than could be expected under the reverse condition.

To be sure, in exercises in which no one particular tonal value predominates, the only course open is the general plan of giving a metronome number that will cause the pendulum to swing in time with each beat or accented beat of the measure. However, the fact should be pointed out that when used this way, it is not only a good plan, but becomes imperative, that the student concentrate his mind on the value of the musical notations he is rendering and at the same time count aloud, thereby not merely being governed by the surface noise created by the machine, which of itself will not lead one to attain true rhythmic sense.

In brief, count alone will not always guide the student properly to recognize and appreciate tone and rest duration. The reason for this being that students, particularly beginners, are very apt to slacken the tempo and likewise the count in difficult passages of an exercise or selection and to hasten the easier portions thereof. Consequently, as before stated, the reliability of count of itself is always questionable; yet there is no doubt that count *plus* metronome will help to impress the inner sense with correct tone and rest duration, and naturally tend to eliminate the alternate quickening and retarding of the tempo.

In making this assertion, it is naturally understood that reference is made to pupils not altogether deficient in rhythmic sense, for of such there is little hope. Yet where plain rhythmic sense is not wholly lacking, the method cited strongly tends to strengthen it; though, truth to tell, the final result is seldom as flattering as when evidence of rhythmic understanding is apparent from the very beginning.

Another aid afforded by the metronome, of which many take advantage, is the assistance it offers in gradually bringing velocity exercises to the proper speed. As is generally known, this is accomplished by first acquiring a possibly good technical command of the study to be rendered, then playing it through a few times very slowly with the metronome—say three fourths as slow as the score is marked, and at each two or three repetitions thereafter, dropping the governing weight one notch, until the correct tempo is secured. By this system of practice the speed is increased so gradually that proper tempi is obtained without apparent effort.

Moreover, in this connection it has frequently been found advantageous to play compositions over repeatedly at a much greater velocity than that indicated by the score marking, thus bringing about a degree of interpretative and technical familiarity which is ever a desirable assistance to worthy rendition. In the matter of practising table exercises, or finger gymnastics as they are sometimes called, the metronome may be brought into requisition with flattering re-

sults; for it not only tends to keep the movement of the hands and fingers in unison, but acts as an elementary course in rhythmic training, and at the same time prepares the pupil to use the instrument in actual piano practice.

Assigning the number of minutes or hours a student shall work with the metronome during his or her practice periods is a matter of no small consequence to the conscientious instructor. Its influence for good is beyond question, whilst the evils that sometimes arise from ignorance, such as mechanical interpretation, poor legato, etc., are self-evident. So, like many things in life, the line between that which will injure and that which will benefit is very finely drawn. Therefore, such matters are best left to the discretion of the teacher, who, observing and understanding the temperament and shortcomings of each individual pupil, knows how best to prescribe the instrument to this or that student's individual requirements during the course of his or her studies.

That the metronome is an aid to students is a fact which cannot be denied. It is to the embryo artist what the ruler is to the rudimentary art pupil. However, the value of the instrument ceases when correct time conception is attained and fluent velocity exercises are possible; for the artistic rendition of a composition is too broad a subject to be encased in the ironclad rule formed by the swing of the metronome pendulum. Moreover, one of the prime factors that give diversity to musical art is, that without the aid of a time-measuring device it is impossible for a soloist to go through a number in exactly the same tempo as he employed on a former occasion. Furthermore, no two soloists can play a composition throughout in exactly the same time, which fact applies alike to both individual note and measure value and not alone as many imagine to certain complete phases or periods of the selection. Of course this difference is not confined to the rhythm only, but is also evident in both tonal coloring and mental conception. Yet that the rhythm does vary to a greater or lesser extent is beyond dispute; a fact, however, which for reasons already quoted, does not detract from the value of the metronome as a guide to the young student.

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MY FINGERS

BY ARTHUR SCHUCKAI

It is not often that one has to relate so extraordinary an experience as this. To meet with adventure when in search of adventure is one thing, but to have an adventure right in your own room, at the end of an arduous practice period, is another matter.

But so it was with me. The room should have been quiet, but it was not quiet. I was the only one there and yet I heard voices. Only mildly surprised at first, my wonder grew as the voices became clearer, and I sat down in amazement on discovering that *my own fingers* were talking to me.

"This," I exclaimed, "beats everything!" The chorus of fingers was chanting a song. The song grew louder and louder, and finally I could understand the words. And this is what the fingers sang:

"Of work we sing and weariness,
Of aching backs and sides;
Of muscles over exercised,
Of toil which common sense derides.

"A mournful strain we sing
And words of protest bring,
Dismal objections fling,
Tears from our eyes you wring.

"It seems you have no sympathy
For us poor slaving digits;
You treat us like so many giants,
When we are only midgets.

"A mournful strain we sing
And words of protest bring,
Dismal objections ——"

"Enough!" I cried, my indignation getting the better of my surprise. "You pain me. I am ashamed of you. You are maudlin and without sense. You, above all, should realize that 'practice makes perfect,' that to conquer the great difficulties in music I must drive you with a constant and energetic discipline; that genius is 'one tenth inspiration and nine-tenths perspiration.'"

But the chorus sang on

"Intelligent practice never does harm,
We are willing to do our part;
It's this purposeless work we view with alarm
And there's much besides work in Art.

"A mournful strain we sing
And words of protest bring;
Dismal objections fling,
Tears from our eyes you wring.

"We are willing to do all that's ours to do,
But why don't you use your mind?
There are many things which depend upon you,
To lay them on us is not kind.

"A mournful strain we sing
And words of protest——"

"Enough!" I cried, once more. "Either stop your poetry or stop altogether. If you have something to say, say it in plain English. Don't wail at me."

I was becoming uncomfortable, and it occurred to me that perhaps I might have given them cause for grief, so I said:

"Your singing has greatly distressed me. But I want to be reasonable. If you really have something to say, I am willing to hear it. Don't all speak at once. I shall hear the Left Hand Thumb first."

So the Left Hand Thumb spoke, and his voice was strong and firm.

"We have good reason for complaining. In the first place you work us too hard and, in the second place, your work is not the result-getting kind. You have no system in your practice. The first thing to learn, when studying a piece or étude, is simply the notes. Concentrate on the note study first. If a combination is new to you, make a particular study of that. Then send us carefully over the ground you have prepared and give us time. If you go slowly the first time, we of ourselves will go faster the second time. But if you hurry from the beginning we'll never learn our places."

"That's right!" exclaimed all the fingers in one voice:

"It's notes you must learn, first of all,
Natural, Sharp, and Flat;
And it isn't our fault when you miss;
You really should see into that."

"I'm next," interrupted the Left Hand Second Finger, before anybody else had a chance. "The second thing to learn is the fingering. You have no idea how puzzling it is to be placed on a different note every time the piece is played. If you'd use the same fingering every time, we would know where we belonged and we'd go there. But now we all feel nervous because, however well we know the notes, we can never be certain but that at the very last moment you will put us some place else. Learn your fingering and then stick to it."

He paused for breath and then continued, his voice growing more indignant:

"Fingers have a good deal of sense. If you'd have a little more respect for your fingers and treat us like intelligent people, we'd be ——"

But the chorus cut him short:

"Tell us just where we shall go,
And we'll go there with hearty good will;
But don't skip all over about
In a way to test anyone's skill."

I was becoming interested. I don't mind a lecture when I can learn something. I was even becoming used to the poetry.

"In my opinion," spoke up the Left Hand Third Finger, and he had a booming voice, "the most important matter to study is the rhythm. Before trying to speed things up you ought to make yourself positively sure of the rhythm. Count out loud at first, if need be, but don't work at an étude three weeks before noticing you have distorted the rhythm. Look at the time value of the notes and study the content of each measure. Don't guess. You just said that 'practice makes perfect.' In my opinion" (and here his voice grew louder) "it is study that makes perfect."

"Three cheers for the Third Finger," shouted the chorus:

"For it's study that counts more than practice,
Just as work without thought has no worth;
And if you learn to do both together,
You'll be able to conquer the earth."

"It seems to me the Left Hand is doing all the talking," said the Right Hand Fourth Finger, rather stiffly. "I would suggest to you that the time to think of the tempo is after you have mastered the notes, decided on the fingering, and solved every rhythmic problem. I admit that some rhythmic problems are more or less a matter of speed; that is, their difficulty becomes apparent only when speed is attempted. Nevertheless, if you have in your mind the exact thing you want, you will be a long way in the right direction towards getting it. You seem to think that all good music must be fast music. That is not so. In much good music the problem of speed does not enter at all. Study the slow movements of Mozart's symphonies. It will do you a deal of good. But more important——"

"But more important than the tempo or anything else," said the Right Hand Fifth Finger, and the little fellow spoke so shrilly and quickly that the whole chorus was surprised, "is the expression, by which I mean the interpretation. This you lack amazingly. So many times when we have a beautiful melody, I long to hold the notes which sing, but you drive ahead, chopping everything off scientifically. What's the good of all your note playing and fingering and practice, if you miss the meaning of the music. Some music is like a race, where the best man wins, and little mercy is shown to the rest. But some music comes to be loved, lives on love, and dies without love. It has been said that practice and study make perfect; I say that love makes perfect. If you love your work, all else follows. If you do not love your work, you will fail as a musician, an artist, a man, in everything just as sure as two plus two make four."

I thought that was a grand good speech and clapped my hands to applaud—a foolish act for it spoiled the dream. There were things I wanted to say to the chorus, and I am sure they had more to tell me. I was proud of them, and I did not regret the incident; you cannot be too well acquainted with your own fingers.

SCHOENBERG'S IDEAS ON TEACHING

(From his *Harmanielehre*)

[It may be news to many of the readers of THE MUSICIAN that Arnold Schönberg, the composer, who is a center of such warm discussion today, is the author of a work on harmony, entitled *Harmonielehre,* issued several years ago. It seems a contradiction to think of a composer whose works have been so caustically criticised as have Schönberg's, as a teacher of harmony, yet such was a part of the composer's activities up to a short time ago. The Introduction to the book is most interesting, and we have translated it for the benefit of readers of THE MUSICIAN. Up to the present the book has been published only in German. The price is $2.70 net, paper cover.—The Editor.]

I HAVE learned what is in this book from my pupils. When I taught I never attempted to say to the pupil merely what I knew; rather that which he did not know. But even that was not the principal thing, although, on that account, I was compelled to invent something new for every pupil. But I took pains to show to him the nature of the thing from the ground up. Therefore I had no use for the stiff rules which lay their folds so carefully around the brain of a pupil. All problems were solved by directions which were as little binding upon the pupil as upon the teacher. If the pupil were able to do better without this special instruction he went on without it. But the teacher must have the courage to take the blame upon himself. He must not hold himself up as infallible, one who knows everything and never errs; but as indefatigable, one who is always seeking and many times finds. Why wish to be a demigod? Why not rather the complete man?

My pupils, apparently, never considered me infallible; that is necessary only for a professor of singing. On that account I could always risk saying at one lesson what I might withdraw at the next. So also I could risk temperament, and give directions which were in reality false, if the pupil were assisted thereby. Through this I reached the point of thinking out a satisfactory method of correction and a suitable formulization of principles that the pupils might be practically served.

Thus this book came into being. From the failures of my pupils, due to insufficient or false instruction, I learned to give the correct instruction. Successful solutions confirmed the correctness of my efforts without leading me into the erroneous belief that I had really solved the problem. And I think that both of us have not fared bad. If I had said to them only that which I knew, they would have known that and nothing more. Perhaps they would also have known less! But they learned to know how it came—through seeking!

I hope my pupils will seek. The more so as they know that one seeks only for the sake of seeking; that finding a thing is perhaps the goal, but can easily become the end of the striving.

Our time seeks many things. But above all it has found comfort. This presses itself in all its fulness into the world of ideas and makes it so comfortable for us, to a degree which we have never needed. Today we understand, better than ever before, how to make life pleasant. We solve problems so as to rid ourselves of discomfort. But how do we solve them? And how we think that we have solved them! Therein is most clearly shown what is included in the idea of comfort, namely, superficiality. Therefore it is easy to have a world-view if we look only on those things that are pleasant and skip all the rest. The "rest," the remainder, that is really the point in question; from which it follows that these world-views appear to their possessors as proper, but that the motive to which they owe their existence, namely, before all things to escape effort, exculpates them. For, humorously enough, the people of our time who set up new moral laws (or rather discard the old) cannot live under an obligation. But comfort takes no account of self-discipline, and therefore the obligation is shoved aside or elevated to a virtue, wherein is expressed, for the one who looks into things sufficiently, the recognition of an obligation as an obligation. But the thinker who thinks does the direct opposite. He shows that there are problems and that they are solved. Like Strindberg, that "life makes all things hateful," or like Maeterlinck, that "three fourths of our brethren are condemned to misery," or like Weininger and all others who have thought deeply and earnestly.

Comfort as a world idea! The least possible action, no agitation. Those who love comfort thus will never seek where they are not certain of finding something.

There is a game in which one tries to put within each other three small metal tubes which lie in a box with a glass lid. One can attempt to do this methodically and can keep on trying, generally for a long time; but it can also be done otherwise. One can shake the box at random until the tubes come together. Is that an accident? It looks so, but I doubt it, for there is a thought back of it, namely, that motion (shaking) is able to accomplish what deliberation fails to do. Is it not also true in teaching? What does the instructor accomplish through method? At the best, shaking up. Sometimes it goes good! But it can also go bad, and then he produces only torpidity (deadness). But this condition produces nothing. Only action is productive. Therefore, why not begin with action? But comfort? That gives way before action. And as for that, without giving oneself up to the quest.

One or the other one must do. Whether one begins to seek as a result of action, or goes from seeking to action, is of no consequence. Action also produces what we can really call education, culture, ripe accomplishment. The teacher who does not warm up, who only says what he knows, stirs up his pupil too little. Action must go out from him, his unrest must be transferred to the pupil. Then will the latter seek, just as the former does. Then he will not spread out education, and that is good, for today education means to know something about everything without knowing anything at all. But the sense of this fine word is quite different and, because education (*bildung*) specifies something of no value, it must be replaced by a higher education (*ausbildung*), or a thorough training (*durchbildung*).

Therefore it is clear that the first problem of the teacher is to shake the pupils up thoroughly together, and when the uproar which ensues has subsided everything will apparently be in the right place, or nothing comes of it!

The action of this kind which goes out from the teacher comes back to him again. In this sense have I learned from my pupils what this book contains.

TO ENCOURAGE AMERICAN PIANISTS

THE Chicago Symphony Orchestra, with Glenn Dillard Gunn conducting, gave two programs of American music last season, at popular prices. The purpose of the concerts, as described by Mr. Gunn, was to popularize American music with Americans, and the interest of the public was such that Orchestra Hall was practically sold out for both events.

It has been arranged to continue these concerts next season. At the first, which will take place on November 2, it has been decided that the soloist will be a pianist to be chosen by competitive examination. The work to be performed is the MacDowell concerto in A minor, No. 1 (Revised edition, Breitkopf & Härtel, publishers). Harrison Wild, Felix Borowski, and Adolf Weidig, sitting as a committee, have determined the conditions of the contest as follows:

1. The contestant must have been trained entirely in this country.

2. If more than ten candidates enter, a preliminary contest will be held for purposes of elimination.

3. In addition to the concerto, contestants must be prepared to play some representative larger work by J. S. Bach.

4. Judges for the preliminary contest will be chosen from representative musicians of Chicago, pianists excepted.

5. Judges for the final contest will be chosen from representative musicians of other cities.

6. No judge may be represented in the contest by a pupil or a former pupil.

7. The successful contestant will be awarded the appearance in the concert and a cash prize of $200, donated by Charles G. Dawes.

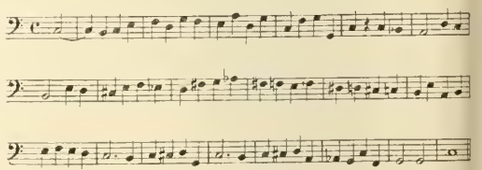
8. The preliminary contest, if necessary, will be held in the Foyer of Orchestra Hall, Chicago, October 15, 1914.

9. The final contest will be held in the same place on Oct. 17.

10. A fee of $5 will be charged for entrance in the contest, money thus realized to be used in defraying the expenses thereof, judges' fees, and hall rent.

11. The names of all who desire to enter the contest, together with the entrance fee, must be handed in to Glenn Dillard Gunn, 431 Fine Arts Building, Chicago, not later than September 15, 1914.

A HARMONIZATION TEST FOR "MUSICIAN" READERS



THE music at the head of this note is a bass to which three other parts are to be added. The student may employ close or open harmony, at his pleasure. Suspensions may be introduced, in fact the full resources of harmony be made use of, the object being to test the student's command of the material he has learned.

The bass was offered at an examination in France and was prepared by M. Eugène Cools. In THE MUSICIAN for October we shall publish the author's harmonization, one by Dr. Percy Goetschius, teacher of harmony and composition, Institute of Musical Art, New York, and author of well-known text books, and one by the Editor of THE MUSICIAN.

Work this out and save your manuscript in order to compare it with the promised harmonizations. In the issue for October we shall offer a bass for harmonization, prepared by Dr. Goetschius for readers of THE MUSICIAN.

THE EXPRESSION OF THOUGHT IN MUSIC

BY H. J. TAYLOR

THE IDEA

We all have ideas of some sort or another, and the most common mode of expressing those ideas is by speech; but there are many other ways, for everything we see around us before it took concrete shape has been simply an idea. Now the composer's idea finds its expression in music, and as a medium by which his thoughts can be reproduced he chooses not only the human voice, but also various musical instruments; the one to which we shall now turn our thoughts especially being the pianoforte.

Just as a poet expresses his ideas in beautiful language, a painter on canvas, or a sculptor in stone, so a composer has many resources whereby he can express himself. There is, however, no written law or book of rules for him to follow, and it is only by instinct, learning, and experience that he will know which means to adopt. It is therefore well for the student to be able to recognize these means, both for his own enjoyment and also that he may be able to convey to others the idea which they express.

A composer's resources may be said chiefly to consist of—

1. Melody. 2. Harmony and modulation. 3. Rhythm. 4. Form or design. 5. Choice of tempo. 6. Choice of key.

1. MELODY

By means of the melody, considerable character can be expressed. For instance, an ascending theme usually suggests elation, hopefulness, joy, etc.; while a descending melody often expresses depression. A quiet spirit is best expressed by a melody of limited range and smooth movement, a more extended compass and wider skips suggesting more animation; elegance and gracefulness in the outline of a melody result in a corresponding impression; appoggiaturas, acciaccaturas, auxiliary and chromatic notes also prove of great utility in this matter of melodic expression.

SCALE NOTES AND THEIR MENTAL EFFECT

It is interesting to notice that each note of the scale produces at least one special mental effect, sometimes by itself, and sometimes in conjunction with the note which precedes or follows it; the effect, also, is sometimes modified or even entirely altered by the harmonies accompanying the note. Thus the *tonic* is called a strong or firm sound, and produces a sense of finality which no other sound does to the same extent; the *supertonic,* when it ascends, is hopeful of rousing; when it descends to the tonic it has a "leaning" tendency; the *mediant* is a calm sound; the *subdominant* is desolate and awe-inspiring; the *dominant* is grand, bright, and sometimes defiant; the *submediant* has a sad or weeping effect and generally resolves on to the dominant; the *leading-note* with its strongly-marked upward tendency is known as a "piercing" sound.

Composers make use of these facts in a judicious and subtle manner, and you must not imagine if a composer wishes to express tranquillity, for instance, that he can only accomplish it by an abundant use of the *mediant.* At the same time, Handel, by the prominent use of this note (which he reiterates five times in the initial phrase) in the *Dead March* from *Saul,* expresses with great impressiveness the stillness and calm of death.

It must, however, be admitted that the composer finds in harmony and rhythm a much greater force for making impressions than in melody.

2. HARMONY

The choice of harmonies is of considerable importance. A grand, massive, or sublime effect is best obtained with full but simple common chords, as in Handel's *Hallelujah Chorus,* which consists of comparatively few chords, and those chiefly concords. The chord of the augmented 6th followed by a second inversion of a common chord on the dominant has an effect like the opening of a door and letting in light, or the drawing aside of a curtain. Discords, also, have their value. The chord of the dominant 7th with its inversions adds richness and beauty, while the chord of the diminished 7th sometimes expresses anger, or sorrow and despair; the Neapolitan 6th chord is generally tragic in its effect. Other discords, when used by an experienced composer, are capable of very distinctive expression. Unexpected progressions, sudden modulations, enharmonic changes, chromatic chords and deceptive cadences, too, are responsible for very striking and surprising impressions.

3. RHYTHM

Rhythm, too, is of great significance, for by the grouping of notes into figures, bars, and phrases, by the introduction of syncopation and special emphasis, many original and realistic effects are obtained; neither must we forget the importance of rests—"silence is more eloquent than words," and, under certain conditions, rests may be more impressive than sounds, for the mind of a hearer is most active during the silence indicated by a rest; it is often like the ominous and silent anticipation which we experience between a flash of lightning and its consequent peal of thunder. Some forms, such as marches and dances, are identified solely by means of their time, speed, and rhythm.

The rhythmic element in music has more devotees than either melody or harmony. Children at a very early age are quite capable of keeping step to a march, or even beating a small drum in strict time, showing that instinctively they possess a sense of regular pulsation. In uncivilized countries the chief musical instrument known is the "tom-tom" or some other simple instrument of percussion, and by such elementary means the natives can be roused to the greatest fury in their war-dance. In rhythm composers have an endless amount of material for expressing an infinite variety of impressions.

4. FORM

Composers find that some forms or designs are better than others for expressing their ideas, and you will notice the appropriateness of this feature. For instance, the introduction of a subject in the form of a chorale at once suggests feelings of solemnity and religious associations; grandeur and ceremony are well suggested in the form of a stately march; a waltz theme at once takes us, in thought, into a ballroom, and so on.

5. CHOICE OF TEMPO

The choice of tempo by the composer will affect the character of his piece immensely. For instance, a melody which, if marked at a slow pace, would make a good hymn-tune, could, if taken at a quicker speed, easily become a dance tune, or at a still quicker rate, a jig; therefore, the composer carefully indicates the speed by means of musical terms and metronome sign to prevent his work being spoiled by its performance at too fast or too slow a rate.

6. CHOICE OF KEY

The choice of key is of greater importance than many imagine; it is not sufficient for a composer to select *any* key at random, he must choose a key which has characteristics in keeping with his idea. Some major keys are best suited for grand, or bright, or calm, or expressive and graceful themes; others for devotional, sentimental, or ever sad music. Some minor keys are more pathetic and tragic than others, and some are often selected for exhilarating, lively, and even humorous music. It might, therefore, be noted here that if we transpose a piece or a song we rob it of some of that subtle appropriateness which is present in the key selected by the composer. A sudden change from a minor to its tonic major key will often immediately alter the character of a piece from grave to gay, from gloom to a burst of sunshine—From *Emotional Technique for Pianists.*

—*—

PLAYING BY EAR

BY PERLEE V. JERVIS

One of the most complicated and wonderful processes in life is dependent entirely upon the ear. The infant comes into the world practically deaf and dumb, and in a few years learns not only to converse fluently, but to sing as well. Who teaches the child how to adjust his vocal chords, lips, mouth and tongue, so that he may produce a certain sound? He does it by ear—by trying to imitate his mother's voice, or other sounds which he hears. The ear guides him from inarticulate sounds, through the different stages of "baby talk" to a perfect pronunciation. How does one learn to speak a foreign language most quickly? By ear. No amount of book study can give as perfect a pronunciation of French as will a few months' residence in a French family. A friend of the writer studied French by one of the self-taught methods. When he went to Paris, nobody could understand him—he might as well have spoken Choctaw. The mistake he had made was in neglecting the ear—he had never heard French. Of all the factors that enter into the study of artistic piano playing, the ear is easily the most important. To one who has given it no thought, the connection between the ear and the muscles may not be apparent, but in all his years of experience as a teacher, the writer has never found a pupil who was tone deaf that ever succeeded in developing a fine technic by means of any system or method whatever. The converse is also true; other things being equal, the pupil with a sensitive ear will, with proper training, acquire technic most easily and rapidly.

In the study of piano playing, a musical touch, beautiful tone, nuancing, light and shade, clarity in passage work, artistic pedaling, and general musical effectiveness are dependent entirely upon a sensitive ear and the ability to listen to one's playing. This being so, ear training should be commenced at the first lesson, and carried on in lesson and practice throughout life. Paderewski is reported to have said that he spent hours playing a single note. Whether this story be true or not, it may serve as an example of the striving for the ideal, which is part of the temperament of this great artist. Hearing with his mental ear an ideal tone, he ceaselessly endeavored to reproduce it upon the piano. One need only to listen to the tones of ravishing beauty which he draws from the instrument, to learn what a vital part the ear plays in piano study.

This training of the ear can best be done by music, not mechanics. If mechanical exercises ever have any place and value, for this writer at least, that place is not at the commencement of piano study. Here the child's musical nature must be awakened, and a love for music developed. These results seldom follow a course of mechanical treatment, but disgust for music often does. The pianistic wrecks that strew the land bear eloquent testimony to this fact. When the musical sense and a love for music have been once awakened, technic will often follow in a marvelous manner. Upon the impulse of a strong musical concept, it is surprising how children will work out their own musical salvation, and this without the aid of mechanical exercises. —Bulletin of the Brooklyn Institute of Arts and Sciences.

THE STIFF PLAYING MECHANISM

BY LEROY B. CAMPBELL

ITS CAUSES AND RELIEF

In the reading matter prefacing the Mozart D minor concerto are the following lines about Mozart's playing: "He had small, beautiful hands according to Niemetschek; while playing he moved them so gently and naturally that the delight of the eye was equal to that of the ear in following him." In all probability Mozart was one of the persons who came into possession of these ideal conditions with little or no effort; that is, they came naturally to him. In any case his muscles had to conform to certain conditions which are thoroughly understood today, and set forth in various scientific works along these lines.

THREE ESSENTIALS NECESSARY FOR PROGRESS IN PIANO PLAYING

The three most essential points to which Mozart or anyone else must conform are the following: 1. A clear-cut mental image of the act which is desired to be made; 2. The power to control the muscles which are to perform the act; 3. The power to inhibit all muscles other than those directly used in the performance of the act.

As to the first essential much might be written; but since this article aims more at the exposition of the second and third essentials, only a little space will be given it. Throughout all grades the teachers must lead the pupil clearly to have in mind what he is to do before he attempts to play; in other words, keep the flow of nerve track energy always in the right direction, that is, from the brain outward. For instance, with the beginners, insist on taking each new piece or study with hands alone, and require the pupil to place the right finger over the right key before he plays. This compels the mind ever to go before the fingers; and if the teacher will allow no exception to this manner of work for six weeks only, the process will become fixed and one may rest assured that the results are worth the pains and patience; besides it is a most important step towards making of the pupil a good reader.

Let us return to the second and third essentials, the controlling of the intrinsic muscles in an action, and the inhibition of intrinsic muscles. Mozart and a few pianists of the past and present have been fortunate enough to have a playing mechanism that meets the requirements of the second and third essentials. Thousands of other players, many of whom have fine musical temperament, are truly musical and possess most excellent ideas on interpretation; yet they cannot express their ideas as they feel them for want of a more sensitive and supple playing mechanism. Many of this latter class of pianists began their studies just as young, and had just as good teachers as did Mozart and his following. How can we account then for this varying degree of proficiency among these players? Coming down to our own classes we find the same existing conditions, namely, students with equally good mental and musical grasp, some of whom have arms, wrists, and fingers that seem to work with all grace and ease possible, while others are stiff and awkward.

GENERAL APTITUDE

A great many teachers are willing to explain these existing conditions by "general aptitude" and let it pass at that. Granted that "general aptitude" *does* enter into the question to a certain degree, yet the present writer is strongly opposed to conceding "general aptitude" any other than a small factor in the equation. Before a reader takes issue with this last statement let him think twice, lest he confuse "general aptitude" with a careful beginning, in which the pupil began young, was reared in a musical atmosphere, and was kept regularly at work, with interest always maintained. After hearing in concert one of the greatest boy pianists of his age, several were heard to attribute his phenomenal work to "general aptitude"; but upon questioning minutely the boy himself, it was found that his "general aptitude" consisted in a beginning at five years of age, three piano lessons a week with a most painstaking teacher for nine years, three hours a week, during this same time, in a thorough ear-training class, parents who required regular practice of from two to six hours a day, the playing of accompaniments in a great teacher's studio for several years from two to four hours a day, besides living constantly in the very best musical environment.

Granted once more that a little "general aptitude" may have entered into this case, yet we are bound to concede that regular and careful work under the best of conditions had a trifle (?) to do with this boy's wonderful playing.

DOES PRACTICE MAKE PERFECT?

You ask then, why are there not more players of the Mozart type? Surely there are pupils, and their name is legion, who follow the cut and dried adage that, "Practice makes perfect." Too many teachers use this stock motto; teachers who, although they are excellent players, have given altogether too little study to the all-important side of the science of teaching. They, as well as the public, forget that while music is a fine art, teaching is a protracted and careful study of the mind, muscles, and general disposition of the learner. So in answer to the question, "Why are there not more players of the Mozart type?" it might be suggested that the poorly prepared teacher has much to do with it.

Knowing very little, if anything, of muscles, nerves, psychology, physiology, physics, etc., he is at a loss to attack the direct cause of a mistake, so he uses the stock phrase, "Practice makes perfect," perhaps plays the piece for the pupil and tells him to go and do likewise. Now, as a matter of fact, practice does not make perfect, as we have all seen illustrated, time and time again. Two very important conditional clauses are necessary to this adage before it is safe to follow, viz., "Practice *of the right kind* makes perfect when conditions are favorable."

What the teacher *should* be able to do is to locate the cause of this difference in the easy, graceful pianists, and the heavy, stiff players, of which type there are so many; then the teacher should have a remedy for the same. While many factors enter into this cause, space will not permit of a complete exposition of the subject, so let us consider for a brief time one of the most frequent and harmful sins against the acquiring of the easy and graceful condition in playing.

A BANEFUL MISTAKE IN EARLY WORK

This harmful mistake is in the matter of the movements and exercises given during the first lessons. Through instruction books and the prevailing custom of teaching, the young pupil is required in the very first lessons to practise active and high finger motions. This is like putting the shingles on the house before the framework is erected; it is like teaching the baby to wiggle his toes as his first lessons in walking; it is placing the complex before the simple.

James Sully, the well-known psychologist, whose authority we surely respect, says on page 35, in his *Psychology*: "How pertinent to the wise control of children's movements is a knowledge of the fact that the nearer centers regulating the movements of the nearer joints, as the shoulders and arms, should be developed before those regulating the further joints, as those of the wrist and of the fingers."

Here is what takes place in forcing too early the fingers into activity as in the five-finger exercise; nerve force is sent down to the individual finger, but the finger muscle being as yet unconnected or not ripe enough to transmit the energy to the muscle, the finger in question does not respond. The pupil then, somewhat vexed, sends down more nerve energy which the weak nerve line not being able to take care of, spreads to neighboring muscles and sets them into what is called "sympathetic contraction." Of course, the weak, unused, and hence awkward muscle, also contributes to this fault of the "sympathetic contraction." McDonald Smith once gave as an illustration of this phenomena the example of a man buttoning a stiffly starched collar at the back of the neck. The man really needed only his fingers for the operation, but not succeeding he sends down more and more energy which spreads until nearly every muscle in the upper body is in "sympathetic contraction." Not only this, but words not found in Webster have been used as a result of this extended sympathy.

In the matter of the young pupil, however, this "sympathetic contraction" for the most part takes place in the manner in which Sully explains; and as the pupil practises week after week in this unnatural process, he makes, without doubt, a thousand mistakes a month; mistakes in that muscles other than the ones he desired will contract; mistakes in making motions too large as a result of these unprepared organs being called upon; mistakes in the matter of the nerve lines not carrying directly their message, that is, the energy gets into a habit of spreading, instead of going straight to its required center.

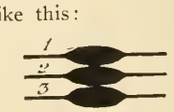
These habits, as a result of the mistakes just mentioned, extend their influence far into the study career of the pupil, who is never able to rid himself of the habit, with the result that his mechanism is never quite so good as it would have been without these wrong impressions having been made. In later life, as a result of these bad habits, he rarely, if ever, gains the control of the second and third essentials mentioned in the beginning of the article.

WHAT CAUSES STIFFNESS IN PLAYING

Such a student often essays to use a certain muscle, when his old habit comes in, and the muscles near the one he desired to use contract sympathetically. This makes the one he wished to use crowd and employ more strength than would otherwise have been necessary in order to make the movement in question. To make this important point clear let us use the following illustration. In the first place here is a muscle relaxed (a); here is the same muscle in a state of contraction (b).

Now, suppose one wished to use No. 2 of three muscles lying near together, thus:

He sends down nerve force, and as a result of bad habit contracted, as previously stated, the nerve force spreads to Nos. 1 and 3. The three muscles now look like this:



But the player wished to use No 2. The room required for the contraction of No. 2 is, however. all taken up by the uninvited contraction of Nos. 1

and 3; so in order to make the required contraction, and hence the desired movement, No. 2 is compelled to crowd and push Nos. 1 and 3 aside. This extra effort and friction on the part of No. 2 *is that which causes stiffness.* This is the cause which must be removed before the playing of the majority will look like the Mozart type of players.

A REMEDY FOR STIFFNESS

The solution of the problem is an easy one. Simply heed Sully's words; do not call upon the over-active finger motion too soon. Give such useful piano motion as the rolling exercise, the arm vibration, the wrist motion thrown by use of forearm activity, the lateral movements, that is, skips of one, two, and three octaves. All these motions will give the brachial mass (the arm) grace, poise, balance; it will learn to carry itself easily and lightly over the keys, and then the more active finger motions may be given with good effect. Many exercises like the following can be given in the first lessons:

Place, for instance, the third finger of the right hand over E and then by a gentle rolling and balancing of the forearm cause the second finger to strike D. Reverse the process, holding the second finger still and playing E. In order to gain the best kind of control, cause the three remaining fingers to hang relaxed off the keyboard. Now proceed to use each pair of fingers of each hand, hands alone, in the same way. You see by this process, while the finger is not called upon for other than a support, still it is used very slightly, and, which is most important, it is used absolutely perfectly in its relations to the other muscles of the arm. The other muscles are all relaxed, and just this one contracts a very little. This is a coaxing, a persuading, a gentle leading of the nerve line on and on until its connection is complete to each finger muscle. The old way is like trying to force the rosebud out sooner than Nature's way. The new way is getting the ground ready and then nursing the action gradually into life instead of forcing it.

For the player who already has the bad habit, who finds his playing mechanism unwieldy, there is just one thing for him to do, and that is, to find some teacher who understands how to give relaxation exercises, or, as a second best thing, get some good work on relaxation such as *Muscular Relaxation Studies,* by Matthay, and follow it out carefully. The pupils who would come up under the régime which has been pointed out in this article will never need any special course in relaxation, for study in the manner already shown, from the very first, relaxes muscles not in use, thereby preserving the proper playing attitude constantly. Care should be taken by those who would by themselves attempt to follow out relaxation exercises, that they do not relax too much, and thereby make their playing characterless.

One practises relaxation that he may be able to relax wherever and whenever he wishes. He desires to gain, as it were, the zero point of relaxation, so that he can have a perfect consciousness of just how it feels to be relaxed. Then, having acquired that feeling, he is also able to make firm wherever and whenever he wishes without drawing into sympathy other muscles.

When pupils are brought up with due attention to the ideas as laid down in this discussion, many more will approach the Mozart type than formerly, at least so far as the graceful and supple arm is concerned. Possibly three pupils out of a hundred might find these ideal conditions by chance; three out of a hundred might never get them; but it is for the ninety-four that this message is written.

GUIDE POSTS

BY MARIE M. BENEDICT

A DEPARTMENT FOR PIANO STUDENTS

It is the intent of this Department to indicate the way to new fields of endeavor and of accomplishment; to direct those interested in the study of the piano to points along the path called Knowledge, from which may be gained clearer perception of the possibilities native to the realm of the pianoforte; broader view, in its entirety, of the world of the tonal art.

These are guide posts for the pupil readers of The Musician; and, also, for those who are compelled to attempt, alone and unassisted, if they attempt at all, the pathway into the land of the piano.

We are to be travelers, student travelers, in the realm of music. Therefore, let us pause, at the outset, to consider what is the material of which that realm is made.

In thinking of music study in the special department of the piano, too many persons are prone to focus attention upon the piano keyboard, with its different groups of black, and its long, smooth reaches of ivory keys; and upon the strongly contrasted black and white of the pages of printed notes, and to give but scanty, secondary consideration to the voices of the strings. But these things, which loom so large in the foreground of the thought of many would-be students, are not music. They are only certain of the media through which music is made to speak to the mind and heart. They are only things which stand for, or which represent music, as photographs represent slight phases of personalities, whose "counterfeit presentment" they are.

Tone is the substance (if term so material may be used in characterization of a thing so evanescent) of which music is made; the medium through which the composer must express his thought, must tell the story; just as the word language is the substance of which literature is made, the medium through which the novelist, poet or essayist must express his thought, must tell his story. Music is the poetry of tone as poetry is the music of language.

Let us next inquire through what special avenue music makes its appeal to the mind and heart?

Evidently, through the avenue called auditory nerves. Music is preëminently the art for the ear; and yet, if the truth were known, it would be apparent that, in the conception of music and in the practice of music common to a vast number of persons, the ear holds but a minor, a secondary place. It is the sense of hearing, through which one distinguishes tone, its pitch and its quality; just as it is the sense of sight through which one distinguishes color, its high lights and its shadows.

This is a truth which I would were graven deep in the mental tablets of everyone who essays even to approach the land of the piano. A truth which is fundamental to any right understanding, any genuine appreciation of the fascinating world of music. Simple it is, as the veriest truism; but how many are there among the piano pupils of America who have any real conception of the premier place which is held by the ear in the study of music? How many have learned to listen in any true sense to the tones which they produce? How many, through the auditory nerves alone, are able to recognize a major or a minor triad, to know surely, and at once, in which of its different positions the triad is sounded, to recognize the unmistakable mood of the dominant seventh and its different positions? How many can be certain, the instant that the tone salutes the ear, that C is C, that G is G, that E is E? They would all, upon the instant, recognize three of the primary colors if presented to their gaze; anyone who could not do so would be considered definitely lacking in the color sense.

Why should not the sense of tone be equally keen? Why should the student who works with tones, which belong exclusively to the world of the ear, which must make their appeal to the mind through the sense of hearing, be unable, by hearing alone, to tell one tone from another? Why should he be unable to recognize, at sound, the strongly individual mood of the different tonalities?

The answer is very simple. It is because he has never acquired the habit of genuine listening; has never developed the latent powers of his auditory nerves.

Do not think that absolute pitch is the natal gift with which the Muse has endowed the favored few, and has refused to the great majority, of which we ordinary mortals form a part. The sense of pitch and of tonality can be acquired through careful listening; through concentration of attention upon the distinctly different individualities of C and E, etc.; upon the strikingly different tonal moods of the chords of Ab major and of B major, etc.

Go to the piano with eyes closed or blindfolded, and let your ear, through often repeated and long continued application of attention, if need be, come gradually to perceive the characteristic quality of each tone as it speaks from its vibrating string.

All this is not to say that the eye is not a most important factor in the work of the pianist; that quickness and accuracy in the reading of printed music are not of superlative advantage to the player. Nor has the writer forgotten that Beethoven not only wrote his orchestral and vocal score, but conducted orchestra and chorus when he was unable even to hear the tremendous applause which greeted the *Ninth* symphony. So absolutely had he listened through all the years in which his auditory nerves were living and active, that, when these could no longer carry the music to his brain, through the power of imagination the genius of the man created new glories in the world of tone. Through the power of imagination the ear of his soul heard all the wonder and beauty of his last great work.

Had it been possible for Beethoven not to listen so completely in the years before his deafness, we should now have no *Ninth* symphony.

That success, that noble achievement in the world of music are not dependent upon the eye's coöperation with the ear has been many times amply demonstrated. Witness the career of Alfred Hollins, English organist and composer; of David Wood, concert organist, choirmaster, teacher, of Philadelphia; of Edward Baxter Perry, concert pianist and lecturer, composer and teacher.

Learn to LISTEN, with absolute concentration of attention, to the tones which speak to you from the strings of the piano. Give to the ear, in your study of music, the high place which Nature and Reason declare to be its right. Give to the ear the premier place, which is your necessity, if you would know one-half the pleasure which awaits you in even very limited study of the piano. But never forget that with this much-needed use of hearing in the realm which is hearing's own must go persistent thoroughness in practice in music reading, in attention to hand positions, and in all technical work.

Consideration will be given to these many different subjects, and to ear training in detail, in subsequent Guide Posts.

Questions concerning any cloudy points will be welcomed, and will receive prompt attention.

THE FIFTH CONGRESS OF THE INTERNATIONAL MUSICAL SOCIETY, PARIS, JUNE 1-10, 1914

BY J. LAWRENCE ERB

IN the ordinary course of events any international gathering made up of voluntary pilgrims, people from regions as divergent as Australia, America, Germany and Russia, would be likely to be of some moment and should demand some attention. Such an event with the Fifth Triennial Congress of the International Musical Society, in Germany they call it the I. M. G. (*Gesellschaft*) and in France the order is reversed so that it is known (and respected) as the S. I. M., but in any case the society is the same.

This event took place in Paris, beginning with a reception on the evening of June 1st, with music by a number of the best Parisian artists, with, as a crowning number, two piano solos by the dean of French pianists, the venerable and still most excellent, Louis Diémer, who bears much the same relation to the Parisian musical world that Joachim bore to the Berlinese.

OFFICIAL RECOGNITION

A most imposing committee was in charge of the program for the Congress, headed by no less a personage than the Premier Louis Barthou, who held in his own cabinet the position of Minister of Beaux Arts, and who made a most effective presiding officer upon the formal public occasions when he appeared. By an unexpected turn of the political wheel, he was unseated a day or two before the Congress met, but that in no wise interfered with his success or his popularity. Other honorary presidents included the directors of the two operas and of the National Theatres and Museums, and other eminent Parisian officials, besides the French composers, Bruneau, Charpentier, Debussy, Dubois, Dukas, Fauré, Paladilhe, Saint-Saëns and Widor, Isidore de Lara, Pierné, and teachers such as Jean de Reszke.

Foreign peoples take such events a little more seriously than we do in America, and it was a truly imposing assemblage which attended the formal opening exercises at the Sorbonne on the morning of June 2. M. Barthou presided, making a most excellent and felicitous address, and was followed by various of the officials of the I. M. S., including the representative of the Austrian government, Prof. Adler, who spoke in French. (The official languages of the Congress were French, German, English, and Italian, and all were likely to be heard in the same discussion, the French and German, of course, predominated). All the European governments, even to little Greece and the republic of Switzerland, sent national delegates, but the United States of America, though six delegates attended from that country, had no official representative, though invited to send one.

THE PROGRAM

In the afternoon began the serious work of the Congress with *Séances du travail,* as they were called, devoted to Secular History, Esthetics, and Bibliography. Besides these there were sections devoted to Religious History, Ethnology, Acoustics, Instruments, and Theory and Notation, all presided over by the most eminent men in their respective fields in Paris. As may be surmised, the I. M. S. is devoted to the theoretical and scientific aspects primarily, and appeals to the musical savants, rather than to the musical performers, though by no means devoid of deep interest to the latter. These séances or sessions lasted from 9 to 12 and from 2 to 5 daily through the week, and there were two special evening séances, one on Acoustics and another on the Photography of the Voice.

To show the range of subjects considered, here are a few chosen at random.

"Music in the Armies and Navies of Europe," "The Problem of the Libretto," "The Works of Bach Arranged for the Pianoforte," "Some Notes on the Musical Relations of France and Poland," "Neumes and Accents," "Church Music in Alsace," "Church Music in England," "Psychological Laws of Musical Composition," "The Esthetics of Song," "Shakespeare and Irish Music," "Popular Armenian Music," "Clavichords with Three Manuals of Cristofori." "Bibliography of the Harp," "Project for the Simplification of Musical Notation," "Notation for the Blind," etc. The American group was represented by papers on "Recent Advances in Comparative Music Science," by W. Van Dyck Bingham, Professor of Psychology in Dartmouth College, an excellent paper, and "Helpful Suggestions as to Teaching of Harmony, Drawn from the Methods of Language Study," by H. C. Macdougall, of Wellesley College, which was not read, owing to the inability of Prof. Macdougall to be present, but which will, no doubt, appear in the printed records of the Congress.

THE MUSICAL PROGRAM

The musical part of the Congress was most excellent and, in many respects, unique. First, was the opportunity to attend as guests, the gala performance at the Opera Comique, in honor of the 200th anniversary of the birth of Gluck. This excellent performance consisted of an act each from *Iphigenie en Tauride, Orpheus,* and *Alcestis,* and was a splendid example of the high ideals and artistic results achieved under the regime of Paul Vidal. Then there was a charming concert of Renaissance Music in the Salle Gaveau, consisting of organ, string quartet, and chorus numbers of the French masters, especially Parisian, and most interesting and illuminating. Then, on Saturday of the first week, a reception by the *Figaro* and a unique opportunity to attend a service of the Armenian Church formed a transition to the second week which was filled with excellent concerts.

The week began with a special service in the Church of Sainte-Clotilde, devoted to contemporary French composers of church music under the direction of Jules Meunier, with M. L. Cazajus at the chancel organ, and Charles Tournemière, pupil of César Franck, and one of the two most highly regarded Parisian organists of today. This service was thoroughly worshipful and at the same time musically most excellent, and consisted of works by César Franck for organ (also a beautiful *Domine non secundum*), Saint-Saëns, Bordes, d'Indy, Fauré and Dubois Then, on Monday, two rare treats, the first a concert of *French Primitive Music* in the wonderfully beautiful Sainte-Chapelle of the Palace of Justice, and, in the afternoon, a concert of *Old (French) Chamber Music* in the gorgeous Galerie des Glaces of the Palace of Versailles. On the way back to Paris the Congressists were treated to a severe hail storm which made the ground white for many minutes after, and made snowballing a popular sport in Paris—on the 8th of June. The same evening the Congressists were the guests of the Boston Opera Co. at a fine performance of Verdi's *Otello* in the Théatre des Champs Élysées, with Felix Weingartner in the director's chair and his wife as *Desdemona,* the part of *Otello* being taken by Ferrari-Fontana and of *Iago* by Vanni Marcoux.

On Tuesday a fine concert of *Religious Music of the Seventeenth and Eighteenth Centuries* was held in the Chapel of Les Invalides (Napoleon's tomb is in the same building) with the Society of G. F. Handel, under the direction of Rangel, the young and most demonstrative chapelmaster of Saint-Eustache, and the excellent organ playing of Joseph Bonnet, organist of Saint-Eustache, and pupil of César Franck. He and Tournemiére are both from Bordeaux, and both Franck pupils, and are regarded as the best organists in Paris today. There is considerable rivalry between their partisans; whether it has reached the two men themselves I cannot say. In the afternoon a rather drab program of *Huguenot Music,* consisting largely of the psalm tunes of Goudimel, was given at the Protestant Church of the Holy Spirit, by its choir, and in the evening came the Grand Banquet at the Grand Hotel (opposite the Grand Opera), which was surely a feast of good things, and was followed by *Les Aveux Indiscrets,* an opéra comique by Monsigny, sung by artists from the Opéra Comique, with the dances by "stars" from the Opera. At the Table of Honor was a perfect galaxy of French notabilities, including ex-Premier Barthou, Dr. d'Ecorcheville, President of the French section of the I. M. S. Saint-Saëns, Gabriel Fauré, Director of the Conservatoire, Bruneau, Xavier Leroux, and many others foreign as well as French.

DIVERSIONS

Wednesday was purposely left free for sight-seeing, while on Thursday there was a most illuminating and unique lecture with copious musical illustrations by Professor Inayat Khan, an eminent Hindu musician, with three assistants. In the afternoon, the Princess de Polignac (of the American family of Singer of sewing machine fame) opened her magnificent home on the Avenue Henri Martin for a closing reception and excellent concert of old French orchestra music, with vocal solos by Mme. Vallin-Pardo, Mlle. Bonnard, and Mlle. de Lisle, violin solos by Jacques Thibaud, and harpsichord solos by Mme. Wanda Landowska, the orchestra being under the direction of Paul Vidal of the Opéra Comique (formerly of the Opera).

The final event of the Congress was a surprisingly interesting program of Brazilian music, with Brazilian soloists, Mmes. Koenig and Rio Branes and Mlle. Bucayuva, and directed by the Brazilian conductor and composer, Pereira.

Not officially on the program of the Congress, but open to such of the Congressists as remained in Paris, was a truly remarkable concert on Sunday evening, June 14th, in the Théatre des Champs Élysées, by the chorus, 'Orfeo Catala" of Barcelona, Spain, under the direction of its founder, Lluis Millet. Absolutely without accompaniment or even an instrument to give the pitch, this chorus of 250 to 300 men, women, boys, and girls did the finest chorus work that it has ever been my lot to hear. And the Parisians must have thought so, too, for I have never witnessed such almost frenzied enthusiasm in my life. The old Paderewski demonstrations were mild in comparison.

The last previous Congress was held in London in 1911, and the next will be held in Berlin. Some day, I hope, New York or Boston may have the honor of entertaining this earnest body of musicians and scholars, and of showing what we Americans have accomplished in music,—and I believe we can open the eyes of many.

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So long as the money changers are not driven out so long will the temple of art be no temple. But the art of the future will drive them out.—*Tolstoi*

LETTERS TO THE BEGINNING TEACHER

BY HELENA MAGUIRE

TEACHING THE BLIND

"The test of education lies less in what one knows than in how one can adjust oneself to society. While it is easy to instruct the young blind, it is difficult to train them so as to hold their own in the world. A reason for this difficulty lies in the tendency of the *seeing* to underrate the capabilities of the blind; another in the natural proneness of the blind to magnify this "prejudice of the seeing" and to minimize the influence of their own exertions in overcoming it."—Edward E. Allen, Director of the Perkins Institution for the Blind, Boston.

"What I would like every music teacher to understand," said Mr. Gardiner, head of the Music Department at the Perkins Institution, "is that the music teacher who would teach *blind* pupils needs only just one thing more than does the teacher who undertakes to teach music to *seeing* pupils, and that is the 'Braille'; and to learn the Braille takes perhaps a month or two."

When Louis Braille invented his system of writing for the blind he made at the same time a system of musical notation; the one is called the "literary Braille," and the other the "musical Braille." This system was invented in 1829, yet so recently as ten years ago blind students were still wearily dependent upon "readers," and this for two reasons: First, because of the small amount of music which had been put into the Braille; and, second, because the students learned the literary Braille *first*, and found the *new* system of dots so difficult and confusing that they balked at using it, and insisted upon depending on the "readers."

Mr. Gardiner has overcome both these difficulties, the first by nineteen years of studying, revising, editing, and printing music in the Braille, until he has, in the Institution's circulating music library, practically every worth while set of studies and thousands of selections both for instruments and voice; and the second, by developing the Musical Kindergarten and Primary School, in which the pupils begin to learn the musical Braille at the same time that they commence to learn the literary Braille, so that the first is quite as much a matter of course with them as is the second; and they do all their own reading, being quite independent of readers.

The story of the teaching of music at the Perkins Institution and School for the Blind is really the story of what is being done all over the country, and, in fact, in England as well, for this was the first school of the kind in America. When Dr. Armitage wished to open one in England he wrote to Dr. Howe for help and for teachers, so that the English schools for the blind were really started by Americans. As the other states of the United States were able to have schools they modeled them on the Perkins Institution. Today there are many noble schools throughout our country in which musical instruction is being carried on and musical circulating libraries in the Braille being daily added to, and in which music teachers with brains are adapting all the modern paraphernalia of music teaching to the needs of these handicapped pupils.

As Mr. Allen said, it is easy to *instruct* the young blind, but difficult to *train* them so that they may, hereafter, hold their own in the world. And it is just this training that the pupils receive under Mr. Gardiner and his corps of teachers, which is really a *better* training than the great majority of seeing pupils receive.

THE MUSIC KINDERGARTEN

The work in the Kindergarten and Primary School is in charge of Miss Helen Hinolf, Miss Tucker, and Miss Gring.

Miss Hinolf has adapted the materials of such courses as that of the American Institute of Normal Methods, and exercises from Weaver's system of solfeggio, to the work of the blind children. Miss Hinolf has absolute pitch and is a splendid pianist, having begun her career as a teacher of pianoforte. She teaches her pupils the musical Braille, sight singing, ear training, and rhythm by means of the Braille tablets and pegs, and has the Weaver exercises printed on strips of aluminum. In Miss Hinolf's singing class the children learn all the fundamentals before they proceed to use them at the piano.

Miss Tucker and Miss Gring teach the first piano work. For this they use the apparatus of the Fletcher-Copp Kindergarten system. The staff is cut into wood, and the pupils place the characters thereon by means of thumb tacks.

Mr. Gardiner installed the system of the *daily* lesson years ago, and the beginning pupils do no work except with the teacher. Just as soon as possible, however, they are made independent, and when ready a lesson is skipped, so that in time they are taking the regulation two lessons a week; but the practice is always done under the teacher's supervision, as of course they all live at the school, and all their practice is done there.

When they are ready for it, a great many pupils receive individual vocal instruction from Mr. Gardiner himself and his assistants.

"I try to have every child have some individual vocal work whether possessed of a pleasing voice or not, as the breathing exercises and lessons in enunciation prove most beneficial," said Mr. Gardiner.

THE CHORUS AND GLEE CLUB

With all this careful training, from the first Kindergarten days through a most carefully graduated course, you can readily imagine what the results are when the pupils reach the age and grade that admits them to the chorus. This is composed of about ninety voices, and does work that is equal to that of any chorus in the state, giving public concerts, singing the chapel services; and it is to this splendid chorus, singing the most beautiful chorals and anthems ever composed, that the pupils of this school listen every morning of the school year. Inspirational indeed!

To those of us who have been accustomed to seeing choruses carried by means of much waving of arms and baton, and much facial expression on the part of the conductor, Mr. Gardiner's conducting of this chorus of blind singers is a revelation.

"But how do you get them to so exactly do what you want them to?" I asked.

"I *tell* them exactly what I want first," he said. "Then a rap of my stick against the music rack or a word is sufficient to keep them straight."

That is it, you see. Mr. Gardiner has that too rare possession of our teachers, the ability to tell his students, *in words*, just what he would have them do; then, having made them self-dependent, he gets his results without wild gesticulations or mad grimaces. The quiet dignity and poise of the work was most pleasing.

And with the same quiet dignity and poise, Mr. Gardiner has carried on his work of teaching music to the blind, and of teaching others how to teach the blind, for nineteen years. He will not allow that this has been a wonderful achievement—"It has been just plain plug," he alleges, with the modesty characteristic of a great man who has sunk self in a great work. Musical America has cause to be justly proud of this man, and grateful for the work that he has done, and is doing, for our musical "brethren in darkness."

I hope that no Beginning Teacher will hesitate to teach the blind if this work should ever present itself to her. Be willing to spend the few weeks that are necessary to learn the Musical Braille, and the State School, in whatever state you may live, will supply you with all the music for the blind that you will need.

The Perkins Institution publishes a catalogue of music in its library which you may obtain by addressing the office at Boston, or the Institution at Watertown, Mass.

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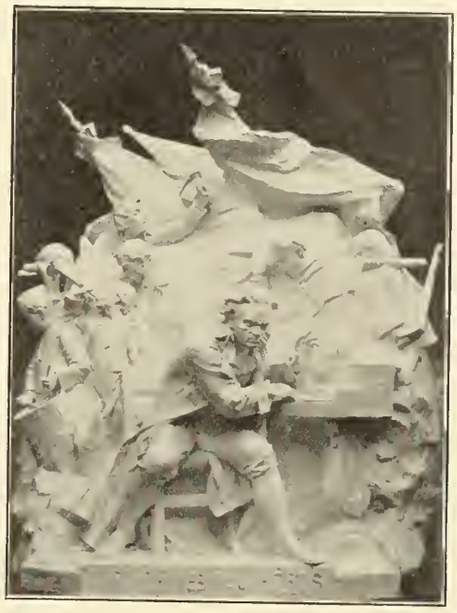

"FUNERAL MARCH OF A HERO," BY BEETHOVEN

This representation in plaster of the spirit of Beethoven's great *Funeral March of a Hero*, was made by a French sculptor, E. P. Bènet. The Master is represented at a piano, with the fire of creation in his eye, while back of him is a group of soldiers bearing the body of the hero upon their shoulders, marching to the strains of the horn and the drum. It is another example of the hold which the mighty genius of Beethoven has upon the creative spirit of workers in the kindred arts.

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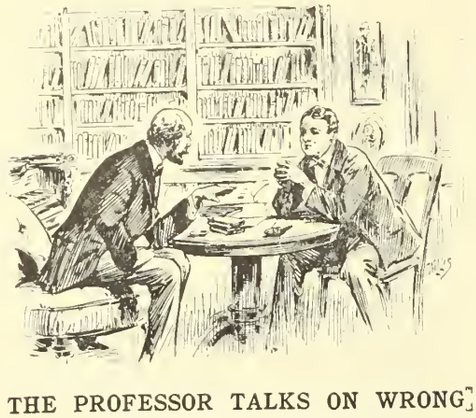
SAYINGS OF DEBUSSY

In 1901 he wrote: "I make music to serve music as best I can and without other preoccupations. My music, then, logically runs the risk of displeasing those who like *une musique*, and remain jealously faithful to it in spite of its paint and wrinkles.

"The primitives, Palestrina, Vittoria, Orlando dl Lasso, employed the divine 'arabesque.' They found the principle in the old Gregorian chant and they propped the frail interlacings with resisting counterpoint. Bach made the arabesque more supple, more flowing, and, in spite of the discipline to which this great master subjected Beauty, she can move with the free fancy, always new, that still astonishes our epoch. In the music of Bach it is the curve, not the character of the melody that moves one; more frequently it is the parallel movement of several lines whose meeting, either accidental or inevitable, compels emotion. I have been reproached because in my score the melodic phrase is always found in the orchestra, never in the voice. I wished—intended, in fact—that the action should never be arrested; that it should be continuous, uninterrupted. I wanted to dispense with parasitic musical phrases. Melody is, if I may say so, almost anti-lyric, and powerless to express the constant change of emotion or life. Melody is suitable only for the song (*Chanson*), which conforms a fixed sentiment. I have never been willing that my music should hinder, through technical exigencies, the changes of sentiment and passion felt by my characters."—*Boston Symphony Program book.*



THE PROFESSOR TALKS ON WRONG EDUCATIONAL METHODS

A GOOD TEACHING SEASON

"HOW do you do, Professor? This is quite a surprise! What brings you to the city so early? I did not expect you back again for at least another month. Nothing amiss, I hope?"

"Nothing whatever; on the contrary, everything in the musical world relative to teaching appears to be more promising than usual. That is really the true reason for my return from my summer work at an earlier date. The gradual awakening of teachers to the need for a higher standard of teaching generally; the consequent agitation among the professional element of the various State Associations of Music Teachers, for better teaching—*ergo* for better teachers; the greater amount of discrimination in the choice of a teacher now beginning to be observed by prospective pupils—who now insist upon being 'shown,' whether from Missouri or not; higher class teaching and higher class teachers are absolutely demanded by earnest students: these are all reasons for a more promising teaching season. Therefore I returned earlier to organize classes for enthusiastic pupils."

"Then, do you augur from that, Professor, that the coming musical season will be more successful than the last?"

"No, my dear Editor, I do not; although I do not well see how it could be less. Recitals, concerts, operas have all shown a decided balance on the wrong side of the box-office accounts, indicating that there is 'something rotten in the state of *Music*.' How to account for it is an easy matter, if we will only be honest and look the matter squarely in the face: *The taste for good music is not implanted and fostered in the minds of the young.* That means that the ear of the people, as a whole, is not trained or habituated to the sound and use of good music."

ABSENCE OF CORRECT MUSICAL TASTE

"Hold hard, there, Professor. Don't you think you are making too severe and too sweeping an assertion?"

"Not at all—*not at all,* Sir," replied the Professor, in his most emphatic manner. "I said 'as a whole.' There are, undoubtedly, many exceptions in our vast country and amidst its enormous population of nearly one hundred million souls. But the many exceptions fade into a negligible quantity by the side of that enormous population.

"Let us look abroad and take some example from other peoples. We need not employ the well-known cases of Germany, France, and Italy, where the people are nurtured in folk-songs (admirably perfect in form) and in operatic airs. But let us consider England, which has long had the unenviable reputation of being 'not a musical nation.'

"England may not be a musical nation in the sense of having produced great composers equal to those of the countries mentioned; although much may be said in favor of the English school of composers of church music. Time fails me to discuss this interesting phase of the question. But there can be no doubt whatever that England is a musical nation from the points of view of the people's love of music, the people's appreciation of the choral works of the great classical writers, and the people's active participation in the performance of those works.

AN ENGLISH EXAMPLE

"Every little village in that country has its glee club, singing, or choral society. Their members meet weekly to study and practise the good old part songs, glees, and madrigals by the best composers, and to join in the singing of the choruses of the great oratorios of Handel, Bach, and Mendelssohn. These singers from the villages will go periodically to the nearest chief city to swell the ranks of its festival chorus, under the baton of some experienced conductor. (Many of Mendelssohn's works were produced for the first time, under his own baton, at some of these provincial cities: *Elijah,* for example, at Birmingham.) Then, once every three years, all these villagers and singers from provincial cities, all over the country, meet in London and, joining forces with the best choirs and choral societies of the capital to the number of some *five thousand chorus singers* and a professional orchestra of about five hundred, perform *The Messiah, Israel in Egypt,* and some of Handel's smaller works, in celebration of what is rightly termed the Handel Festival.

"Nor should we lose sight of the fact that not one of the whole five thousand receives any pay for services or for loss of time."

"That is undoubtedly a marvelous manifestation of music by the masses. Why should we not do something similar here, Professor?"

DESIRE FOR DOLLARS

"We *should,* but we will not; not in my lifetime, at least, nor in yours, my dear Editor,—and that for many reasons too numerous to mention. Two or three of them, however, are worth stating. We are, at present, too materialistic as a people to go in for music *for music's sake*—for the enjoyment we can get out of it. Get together a small society of fifty singers and propose to them to go to some neighboring city to give a concert, and you will probably find the chances are forty-nine to one that the society will be so discordant on the subject that music will be out of the question. Nay, you do not require fifty singers to prove my argument. About the first thing that singing pupils do is to form a quartet, issue cards or circulars, bearing some high-sounding but much-abused name such as *Orpheus, Apollo,* or *Euterpe,* and endeavor to turn their lack of experience and talent into good greenbacks.

"Then again, this state of things is responsible for the fact that very few of our churches possess large chorus choirs. The quartet prevails, to the detriment of fine church music and to the prevention of musical growth among the people.

ELEMENTARY EDUCATION

"But, chiefly, it is the want of the right kind of music training in the schools that is answerable for our stunted musical growth, as a people. We are a composite people, made up of some of the most musical nations of the world: English, French, German, Italian, Polish, Russian, and Swedish. Give us the right music and the right instruction and we will beat the world. Let us have good part songs and good folk songs; if we have none of our own, let us take from those countries. Then give us the right instructors and supervisors of music in our public schools—not those who owe their position to some 'graft' or political pull (for that means ruined voices and stunted musical knowledge), but those whose paramount recommendation to the position lies in the fact that they are first-class musicians and excellent teachers and that politicians are not allowed to tamper with the teaching body.

"So let us begin with our young people and their musical instruction and, in the words of the bard, 'reform it altogether.' Abolish the atrocious popular song of the present day and its equivocal words (the only *vocal* thing about it); give our boys and girls clean and wholesome lines set to clean-cut melodious music and thus lay the foundation for the popular appreciation of good music.

"If ever we succeed in effecting these reforms and a few others similar, we shall become a music-loving nation and a *music-making* nation second to none in the world."

SPEED AND SUPERFICIALITY

"What, in your opinion, Professor, is one of the chief causes of our failure to produce a greater percentage of eminent musicians, having regard to the size of our population?"

"Speed first, again speed, and always speed, my dear boy. Inconsiderate speed, the craving to 'get by' and to 'get there,' to 'get there quick' and enjoy a spurious superficial reputation—a bubble which bursts at its first contact with a thorough musician—or else to rake in the illegitimate gains which the unwary and unsophisticated pay overconfidingly.

"Speed, alias superficiality, is the reason for so many musical wrecks on European shores. The aspiring student—who is, perhaps, talented—goes there with promising natural endowments but with the flimsiest musical foundation, only to find too late that *there* a most solid foundation is absolutely indispensable, and that there is nothing to be done without it—result: disappointment, discouragement and, oftentimes, despair. It might all have been avoided had the preparation been slower and more thorough; less speed and no superficiality. The good old axiom still holds true: 'You must walk before you run.' Before you attempt to cross the road to embark on your musical career, you must look to your safety first.

SAFETY FIRST

"There you have it: 'Safety first.'

"Coming into the city today from my summer school, back in the woods, I was gently roused from my musical cogitations by dimly sensing the existence of sundry signs, bearing the legends: 'Safety first'; 'Don't take chances'; 'Watch your step'; 'Face the front'; '96 per cent of accidents are preventable'; and always 'Safety first.'

"Gradually these sensible recommendations wove themselves into my musical reverie, until I almost believed they had been placed there by some enthusiastic musician, so appropriate were they.

DON'T TAKE CHANCES

"Parents and guardians, pupils themselves should all begin by observing this advice. Don't engage a teacher because he or she charges so little, with the fallacious idea that 'anyone is good enough for the beginning,' and that the higher priced teacher may be reserved for 'finishing lessons.' The latter will say that the pupil was *finished* in the beginning, so much so that any future would be more than problematical! Choose the best teacher available and choose him not necessarily because he is a good performer but because he is a good teacher and trainer of successful musicians. Don't take a chance, but make sure that your choice of a teacher is all right. It is, by far, the most important step in a musician's career. Watch it!

WATCH YOUR STEP

"Not alone in later life, but all the time and from the very beginning—*above all, from the very begin*

ning: *'Watch your step.'* You do not wish to be a bandy-legged or knock-kneed musician, because your first steps were badly trained: watch your *early* steps! Be sure of your foothold before each step in your musical instruction. Don't be satisfied with the 'nearby' but aim at making each step perfect, before proceeding to the next; otherwise you will be building on sand and the whole edifice, if completed, will cave in. 'Perfection should be the aim of every true artist,' Beethoven has said. Perfection in music is a gradual growth, step by step, each made perfect in turn.

It is only in this manner that you can look forward with confidence to the work that lies before you; in this way only can you *'face the front,'* fearing nothing behind. The difficulties you overcome, by the thoroughness with which you watch and consolidate each step, will insure your success in triumphing over those that are yet before you. Face them, 'face the front' boldly and, step by step, you will conquer and attain the success you seek. Ponder over what Schumann said: 'Continuous application, vigor, energy, and *incessant striving for improvement and refinement*—those are the great mainsprings of art.'

"96 PER CENT OF ACCIDENTS PREVENTABLE"

"Just so. Instead of having 96 per cent of pupils who fall by the wayside, who lose interest, whose work is incomplete and who fail—because proper precautions have not been taken in the choice of teachers, because chances have been taken, because each step in the students' careers was not watched—we would have 96 per cent more successful musicians; we would develop the wonderful musical material that exists in the populations of every state of the Union, material that is second to none.

"But the student must make up his mind to avoid any demonstration of speed. The acquisition of art is a slow process; all the slower because art is always progressing. Genius can accomplish more in less time; but, as Hiller says: 'A man may have genius and yet degrade his art; he may, however, have only average talent and yet deserve the respect due to industry.'

"Let all proper precautions be taken to insure sound teaching and thorough, conscientious, step-by-step study and thereby assure the highest musical development to our country.

REMEMBER: SAFETY FIRST

"As these words again appeared before my gaze, I saw also that they emanated from the Boston Chamber of Commerce, and thus I became aware that they were intended for advice to 'passengers.' Nevertheless, the advice is so admirable for music passengers, those who are desirous to travel or are traveling up Mount Parnassus, that I shrewdly suspect that the doges of the city, the 'most potent, grave, and reverend seigniors' of the Chamber of Commerce, are represented by a majority of musicians, having plans for the greater and better diffusion of music among their fellow citizens."

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NOTES ON THE MUSIC IN THIS ISSUE

SEPTEMBER means getting back to work again for many teachers and students, back from play, back from recreation, and, in some cases, back from summer study. This should put everyone at home, ready to take up work with renewed energy, enthusiasm, and intelligence, ready to grapple with the problems of getting a fresh start. With these notes we are adding a wish that all of the readers of THE MUSICIAN may have a most satisfactory and successful season.

The music included with this issue should prove helpful to those who are interested in piano compositions. Most of the pieces are rather easy, and we have especially selected some short, snappy little numbers for use with young pupils, in preparation for the first recital of the new season, and for sight-reading drill for pupils a little more advanced.

BE SURE TO READ THIS

We are making a special effort to interest our readers in the music section of THE MUSICIAN, and hope to have a generous response. This is the offer:

We will place on the subscription list of THE MUSICIAN, for a period of six months, the name of any pupil who plays or sings in concert or recital between the present time and Jan. 1, 1915, any one of the pieces included in the music section of THE MUSICIAN, for September, October, November, December, 1914. Send us a program listing the piece, and the names and addresses of teachers and pupils.

This is a fine offer, one that is made to demonstrate the value of the music included with each issue, as teaching material.

Second valse, in Ab, Op. 86, by Auguste Durand, is by the composer of the very popular *Waltz* in Eb. We think this one is equally attractive and useful for teaching and recital purposes. Treat it as a concert number, the tempo faster than a waltz to which one would dance. The touch is to be light and crisp, and the runs in eighth notes pearly and very legato. Above all do not accent the first beat in each measure unless specially marked. To do so gives a machine-like effect to the movement that kills all real artistic interpretation. In order to get this into the allotted space we were compelled to use a sign for repeating, found on page 595, namely, *bis,* which means play the passage enclosed twice, and in the last measure where one measure is played three times. With this explanation no one should have trouble with the execution of this very interesting waltz.

The pretty Polly, polka de salon, Op. 313, by Carl Wilhelm Kern. *was specially written for this issue of* THE MUSICIAN, and is now published for the first time. If you wish copies of this most attractive piece, one of the best ever written by this very popular American composer, send to us for it. You will want to use it with your pupils, for it is one that they will like to play, and one that parents and friends will want them to play. At any rate we want you to write to us and tell us how you like this piece. Play it in a brilliant style at the metronome time indicated, or at most, only a little faster, the second theme in D minor being made bold and strong, while the third, in Eb, is to be more quiet and legato in quality. We have had letters lately from some of our readers telling us what they think of the music in THE MUSICIAN, and we assure the writers that we are very appreciative of the interest these letters show. Who will be one of the correspondents this month?

Village dance, Op. 31, No. 3, by Emil Rhode, is intended for pupils who are just entering Grade III. The greater difficulty will be found for the left hand in measures 42 to 52 in which the passages are to be played legato and with great sureness. Practise all the measures in which the left hand has passage work in eighth notes, but particularly the measures specified above. Note also the imitations between right and left hand passages.

The spinning wheel, by Percy E. Fletcher, is one of a set which the composer has called *Old Curiosities.* Although this is a delightful piece, it has unusually strong teaching value, both hands having plenty of work in rapid passages in sixteenth notes. The composer has indicated the metronome speed as 112 beats to the minute, a quarter note being the unit of beat; this means that 448 sixteenth notes will be played per minute. Commence your practice at about 60 beats to the minute, and as you learn a phrase, increase the speed uniformly, about 10 or 12 degrees at a time, until you reach your limit. Give the left hand plenty of drill; it will need it and will be profited greatly. Passages like that in the second measure may be played with different fingers, for example, commencing on the first, and third fingers, also alternating as 1, 3, 2, 3, etc., thus drilling the fingers in trill formations.

Light of heart, waltz, Op. 76, No. 3, by Paul Zilcher, is a joyous, fresh, melodious little piece in waltz tempo, the middle section, in C major, being particularly interesting. The theme for the left hand is to be played carefully, and with a little more breadth of tone than in the other section. The pedal can be added, provided the pupil has learned to use it. Generally speaking pupils do not receive much instruction in the use of the pedal earlier than the third grade, although they can be taught the elementary principles in Grade II.

Petite gavotte, by Gabriel Picrné, Op. 14, No. 4, is a four hand transcription of one of the composer's best easy pieces for piano solo. The rhythm of the gavotte is well indicated and the piece will prove an excellent study in rhythm to use with pupils whose playing is dull. The Secondo player has sufficient melody work to make the part interesting.

Hunting Song, Op. 81, No. 3, by James H. Rogers, is a fine example of this successful American composer's happy faculty of making a thoroughly musical piece with simple material. Play it as if you were out with a hunting party, on horseback, with hounds barking and horns blowing, and everyone keyed up to the highest pitch.

The brooklet, Op. 81, No. 1, also by Rogers, is a dainty, delicate little piece, a poetic tone picture showing the ripple of the water and the beauty of the scene. It is a delightful little number for a young pupil with marked musical talent and quick fancy.

Madrigale, for violin, by A. Simonetti, will surely interest teachers of the violin, as well as young players who have had drill in playing in the higher positions. With this exception there are no special difficulties in the piece. Do not overlook that it is to be played with muted strings. Play with pure, full tone, and without heavy pressure on the bow.

In the apple boughs, by Paul Opper, is a charming lively little piece for young pupils just about to leave Grade II. An increase in speed will add a little to the difficulty of the piece. Note the pressure accents in certain measures; the phrasing is to be clean cut and distinct. Here is a good recital number.

Sylvelin, Op. 55, No. 1, by Christian Sinding, the Norwegian composer, is a song that has been used with success in concerts in Europe and will appear on the programs of American artists. It is easy so far as melody is concerned; the expression which the singer imparts to it is everything. As a teaching piece to help a pupil to acquire clear diction, and expressive tone color, we think this an admirable song. Don't forget that this is a sort of prayer for a beloved one, a message of affection and tenderest hopes. The run in thirty-second notes is played *glissando.*

In dreams, by A. Walter Kramer, Op. 29, No. 1, is also an excellent teaching song as well as one which is available for concert and recital use. It calls for warm, sympathetic voice quality, with the intonation colored by a tinge of sadness. It is therefore a fine study in expression, which represents the difficulty of the composition. The air is easily mastered. Published in E minor for high voice.

Springtime of youth, waltz song, by Charles Eggett, is in a style too little used by composers of the present. It will make an attractive and at the same time a useful concert song. In sheet form it is a little larger than as used in THE MUSICIAN, having an additional theme. Try it on your program. For high voice in D.

The Musician

A MONTHLY PUBLICATION

W. J. BALTZELL, Editor

PUBLISHED BY

OLIVER DITSON COMPANY

Boston, Mass., U. S. A.

THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

For the Season 1914 - 1915

THE MUSICIAN presents the following Sentiments:

A Higher Standard of Teaching
A Higher Standard of Study
A Higher Standard in Business Relations
More Pupils, Especially Boys
More Musical Societies
More Public Interest in Music

EDITORIAL NOTES

"REAL LEATHER—98 CENTS"

THUS read a notice in the display window of a store, the object being a traveling bag of convenient size, the suggestion being that the article and the price represented an unusually attractive bargain. Without discussing the question as to the possibility of selling a real leather, good leather bag for the price mentioned we call attention to the queries that naturally come into the mind at sight of such a placard:

Is it leather? If it is leather is it worth 98 cents? Is it worth more than 98 cents? Does "real" leather mean "good" leather, leather which will wear? Does not the notice suggest that traveling bags, not leather, are sold as leather?

Now for the application: Teachers of music are now thinking about their fall announcements. In making them they should recognize the definite obligation to state the exact truth about their work. The time was when advertisers considered exaggeration, the free use of superlatives, as essential in publicity material. Everything was the "best," the "cheapest," every offer was "extraordinary in value," the "greatest bargain ever offered," etc.

Just recently an organization of advertising specialists, The Pilgrim Publicity Association, of Boston, took an open stand in favor of absolute honesty in all statements made in the public press, giving, as their deliberate conviction based on long experience, that the best advertising is that which the people can believe.

The teacher of music can well afford to take this principle as his guide. Let him offer to the public real teaching, real education in music, the price being the least consideration. Of course, no teacher can give first-class instruction at a low price, but this does not mean that he should ask a high price, either. What patrons wish to be assured of is that they are getting full value for the money they pay.

Therefore THE MUSICIAN urges that teachers carefully consider the work they did last season, and determine whether it measured up to the standard which they would set for themselves. Promise nothing you cannot fulfil.

Real education, real teaching, is a good motto for the teacher. As to the price, let it be 49 cents, 98 cents, $1.98, or more, per lesson, as conditions warrant. But give the best in you, best in thought, best in purpose, and best in knowledge that you can.

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MUSIC IN THE PUBLIC LIBRARY

SEVERAL months ago we printed a note inregard to piano rolls in public libraries, giving space to an account of the method used in the public library of Evanston, Ill. We have learned that within the last month or two the directors of the public library at Gary, Ind., have arranged to add mechanical piano rolls to the equipment of the library, and these rolls are to be circulated among the patrons just as books are. Concerts by an expert, showing the people how to use the rolls properly, and giving them an impression which compositions they would like to have, are to be given under library patronage.

THE MUSICIAN has advocated for a long time the necessity of alertness and aggressiveness on the part of the professional musicians of a community. For example, if they can get more persons to talk about music and to be interested in music and hearing music the field for professional labor is increased materially. In the plan adopted by libraries mentioned above is a suggestion for teachers and music lovers, one that can be followed to the great advantage of the people and those who are working in music.

Get in touch with the librarian. If the number of books on music is small, try to have others added. If the library has no collection of music perhaps the effort you may make will result in establishing a music section. Mechanical music rolls come next in line, with demonstrations by an efficient player.

You need have no fear about this plan. It will not reduce the number of persons who will study music and learn to play the piano. One of the leading educational institutions in New England has several player-pianos as adjuncts to the equipment of the department of music, with a large library of rolls. So far from decreasing the interest in actual playing, the results have been the direct opposite. To say nothing of the greater interest in music as an art product.

We wish to place before the readers of THE MUSICIAN every item of this kind that we can learn about. If you do something for the musical interest of your community write to us, giving the facts. Most of us are imitative, not inventive. You learn about a method used in some town, improve it or adapt it to your own special conditions with success. Then give some other person a chance to follow your plan, perhaps better it. Pass a good thing along. Write to THE MUSICIAN.

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MUSIC FOR BOYS

LOOK over the names of pupils in a conservatory of music and note how small a number of boys are enrolled! Is this to be allowed to continue? If music is a desirable part of the educational, cultural, and spiritual life of our girls, is it not equally desirable as an element in the life of our boys? Surely no one, least of all a teacher of music, will answer the question negatively.

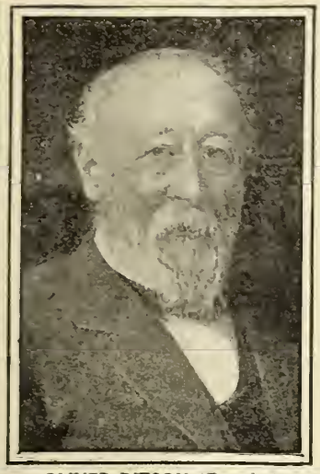
We are led to this reflection by a letter received from a teacher of Youngstown, O. We quote part of it with the hope that other teachers may be stimulated to like endeavor with equally successful and satisfactory results.

"In your issue for June you spoke of music for boys. Since then I have thought to write to you a few facts that may interest your readers:

"Last year I gave three pupils' recitals, one with school boys only, twenty-three in number. This year I . . . . massed the boys and girls together according to their grade. I had twenty-five boys enrolled in my class. Most of them are excellent pupils, and I like to teach them. Since I came here, ten years ago, nearly all my best pupils have been boys."

Isn't that an example worth while trying to equal, if not to excel? Twenty-five boys studying music under one teacher!

Save the boys of your community to music! Don't let so many of them stay outside the musical field. Make an effort to add five or ten boys to your class this year, and feel especially glad if you succeed. Those boys will be a worth while addition to the musical forces of your town. Plan a little how you can get them interested. Give a recital of music that boys will like. Have a musical play, such as those that have appeared in THE MUSICIAN, in which the boys can take part. And speak to the bright boys you know about music. If they are not attracted to the piano suggest the violin or 'cello, even the flute and clarinet. But try to get the boys into music.



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CHARLES H. DITSON
President of Oliver Ditson Co., Boston

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Achievements of the House of Ditson

The *best* Musical Library extant:

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(67 volumes issued, containing the masterpieces of song and piano music.)

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(27 volumes, covering every essential branch of musical instruction.)

The *best* Edition of Standard Educational Works issued:

The Ditson Edition

(Comprising 204 volumes, edited and compiled on advanced lines. Absolutely *the best* among the so-called cheap editions.)

The *best* Graded Course for Piano:

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(24 books)

The *best* Sight-singing Method:

Melodia

By Samuel W. Cole and Prof. Leo R. Lewis (4 books).

The *best* Fifty Cent Series of Popular Music:

The Half Dollar Series

(57 volumes, of which over 500,000 copies have been sold.)

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Our complete catalogs of sheet music — vocal (4,000 subjects) and piano (8,719 subjects) — embrace every branch of music publishing and **will be sent with descriptive booklets of works referred to free on request.**

We rely on the public appreciation shown us during the past eighty years as evidence of the continued support and patronage of all earnest teachers, students, and lovers of music.

It is such co-operation that enables us to work for the cause of good music and insures the development and publication of new material.

We shall continue to guarantee absolute satisfaction.

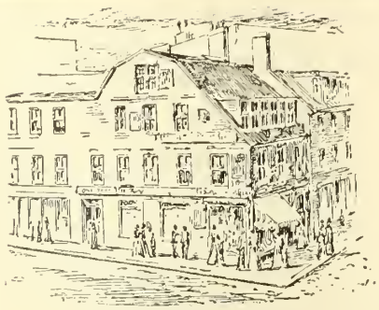
Please read carefully the pages that follow.

Oliver Ditson Company, 150 Tremont St., Boston

Chas. H. Ditson & Co., 8-10-12 East 34th St., New York

Chas. H. Ditson & Co. Building

A BRIEF SUMMARY OF THE ACHIEVEMENTS 1834



OLD CORNER BOOK-STORE
1834

OF THE HOUSE OF OLIVER DITSON COMPANY 1914

HOW few concerns survive and reach the age of eighty years of continuous business success! To do this proves that the man directing the organization is a thorough student with an education that combines broadness of vision, salesmanship, and a merchandising force of extreme calibre.

In 1834, Oliver Ditson, the grand old man of the music publishing industry, began business with the firm name of Parker & Ditson at the Old Corner Bookstore in Boston. In 1840, Colonel Parker sold his interest, and young Ditson, with his tremendous energy and power, made a name for himself and his house that is acknowledged to be, in the field of music publishing, the greatest of any man.

THE VALUE OF SERVICE

Oliver Ditson recognized early in his career the value of Service. Far in advance of his time he gave it in the fullest measure to his customers.

His house has always been conspicuous in two fundamentals:

First—It anticipates the needs of the music profession.

Second—It supplies these needs in the best and quickest manner possible.

The combination of the two is Service. "I like to buy my music at Ditson's, one gets service there," is a common remark and a deserved compliment.

A WESTERN OFFSHOOT

Oliver Ditson's forethought, wisdom and keen vision were best shown in sending George W. Lyon and P. J. Healy to Chicago in 1864. He saw even then the immense possibilities of Chicago, and predicted for it the advancement it has since achieved. Lyon and Healy have kept pace with the wonderful growth of their adopted city and for fifty years have been headquarters in the west for the Oliver Ditson Company publications and this year celebrate their Golden Jubilee.

THE MUSICIANS LIBRARY

The work begun by Oliver Ditson has been carried to greater heights, and in the modern spirit of progress by his son, Charles. That stupendous undertaking, THE MUSICIANS LIBRARY, was conceived by him, and he still gives it his personal supervision, all in the interest of the uplift movement in music in this country. THE MUSICIANS LIBRARY from a small beginning in 1903, has now sixty-seven volumes and many more to come. It has been issued regardless of expense, with the sole object of giving the music-loving public the very best in music, and this includes not only the music itself, but the luxurious nature of the edition. THE MUSICIANS LIBRARY will stand as a lasting monument to the house of Oliver Ditson Company, and an enduring, exalted, and everlasting tribute to the indefatigable zeal, industry, and judgment of the present head of the house, for without his wise council and fostering care, it would not have been possible to issue it. Too much credit cannot be given to Charles H. Ditson for his generosity and public spirit in this enterprise. Mr. Ditson has done and is doing for composers innumerable things to stimulate them in their ambitions and aid them in their work. He is ever ready to give encouragement to them, and many have felt the benefit of his kindly appreciation.

It is not to be wondered that the Oliver Ditson Company of Boston, and Chas. H. Ditson & Co. of New York, comprising the Ditson House, is one of the largest houses of its kind in the world.

THE DITSON CATALOGS

The complete catalogs of Ditson sheet music include considerably over 12,000 subjects, 4,000 of which are vocal and nearly 9,000 piano selections, embracing every branch of music. The musical world is proud of the Ditson achievements, for Oliver Ditson Company has done more for the betterment of music than any other music publisher.

THE MUSIC STUDENTS LIBRARY

Oliver Ditson Company also publishes THE MUSIC STUDENTS LIBRARY, a library of text books widely used in colleges and schools of education. This library comprises twenty-seven volumes, covering every essential branch of musical instruction.

THE DITSON EDITION

For standard educational works the best edition is the DITSON EDITION, containing two hundred and four volumes, edited and compiled on advanced lines. It is the best of the so-called cheap editions.

TAPPER'S GRADED PIANO COURSE

In twenty numbers, is also the product of the Ditson organization. Students here and in Europe use this course more than any other.

VOCAL SERIES

For a renowned vocal course MARZO'S ART OF VOCALIZATION, in twenty-four books, is noted for its comprehensiveness and adaptability, while MELODIA, in four books, is considered by all to be the best sight-singing method.

THE HALF DOLLAR SERIES

of popular music, of which there have been published fifty-seven volumes, are popular in every State of the Union, for over half a million copies have been sold.

THE MUSICIAN

In addition the Ditson House publishes THE MUSICIAN, a musical magazine, that for correct musical information, is considered the leading one of the world. We have only covered the music publishing end of the vast Ditson business.

THE RETAIL STORES

As much can be said about the wonderful retail music stores that are maintained in New York and Boston.

More can be said about the completeness and magnitude of the large wholesale and retail departments devoted to the sale of musical merchandise, to use the trade term, which embraces all musical instruments. Many and many are the violins, 'cellos, violas, double basses, harps, guitars, mandolins, banjos, cornets, trombones, saxophones, clarinets, flutes, piccolos, drums, horns, accordeons, music boxes, drummers' traps, and other musical instruments that are sold by the thousands through this great house.

TALKING MACHINES

The Oliver Ditson Company is also well known as a jobbing distributor of Victor Talking Machines, where, in addition to its wholesale department it maintains elaborate retail warerooms for the sales promotion of these instruments and records.

A STANDARD OF ORGANIZATION

Truly the Ditson organization is immense, and has increased in size and scope by giving a quality of merchandise reinforced by SERVICE that, as a whole, is considered to be the standard in this world of music trade efficiency.

Oliver Ditson Company, 1914, As told by the Camera.

1. Boston Store, Vocal and Piano Music Depts.
2. Boston Store, Octavo, Band and Orchestra Depts.
3. Office of the Editor of The Musician.
4. Demonstration Room. Victor Talking Machine Dept.
5. Office of Editor, Publication Dept.
6. Violin and Harp Show Room.
7. Chas. H. Ditson & Co., Store, New York City.

THE bright sunshine of a morning in early autumn warmed the pleasant room where Mrs. Endicott sat regarding with approval the earnest and comely face of her young visitor. "And so," she said, "you have resolved to finish your vocal studies in Boston. To me this seems wise and fitting, for it was your mother's home in her girlhood, when she and I were such good friends; and surely the city cannot be other than kind to her daughter, though she has been living so long in the West. Let me see," Mrs. Endicott continued, her fine face lit up with animation, "your mother was quite a finished pianist, as I remember. Well, in those days I had persuaded myself that I could sing—not quite like Melba or Sembrich, but with some skill, really—and together we spent many a pleasant hour of mutual helpfulness. You could have had no better accompanist and critic than your mother."

"You have chosen your teacher, you tell me; and the next thing of course is to select the right shop to get your musical supplies. You certainly can't do better than to follow in the footsteps of the generation which preceded you, and get everything you need from the Oliver Ditson Company, the oldest music house in the city. Yes, my dear, the generation before *that* even was well served by the original Mr. Ditson himself; for my grandmother used to buy her music of him in the fifties, and I can well remember coming as a little girl with my mother in the middle seventies, when she bought her music in the old store on Washington Street. Mr. Oliver Ditson in those days had his desk where he could see the entire retail department, and of course every one could see him. He was a popular man, loved by his clerks and friends, and respected by his customers. It was no unusual sight to see his little granddaughter perched on a high stool at his side between him and the sunny-faced cashier. I envied that little girl, and her close companionship with the kindly, lovable Mr. Ditson with his fascinating smile. Now that my own daughter Elsie is taking piano lessons (and doing mighty well too) there are four generations of our family that have bought their music of the same house." The last observation caused Mrs. Endicott to pause for an impressive moment, and Grace Caldwell snatched the chance to hear her own voice once again.

"I should so like to meet Elsie soon, Mrs. Endicott," she said, "we should have so much in common, and"—

"You shall know her at once" interrupted her good-natured hostess, "but I shall put the ban upon unlimited tango teas for both of you. Why, it was only last week we were passing Ditson's window with no intention of purchasing anything, when we were attracted by a picture in the window of the Castles in one of their dances. Of course we wanted to see what the music was like to which they were posturing so gracefully, and my daughter actually dragged me into the store, and before we came out we had charged to our account not only a lot of new tangoes, one-steps, and what-not, but a lot of records for the same for our Victor Talking Machine. Yes, that Victrola in the corner, which was bought at Ditson's last Christmas. The dancing craze has set us all mad, and of course we must have music for it; but I'd rather have my children dance at home to their heart's content than in hotels and tea-rooms."

"It isn't for the sake of tangoing alone that I should like to meet Elsie," said the demure Miss Caldwell, "but I hoped she could take me to Ditson's and introduce me, as I need to get some music at once, and you are doubtless too busy to be troubled."

"Busy! not at all! there's nothing I should like better than to take you there myself; but of course Elsie is more actively interested now than I am, and it shall be as you like. You will find the clerks not only able to find the things you want, but they can bring to your attention just the things you need even before you knew you wanted them. It won't be long before your allegiance to our favorite store will be won. In the song-world for instance—your particular province—you will find everything, from the great standard writers to the wonderful new school we are all learning to love, bewildering masses of good music. All the music from current musical comedies, too, and the popular songs of the day—O no, I understand perfectly you don't like them" (as her guest was about to protest), "but like all the rest of us you'll buy them nevertheless— and not let your teacher know."

"As for the famous MUSICIANS LIBRARY series—I believe that no publisher ever conferred a greater blessing upon the music-loving public than Charles H. Ditson has done in issuing these volumes. Here you have all the finest of our inheritance in song and piano literature up to the present day bound together and helpfully edited with just the suggestions that a student needs. These volumes are so reasonable in price, too, that it is really the cheapest way to buy the standard works as well as the most convenient."

"How are you in the foreign languages," Mrs. Endicott continued. "Have you a good accent?"

"Good of its kind," slyly replied the young girl. "My French makes a sensation in Terre Haute, and my German is a surprise to my grandparents. Would you call that good?"

"Hardly good enough for your new teacher, I fancy," returned the Boston lady laughing. "No one in the city has a higher reputation, and none is more particular. You will probably be obliged to sing for a while entirely in English, even in songs by foreign composers, until your languages are less non-committal and more suggestive of their nativity. In that case the MUSICIANS LIBRARY is absolutely essential, for in the matter of translations it stands head and shoulders above any other edition with which I am familiar."

A fresh idea struck the kindly active mind of Mrs. Endicott before her guest had a chance to speak.

"Are you far enough advanced, my dear, to look for a church position? It might be a modest one at first, but you remember that both Emma Eames and our beloved Nordica, so recently gone from us, sang in church at the beginning of their career, and in this very city."

"I was about to tell you that I have already secured a position—not a very important one, I'm afraid—only as soprano soloist in a quartet which is backed by a chorus choir."

"Already secured one!" returned the astonished Mrs. Endicott. "Well, what cannot Yankee pluck accomplish when backed by Western push! But don't say "only" in respect to a choir so constituted, for with such a combination a good conductor can produce practically anything in church music. Your organist's name?" It was given her. "Ah, yes, I happen to be acquainted with him, and have seen him at the Octavo counter in Ditson's, making generous selections, which it would seem must last him for years."

"Does he use recent works, or stick to the English school?" queried Miss Caldwell with interest.

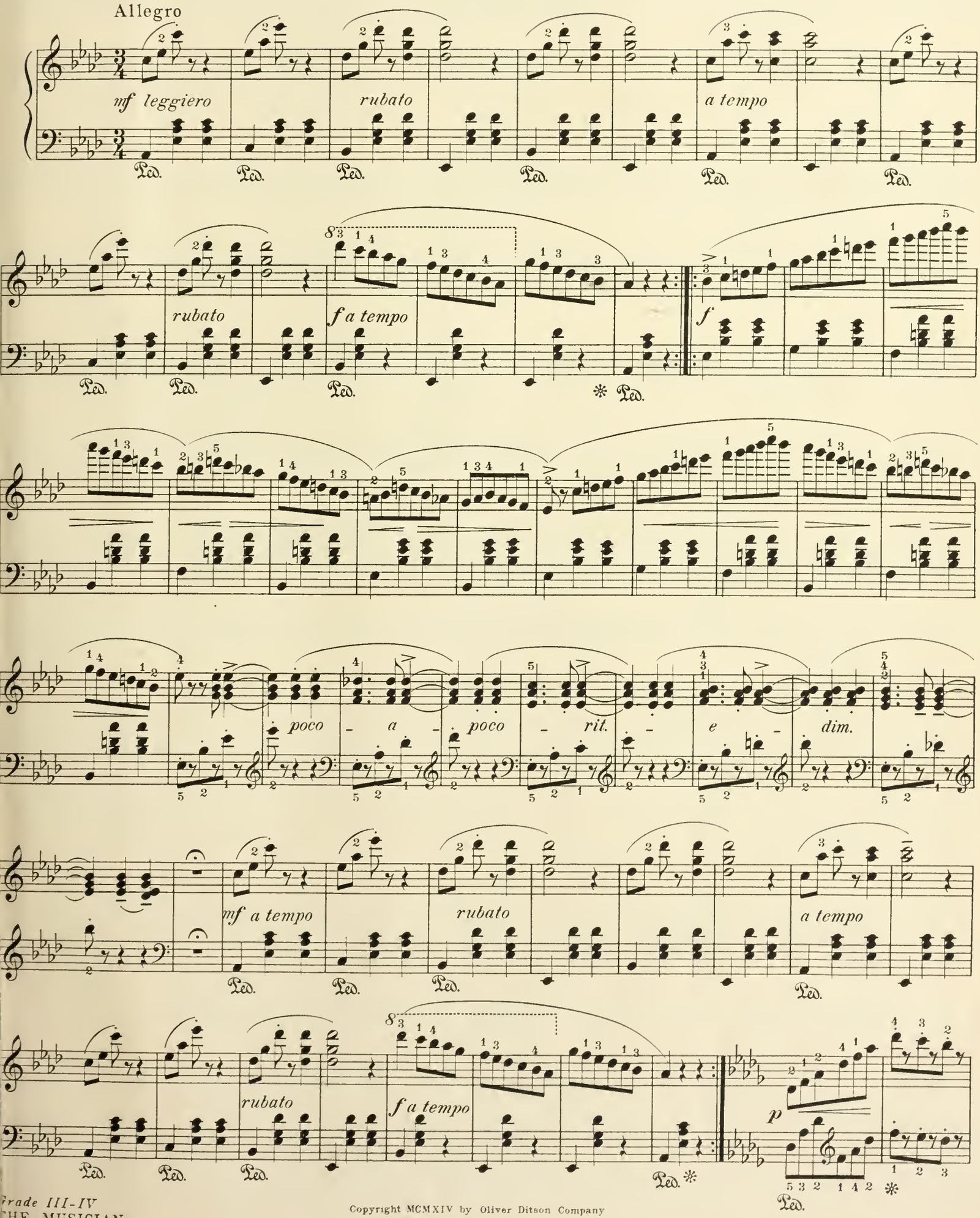
"Uses all sorts" answered the worthy lady tersely," and that's why he finds Ditson's the most satisfactory place to make his selections. I have never seen the equal of their octavo catalogue for a wide range of works by the best among recent composers and excellent editions of all the standard numbers as well. In building up that catalogue it would seem that all needs have been thoughtfully considered, from the simple wants of the little country church to the most elaborate requirements of a city cathedral; and when, as I think is likely, your organist asks you to join his choral club, you will see what a wonderful array of secular part-songs

(*Continued on page 621*)

SECOND VALSE in A♭

Edited by Karl Benker

AUGUSTE DURAND, Op. 86



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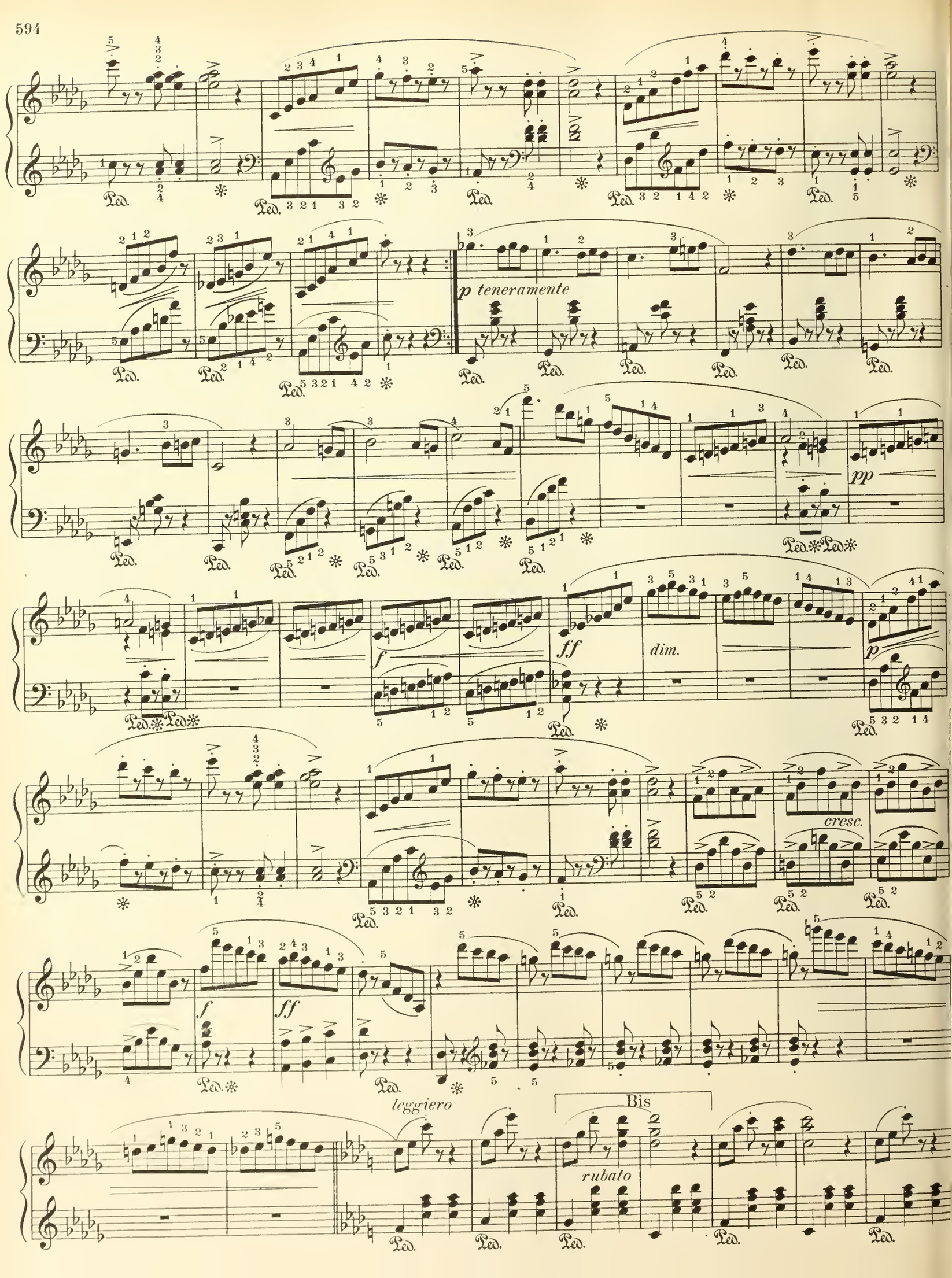
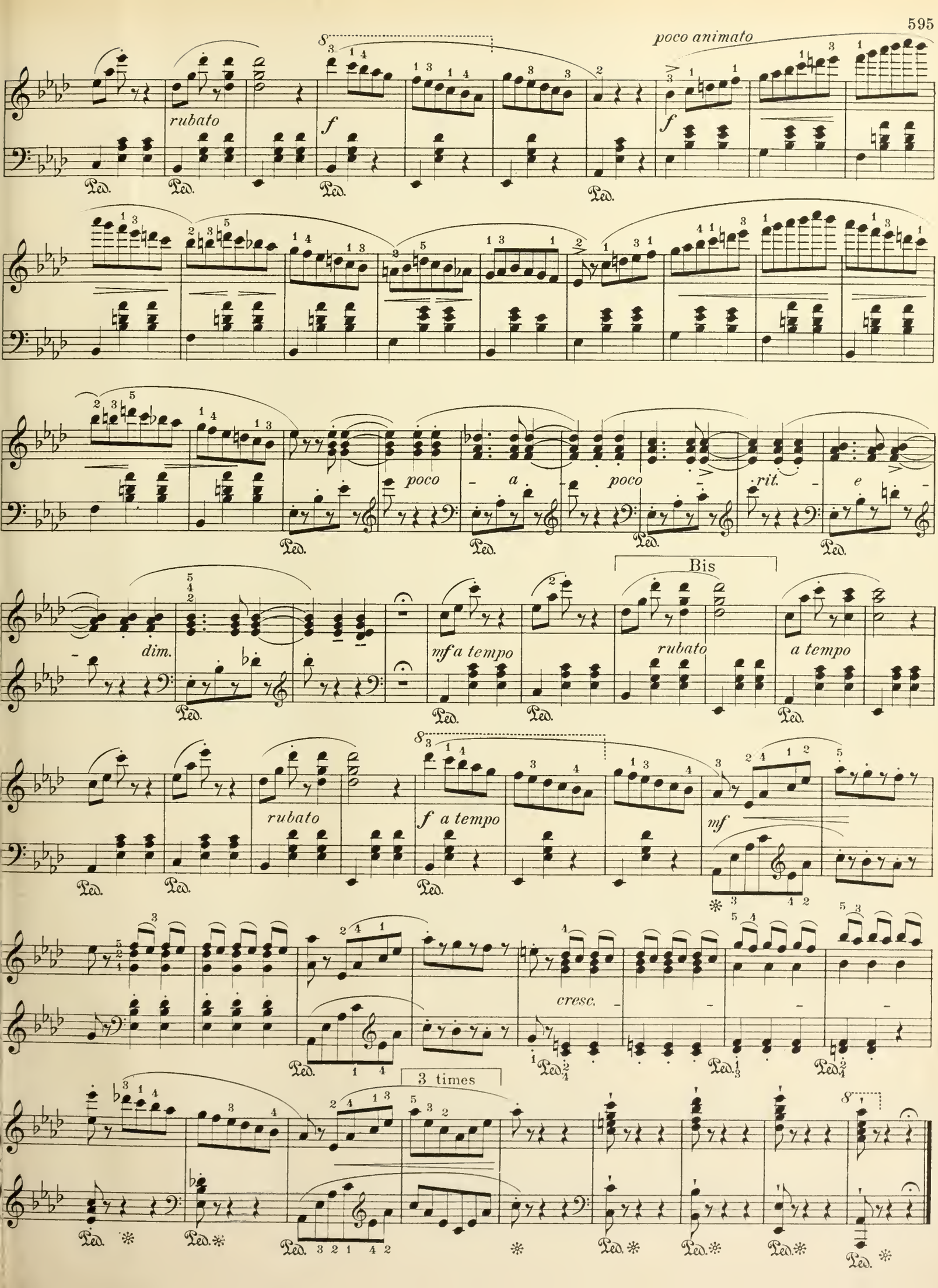

p teneramente
pp
f
ff
dim.
p
cresc.
f
ff
leggiero
Bis
rubato


poco animato
rubato
f
f
poco – a – poco
rit. – e
dim.
mf a tempo
Bis
rubato
a tempo
rubato
f a tempo
mf
cresc.
3 times
Ped.

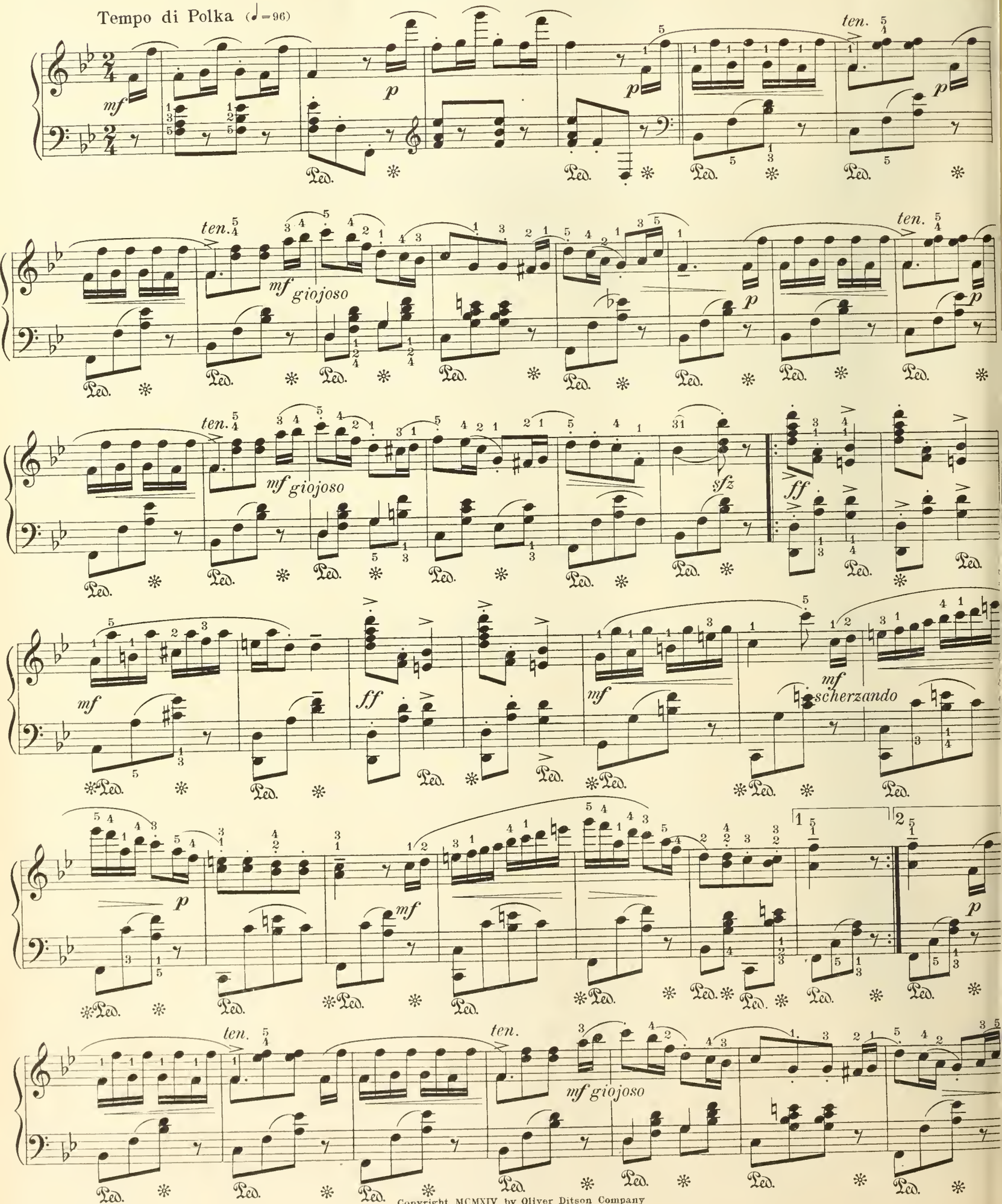
SEE OFFER ON PAGE 587

To Miss Agnes Gainly

THE PRETTY POLLY

POLKA DE SALON

CARL WILHELM KERN, Op. 313



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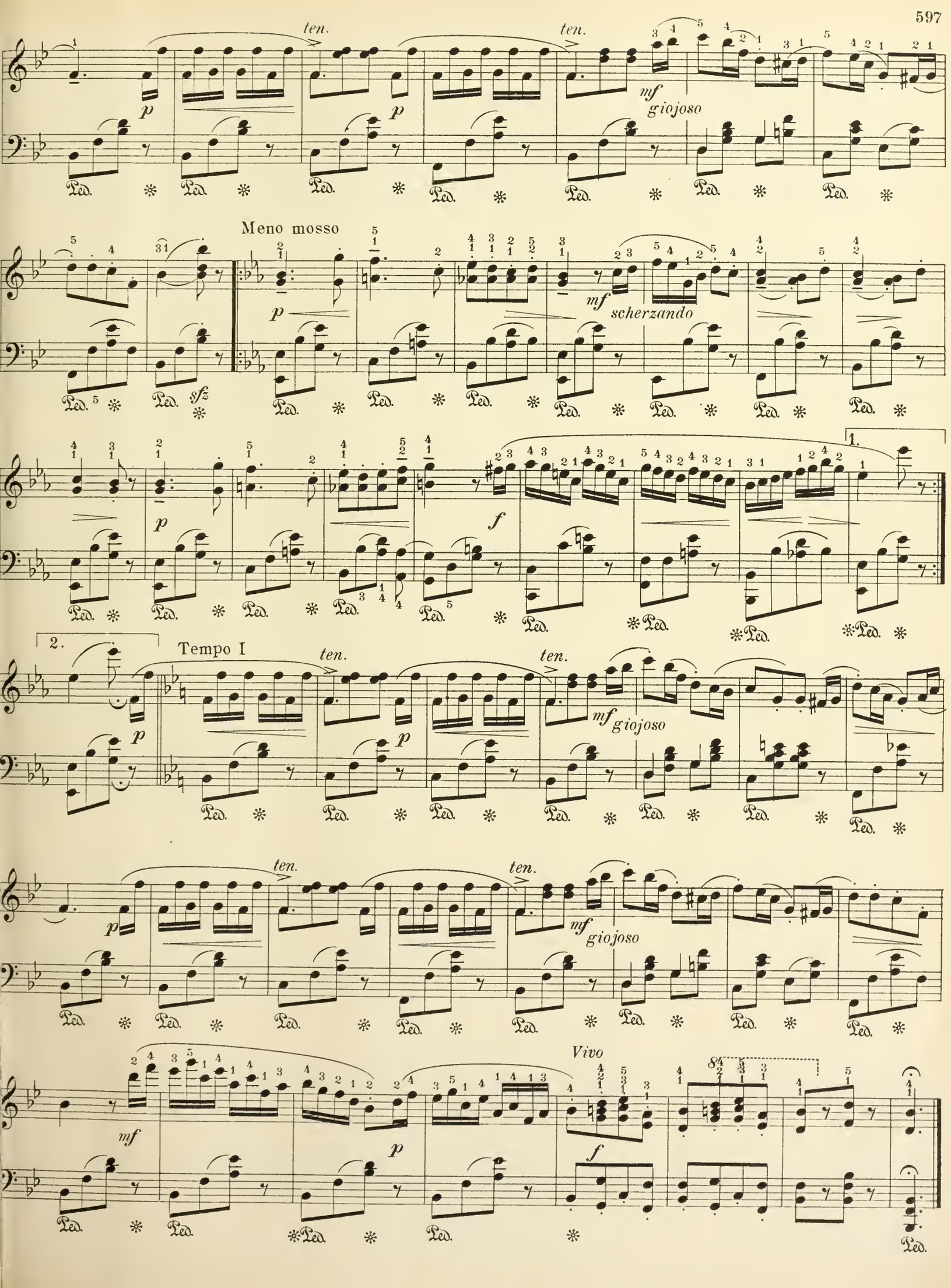
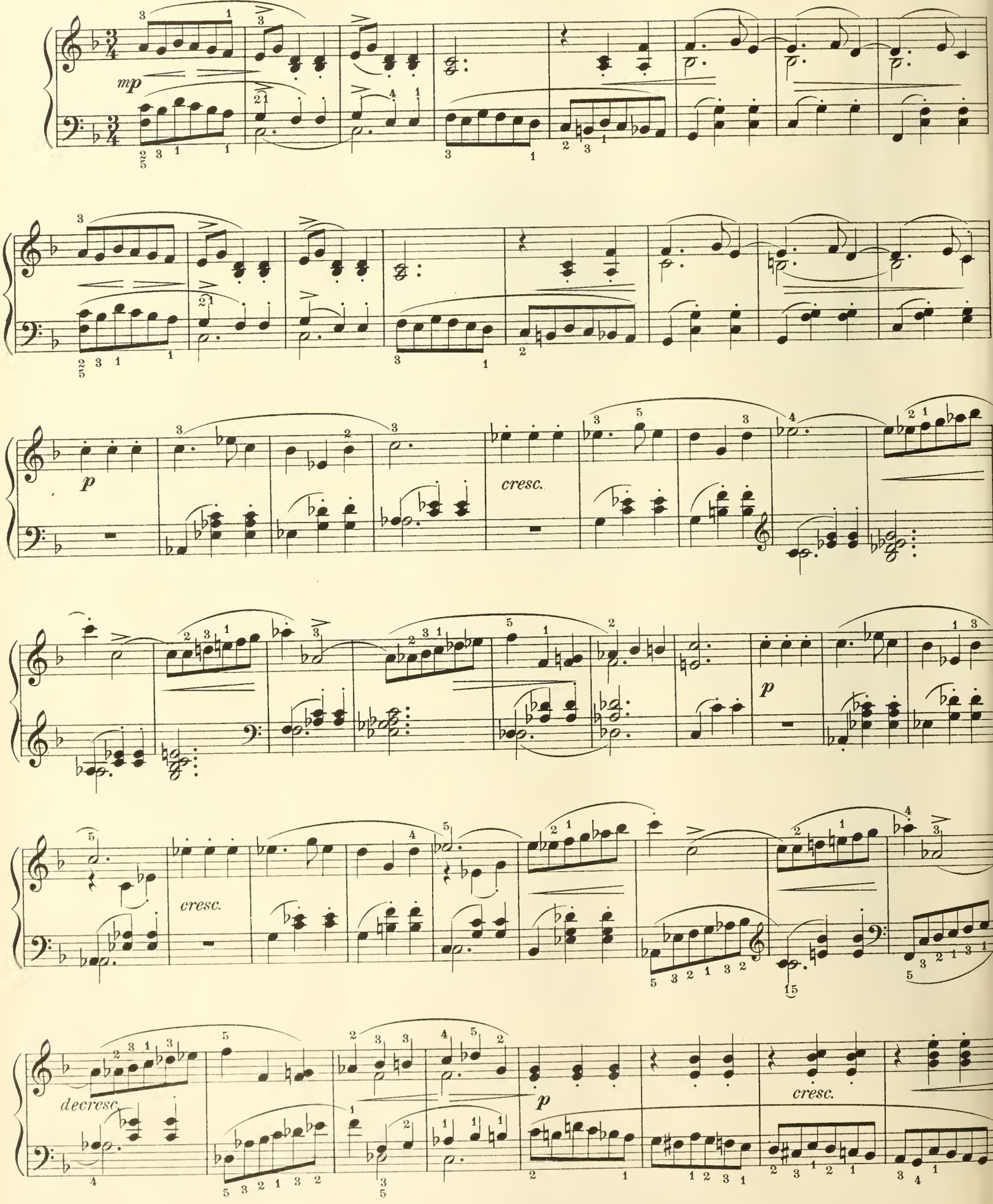

ten.
ten.
p
p
mf
giojoso
Meno mosso
p
mf
scherzando
sfz
f
1.
2.
Tempo I
ten.
ten.
p
p
mf
giojoso
ten.
ten.
p
mf
giojoso
Vivo
mf
p
f
Ped.

See Offer on Page 587

VILLAGE DANCE

EMIL RHODE
Op. 31, No. 3

Moderato assai



Grade III

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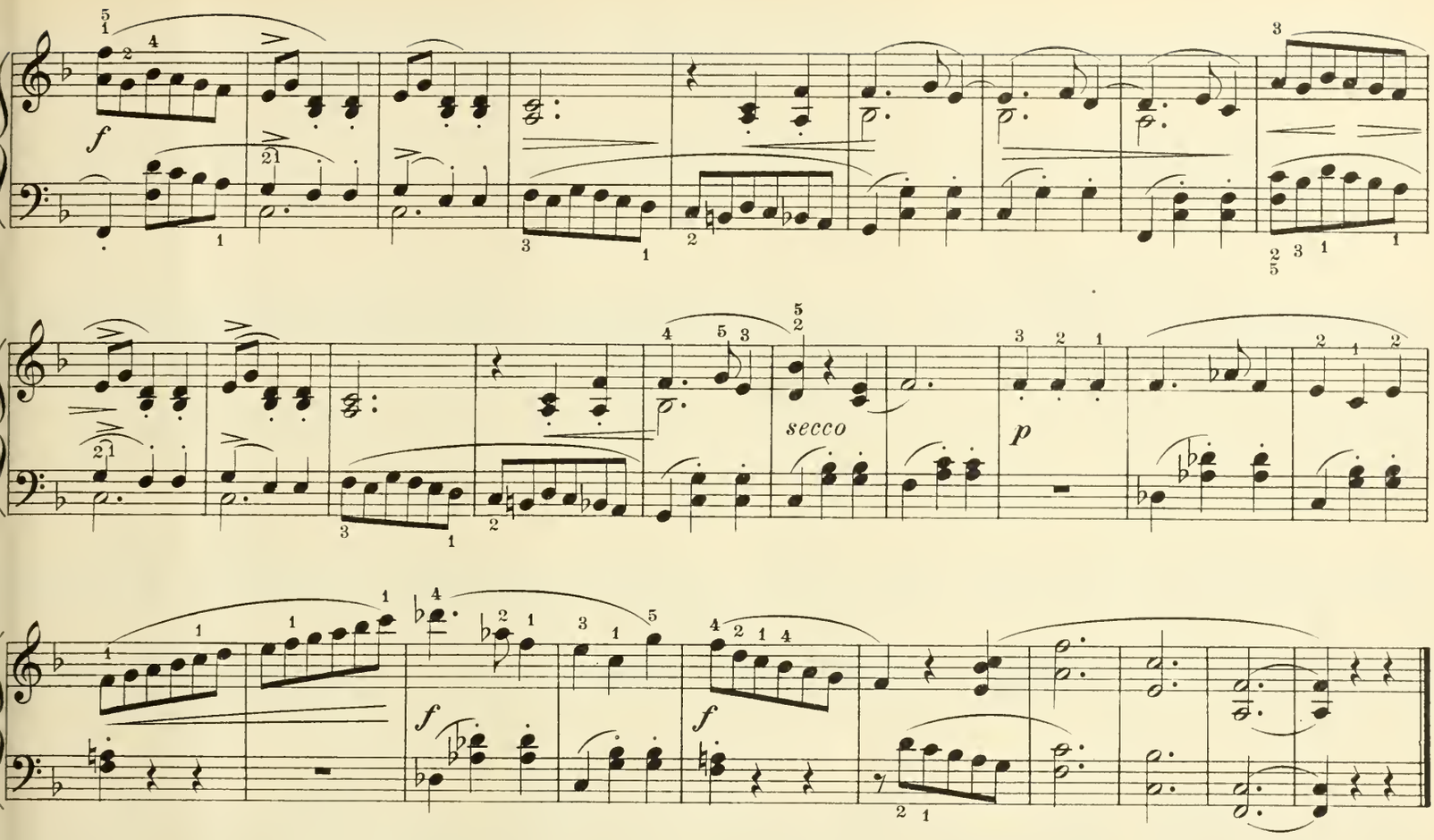
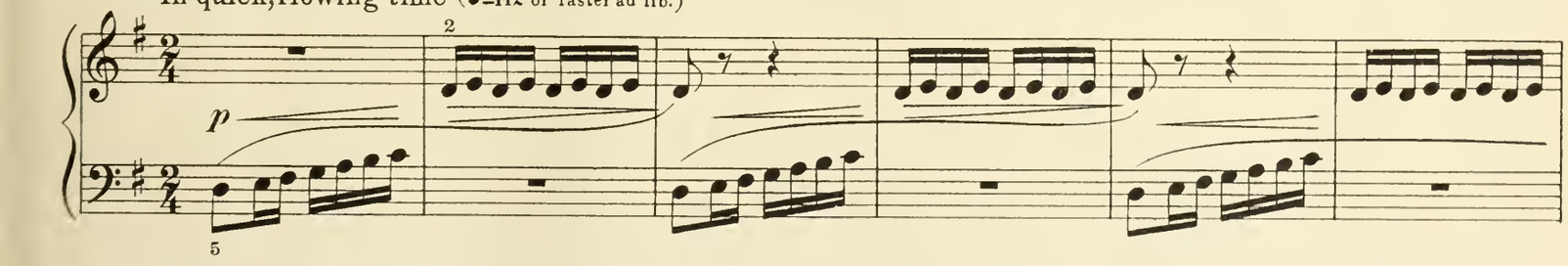
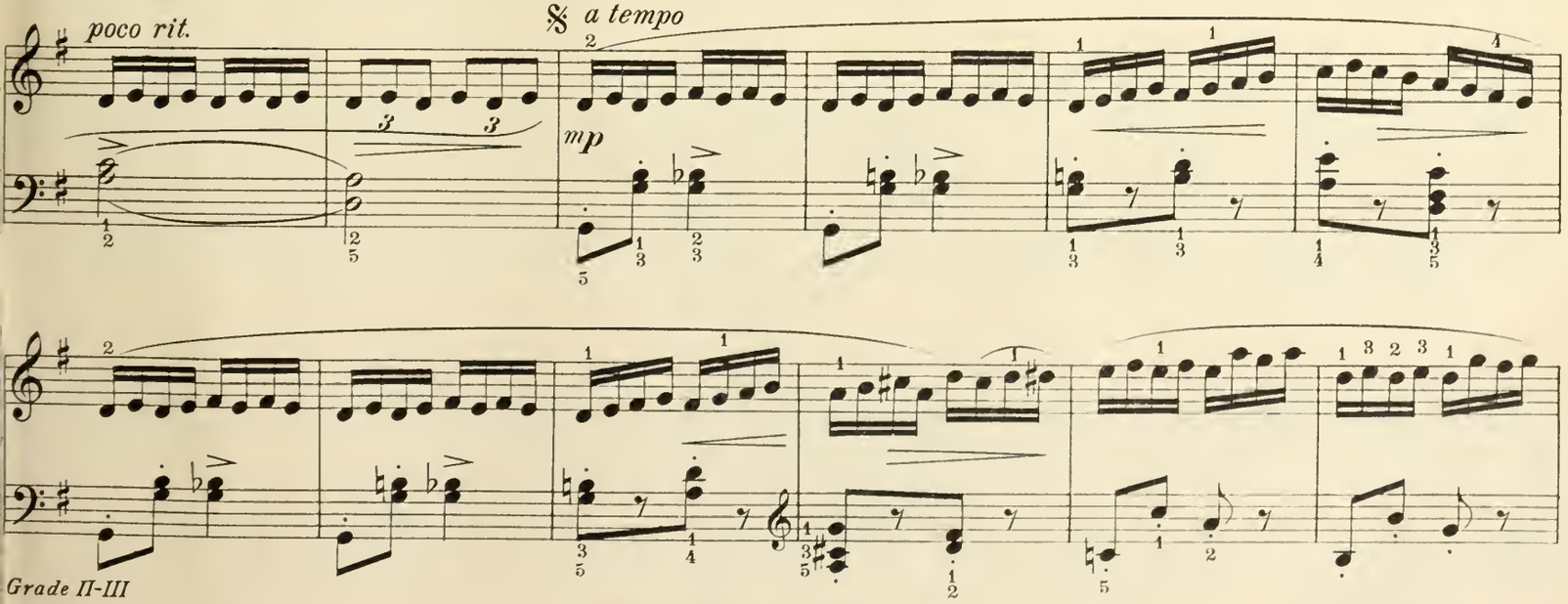

THE SPINNING WHEEL

PERCY E. FLETCHER

In quick, flowing time (♩=112 or faster ad lib.)



Grade II-III

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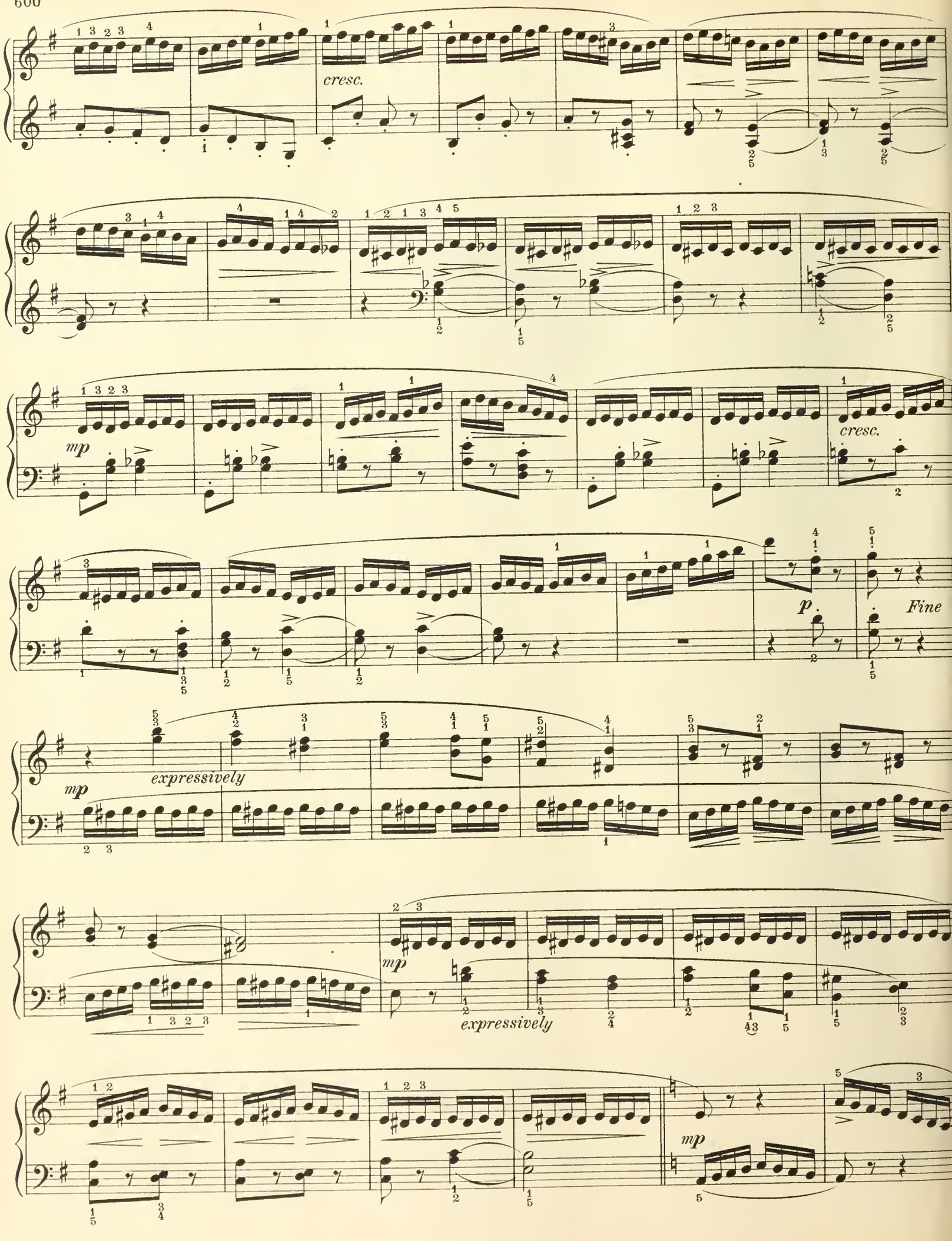
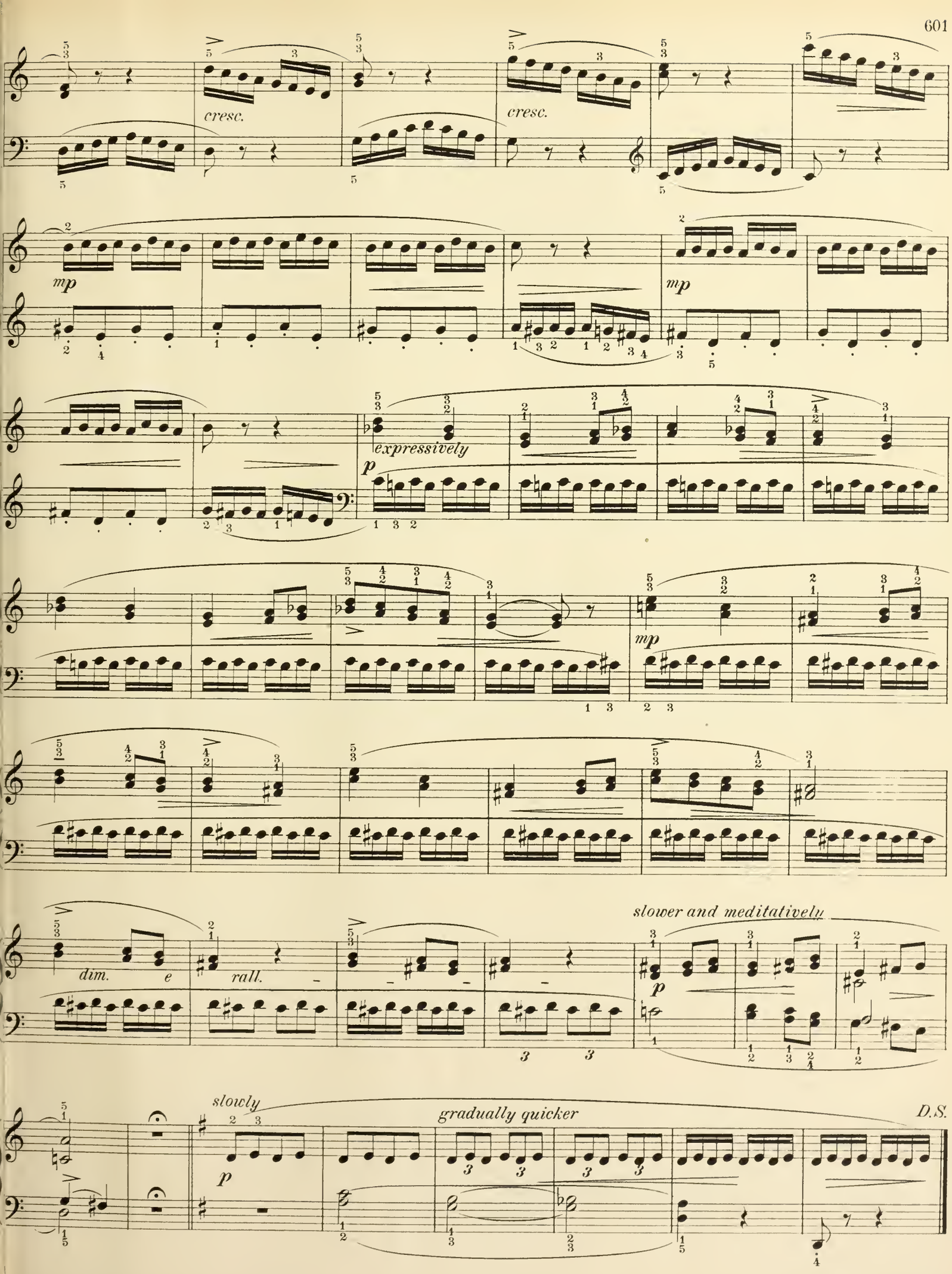

cresc.
mp
cresc.
p
Fine
mp
expressively
mp
expressively
mp

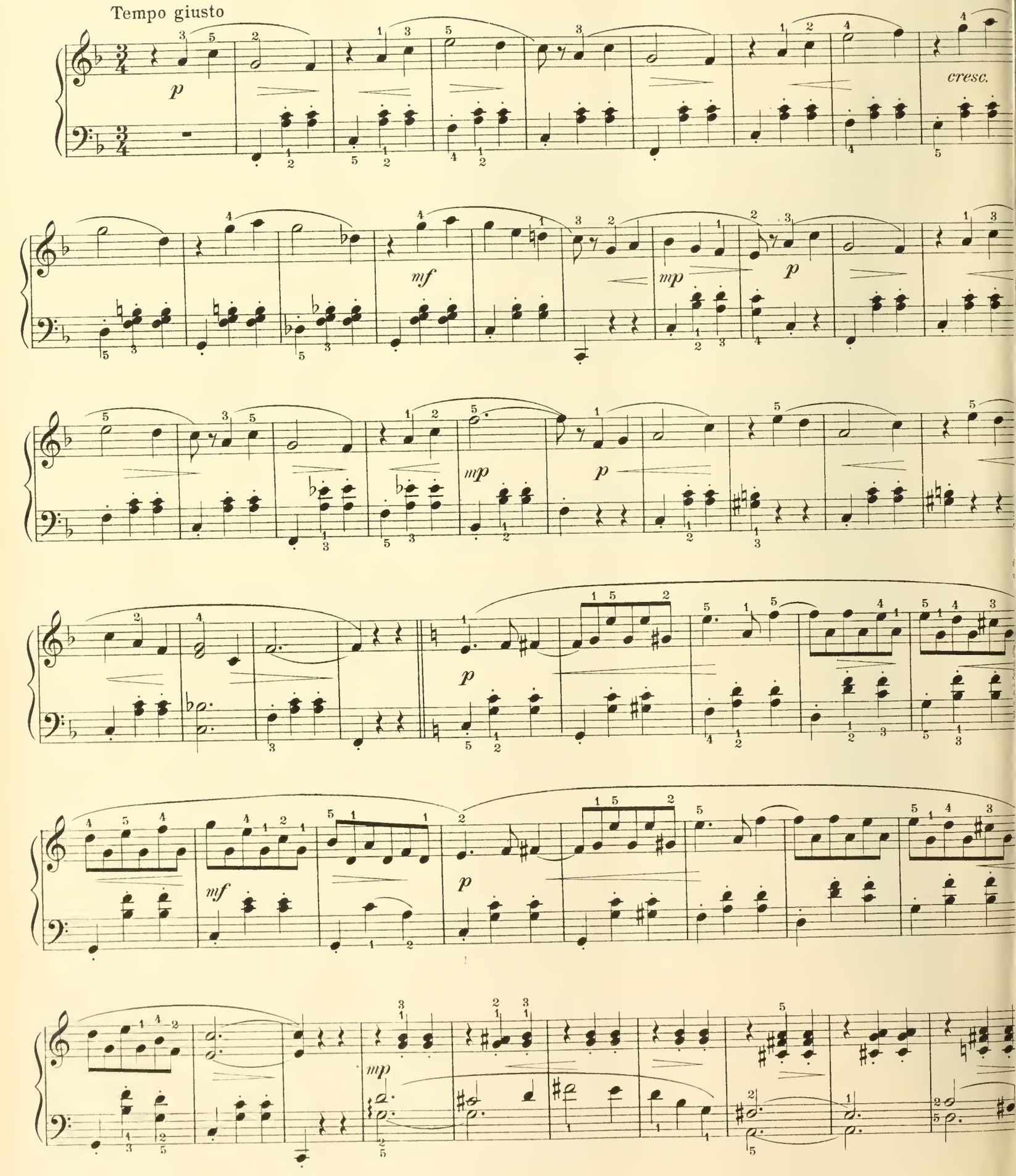

cresc.
cresc.
mp
mp
expressively
p
mp
dim.
e
rall.
slower and meditatively
p
slowly
p
gradually quicker
D.S.

See Offer on Page 587

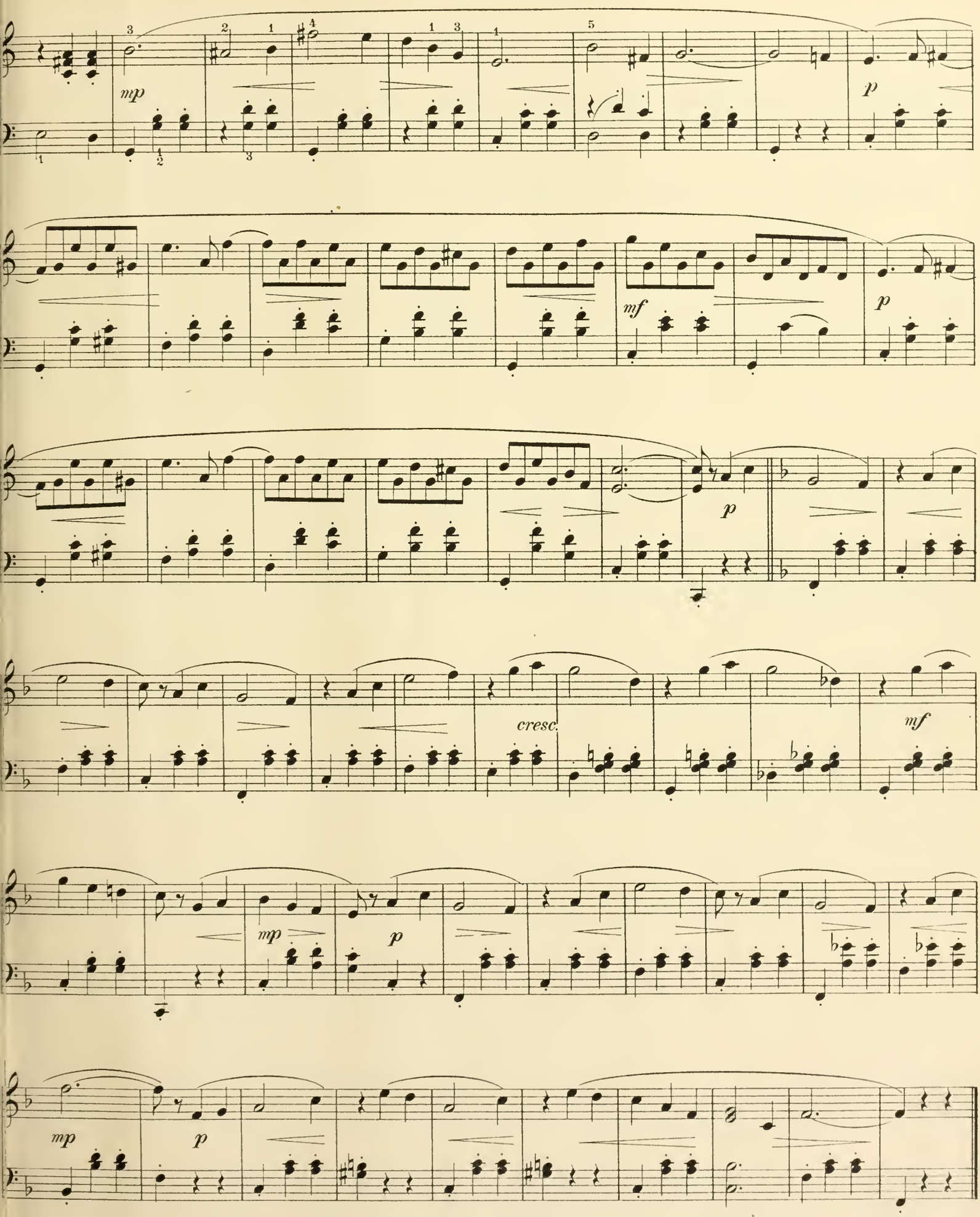
LIGHT OF HEART

WALTZ

PAUL ZILCHER, Op.76, No.



Grade II-III


mp
p
mf
p
p
cresc.
mf
mp
p
mp
p

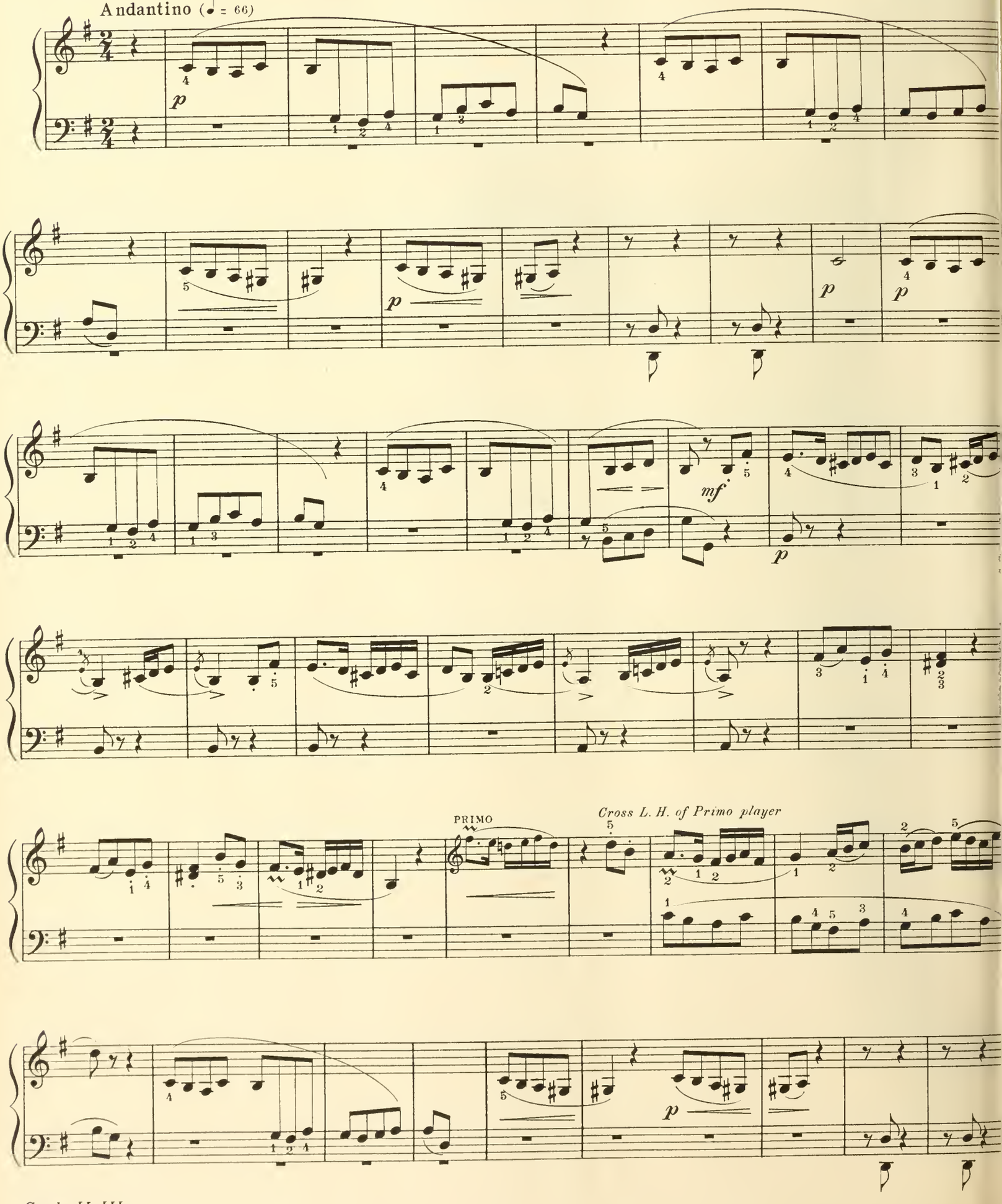
See Offer on Page 587

PETITE GAVOTTE

SECONDO

GABRIEL PIERNÉ
Op. 14, No. 4

Andantino (♩ = 66)



Grade II-III

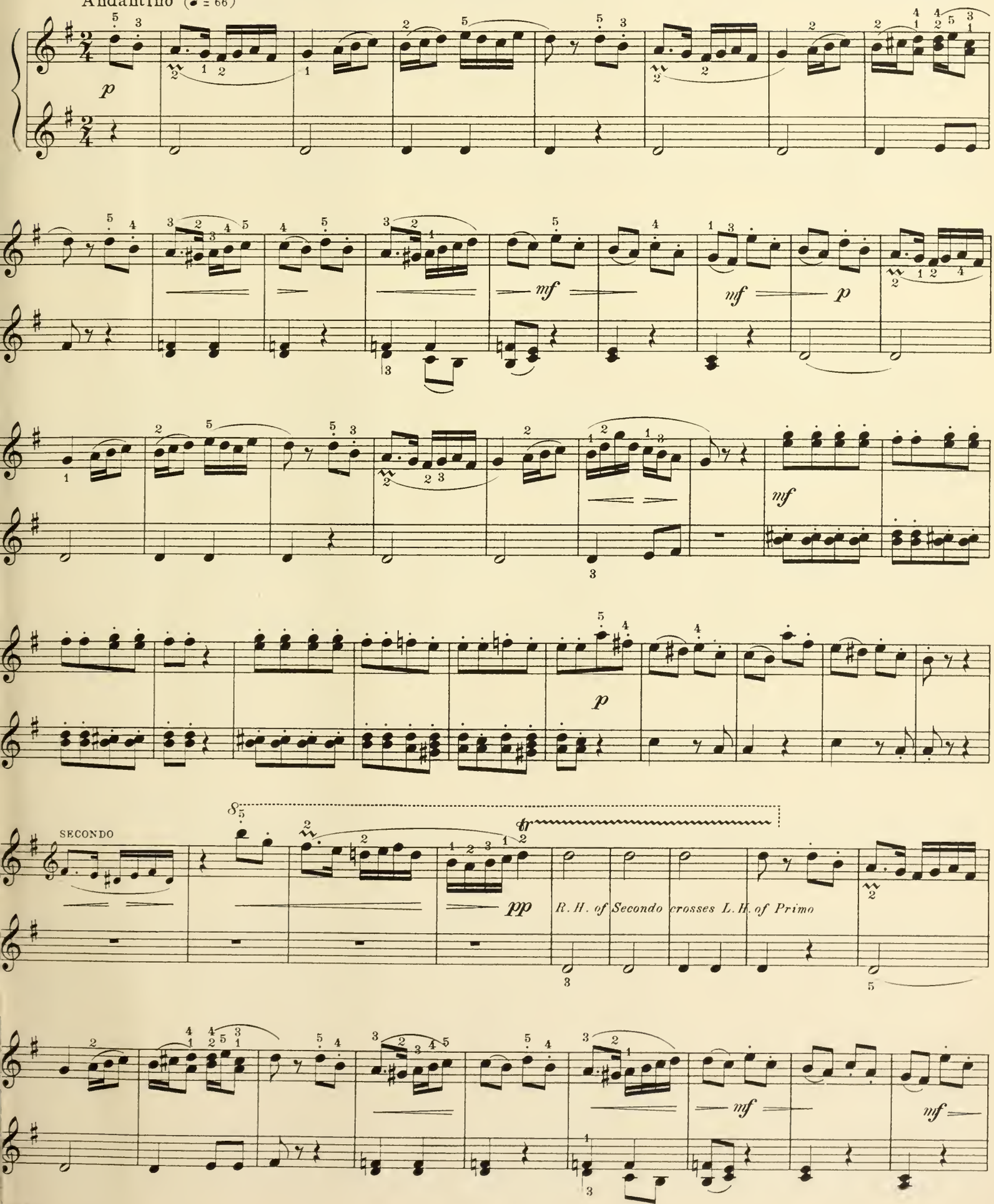
See Offer on Page 587

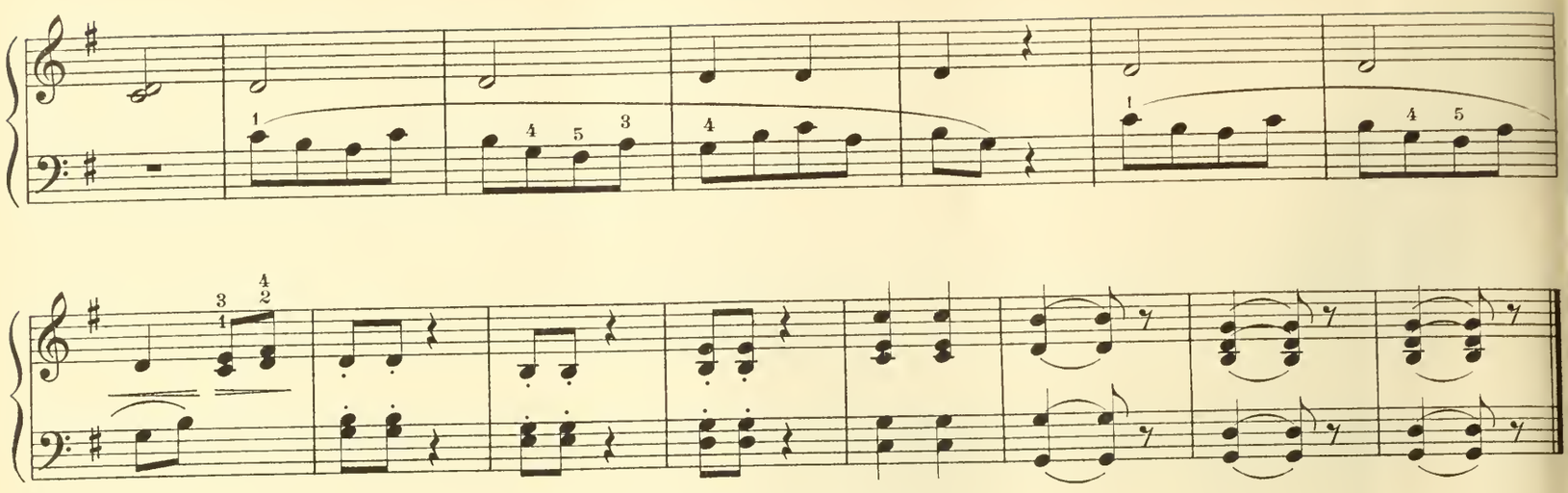
PETITE GAVOTTE

PRIMO

GABRIEL PIERNÉ
Op. **14**, No. **4**

Andantino (♩ = 66)

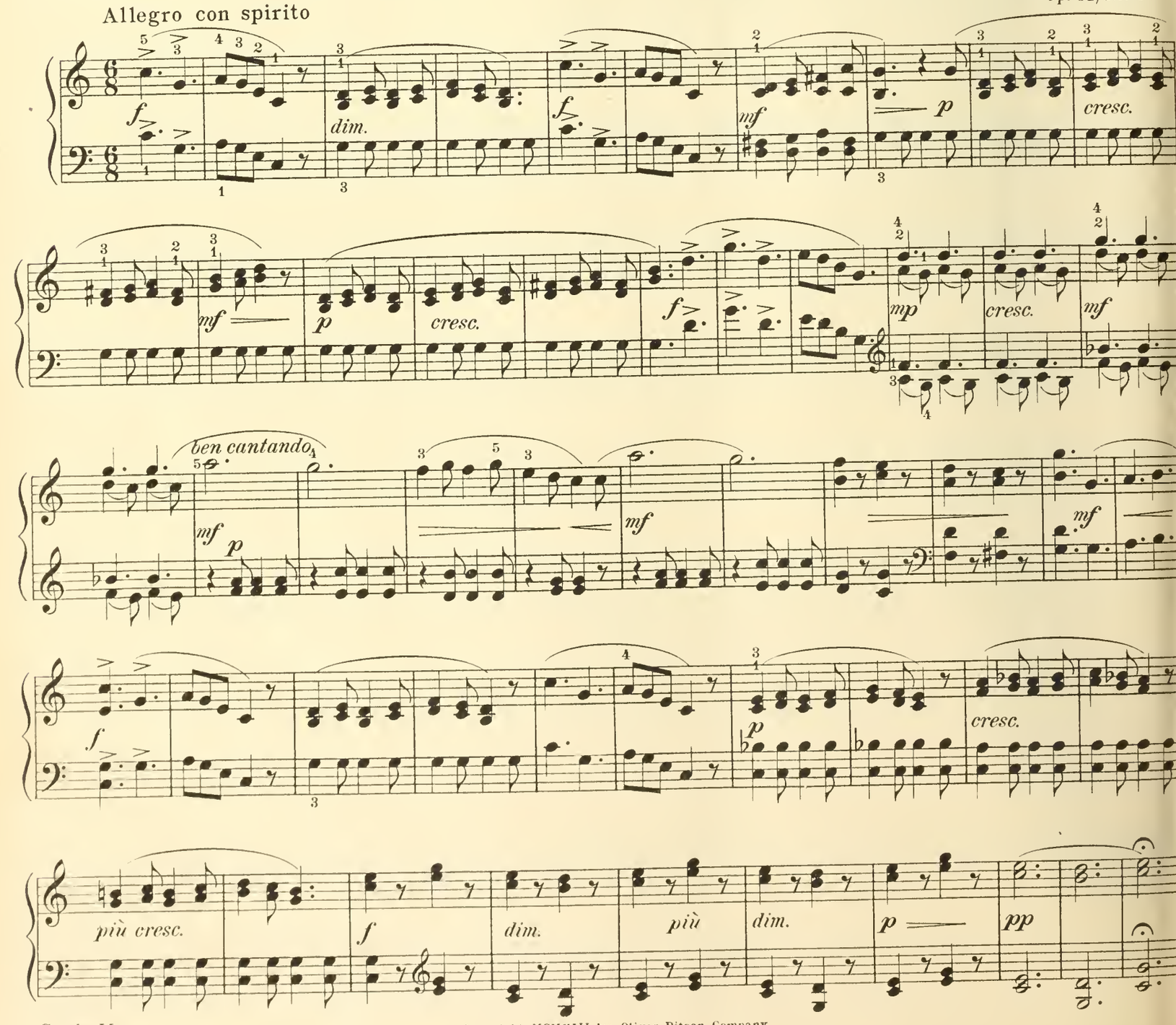




HUNTING SONG

JAMES ROGERS
Op. 81, No. 3

Allegro con spirito



Grade II
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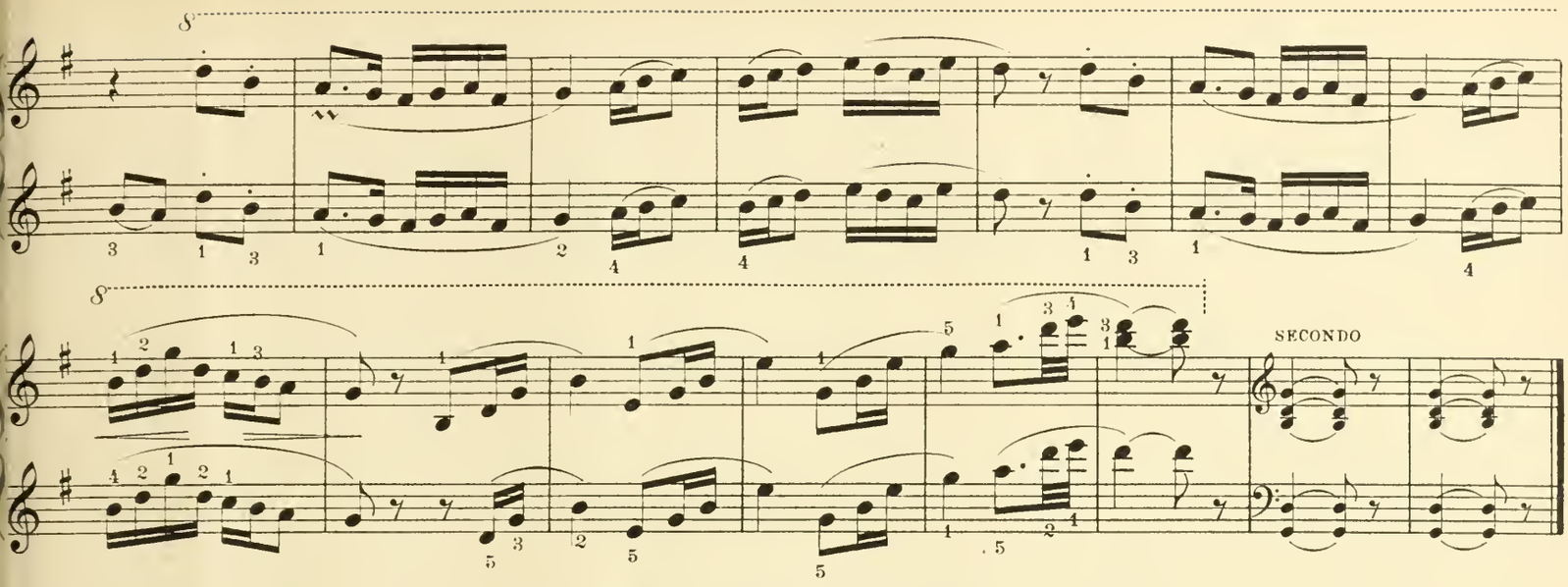
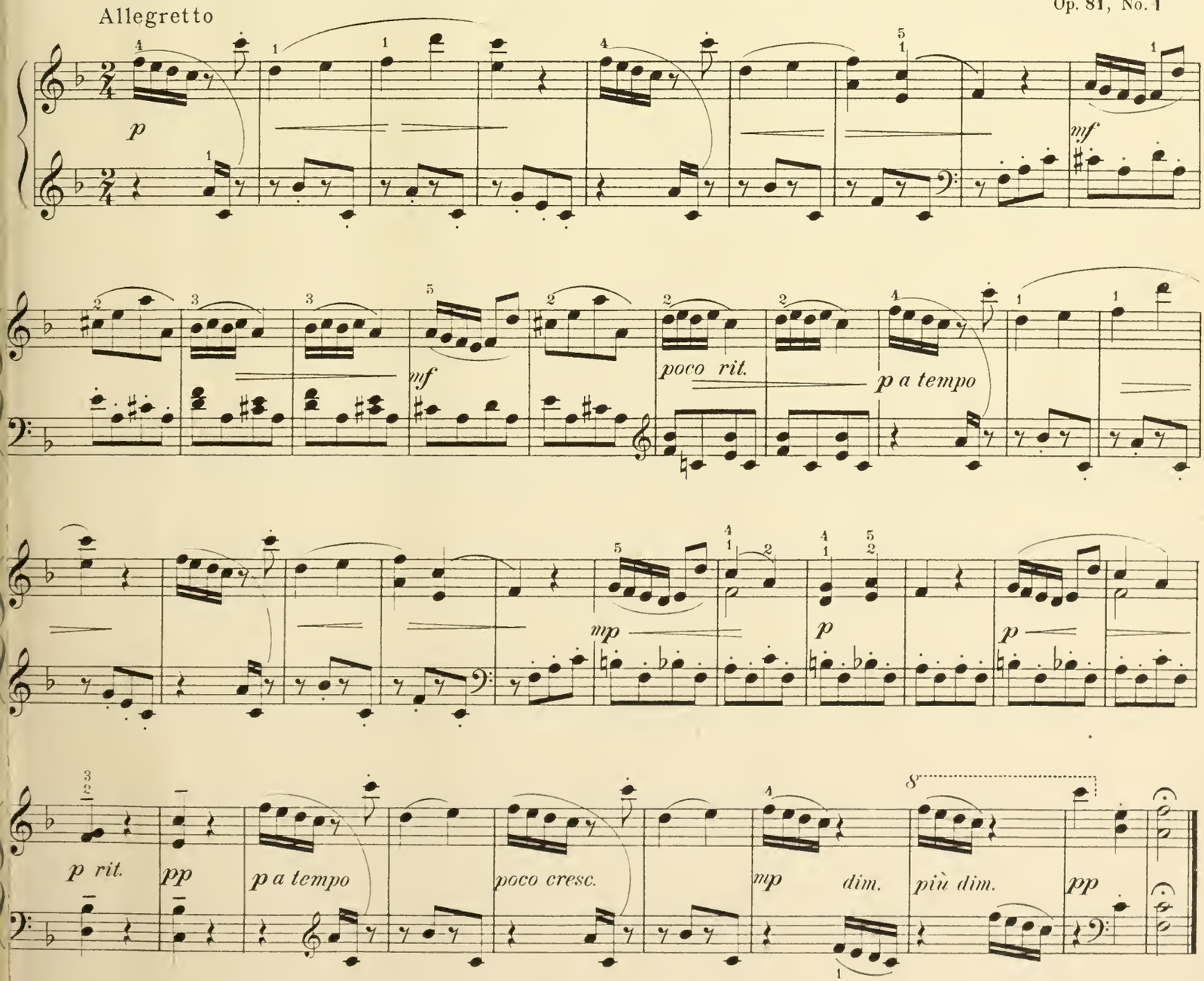

THE BROOKLET

JAMES H. ROGERS
Op. 81, No. 1



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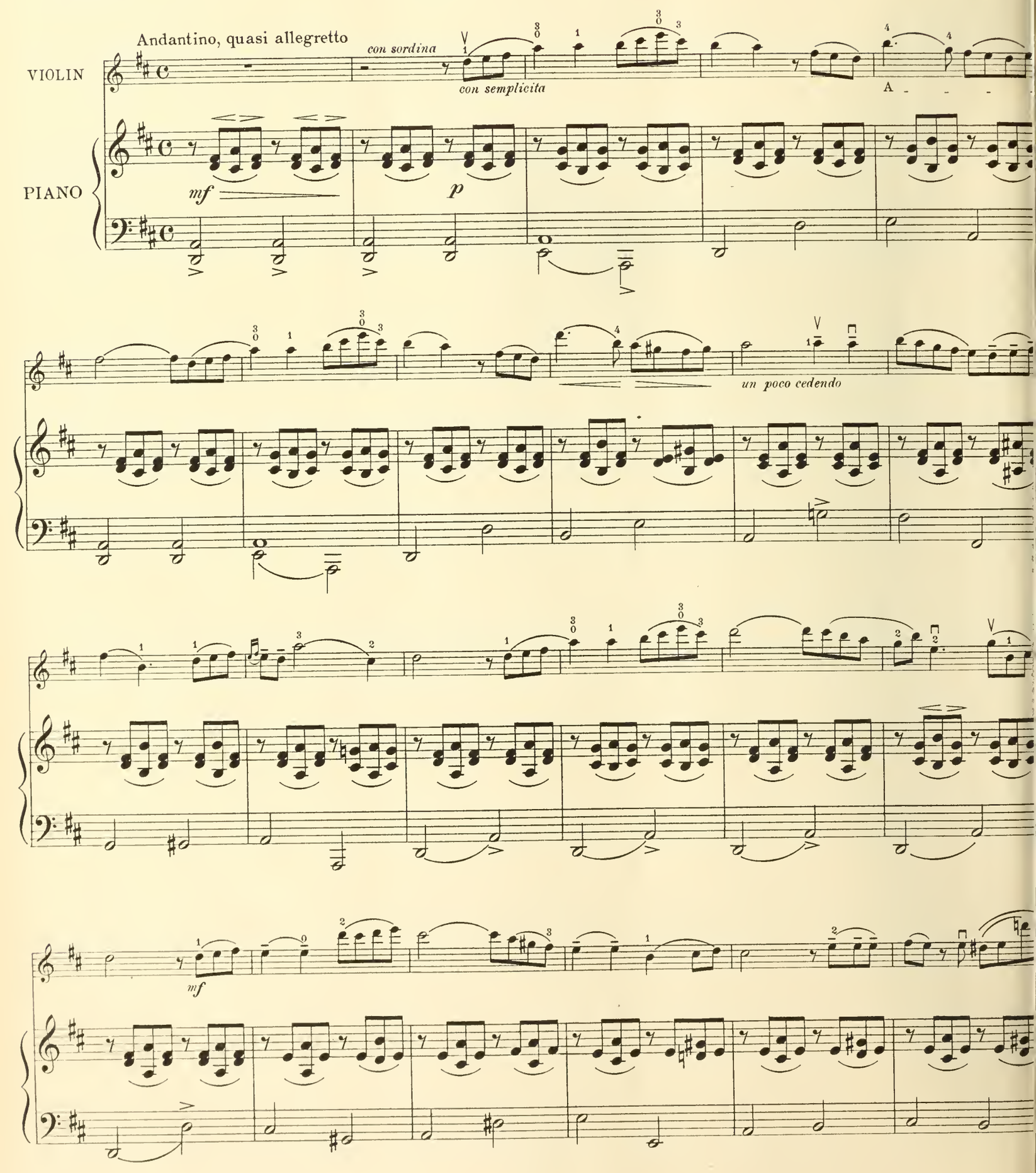
MADRIGALE

SEE OFFER ON PAGE 587

Edited by Karl Rissland

A. SIMONETT



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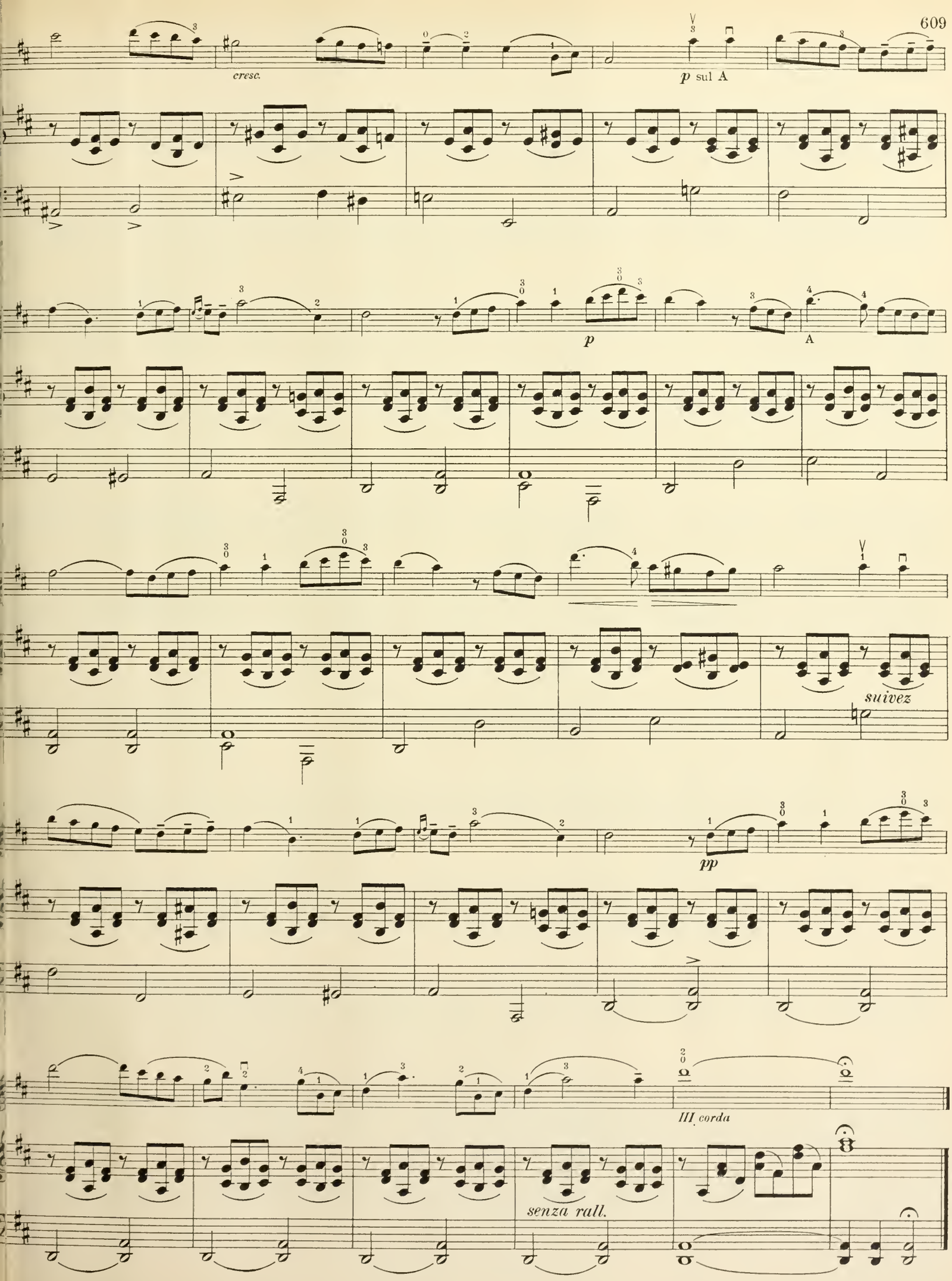
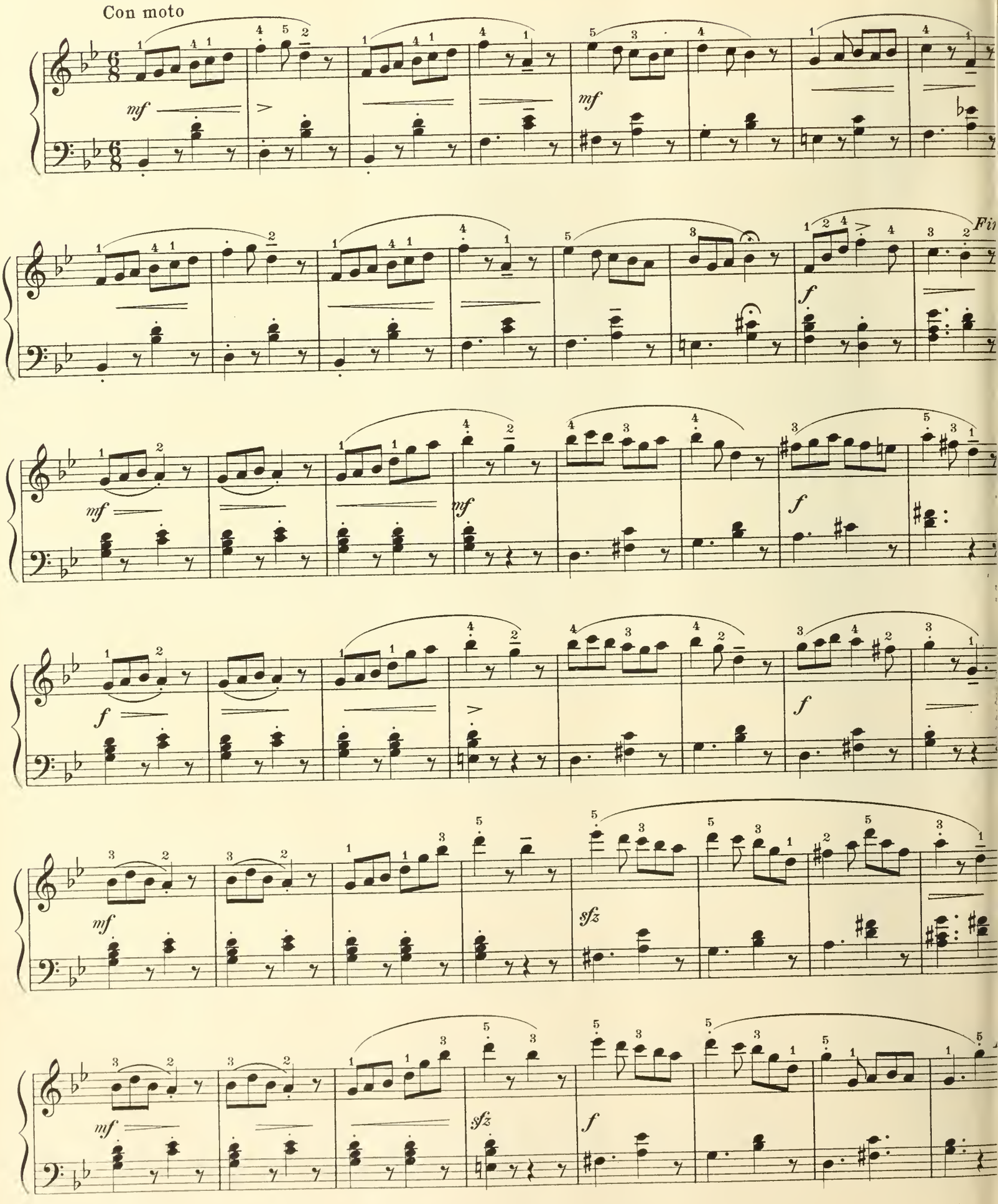

cresc.
p sul A
p
A
suivez
pp
III corda
senza rall.

IN THE APPLE BOUGHS

SEE OFFER ON PAGE 587

PAUL OPPE

Con moto



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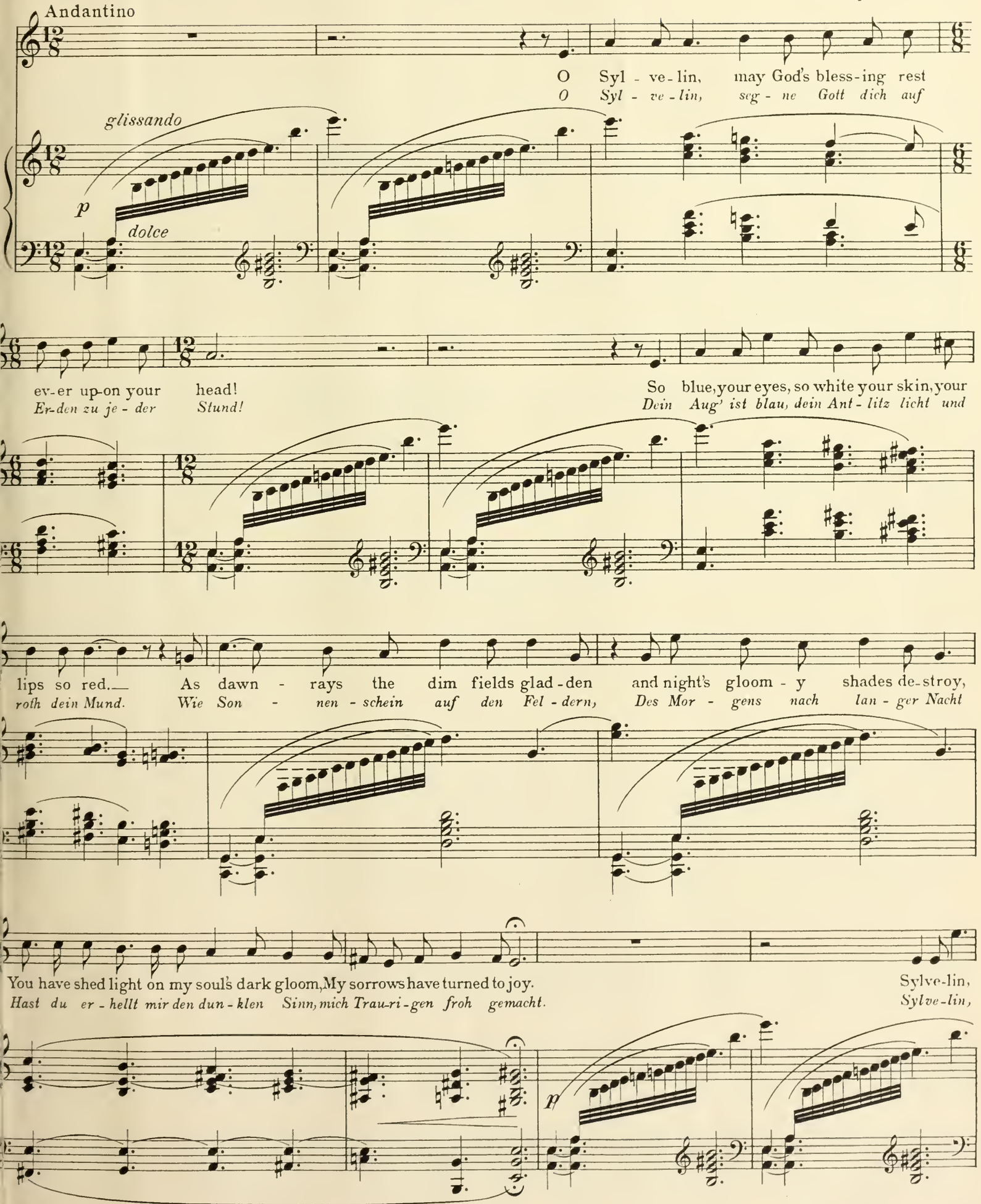
SYLVELIN

English version by WILLIAM WEEKS
SEE OFFER ON PAGE 587

CHRISTIAN SINDING
Op. 55, No 1

Andantino


O Syl - ve - lin, may God's bless - ing rest
O Syl - ve - lin, seg - ne Gott dich auf
glissando
p
dolce
ev - er up - on your head!
Er - den zu je - der Stund!
So blue, your eyes, so white your skin, your
Dein Aug' ist blau, dein Ant - litz licht und
lips so red. As dawn - rays the dim fields glad - den and night's gloom - y shades de - stroy,
roth dein Mund. Wie Son - nen - schein auf den Fel - dern, Des Mor - gens nach lan - ger Nacht
You have shed light on my soul's dark gloom, My sorrows have turned to joy.
Hast du er - hellt mir den dun - klen Sinn, mich Trau - ri - gen froh gemacht.
Sylve - lin,
Sylve - lin,
p

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Syl - ve-lin! at night up - on your name in my pray'rs I dwell;
Syl - ve-lin! All-nächt-lich schliess' ich in mein Ge - bet dich ein.

bless you and keep you ev - er, Who knows your heart so well.
seg - ne dich al - le Ta - ge, er weiss: dein Herz ist rein.

To A—

IN DREAMS

(Original Key)

ANONYMOUS

A. WALTER KRAME
Op. 29, No 1

Slowly, with tender sadness

mp

Would that I loved you not so much, So

mf

Ped. * Ped. * Ped. * Ped. *

bit-ter the mad love seems, For your hand I hold and your lips I touch, On-ly in dreams, i

più rit.

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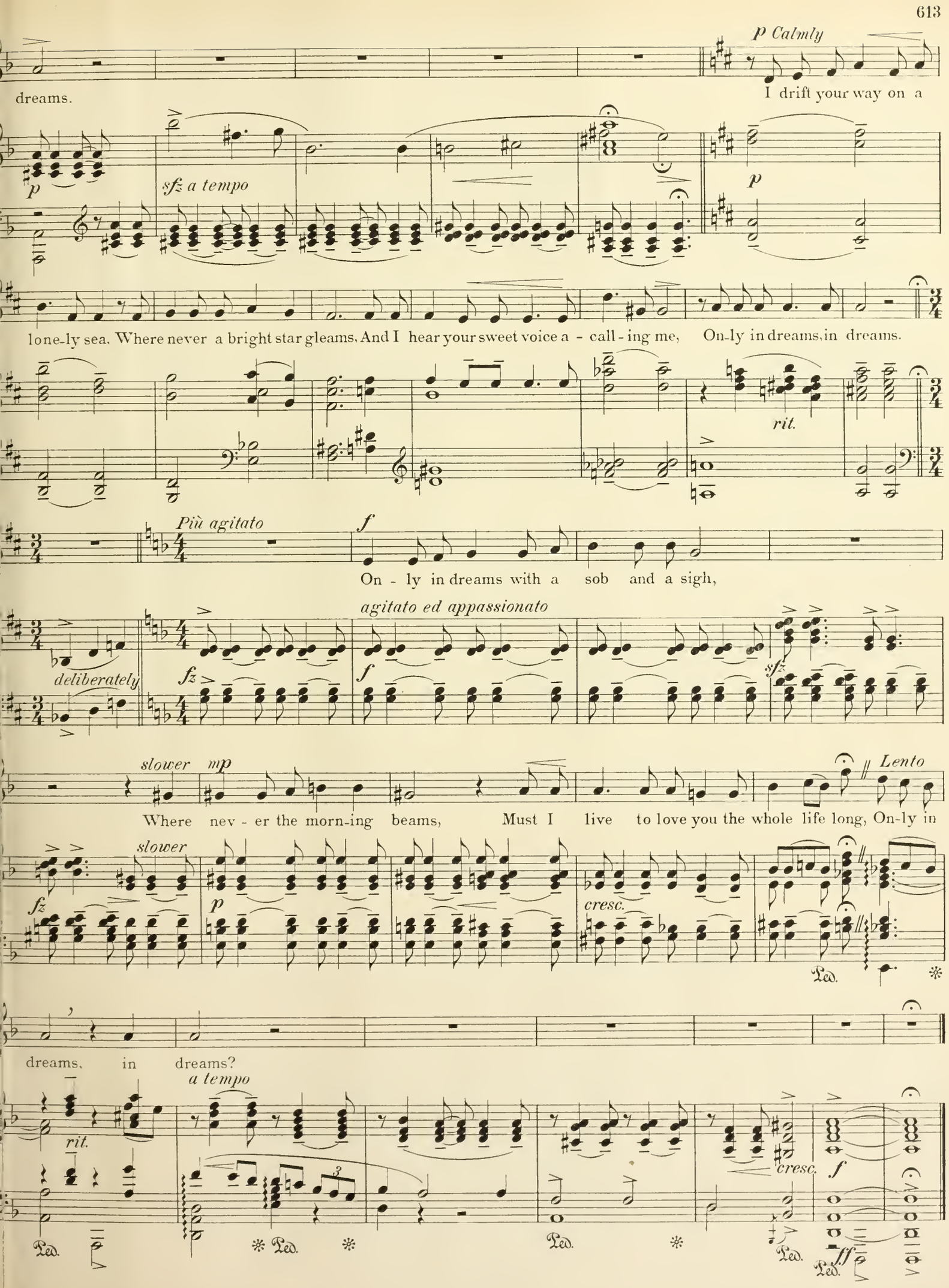
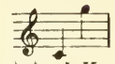

dreams.
p Calmly
I drift your way on a
p
sfz a tempo
p
lone-ly sea, Where never a bright star gleams, And I hear your sweet voice a - call - ing me, On-ly in dreams, in dreams.
rit.
Più agitato
f
On - ly in dreams with a sob and a sigh,
deliberately
fz
agitato ed appassionato
f
sfz
slower
mp
Lento
Where nev - er the morn-ing beams, Must I live to love you the whole life long, On-ly in
slower
fz
p
cresc.
Ped.
dreams, in dreams?
a tempo
rit.
Ped.
Ped.
Ped.
cresc.
f
Ped.
ff
Ped.

See Offer on Page 587

SPRINGTIME OF YOUTH

WALTZ SONG

(Original Key, D)

DANIEL YOUNG

CHARLES EGGET

Tempo di Valse

ff

mf

Give me the life that be - longs To the spring-time of youth and of songs! Give me a

mf

glance and a sigh From the one that I love standing by! Let {him but hold me / me but hold her}

rest close-ly fold - ed to {his / my} throbbing breast, Life would be liv-ing then, Death worth

f

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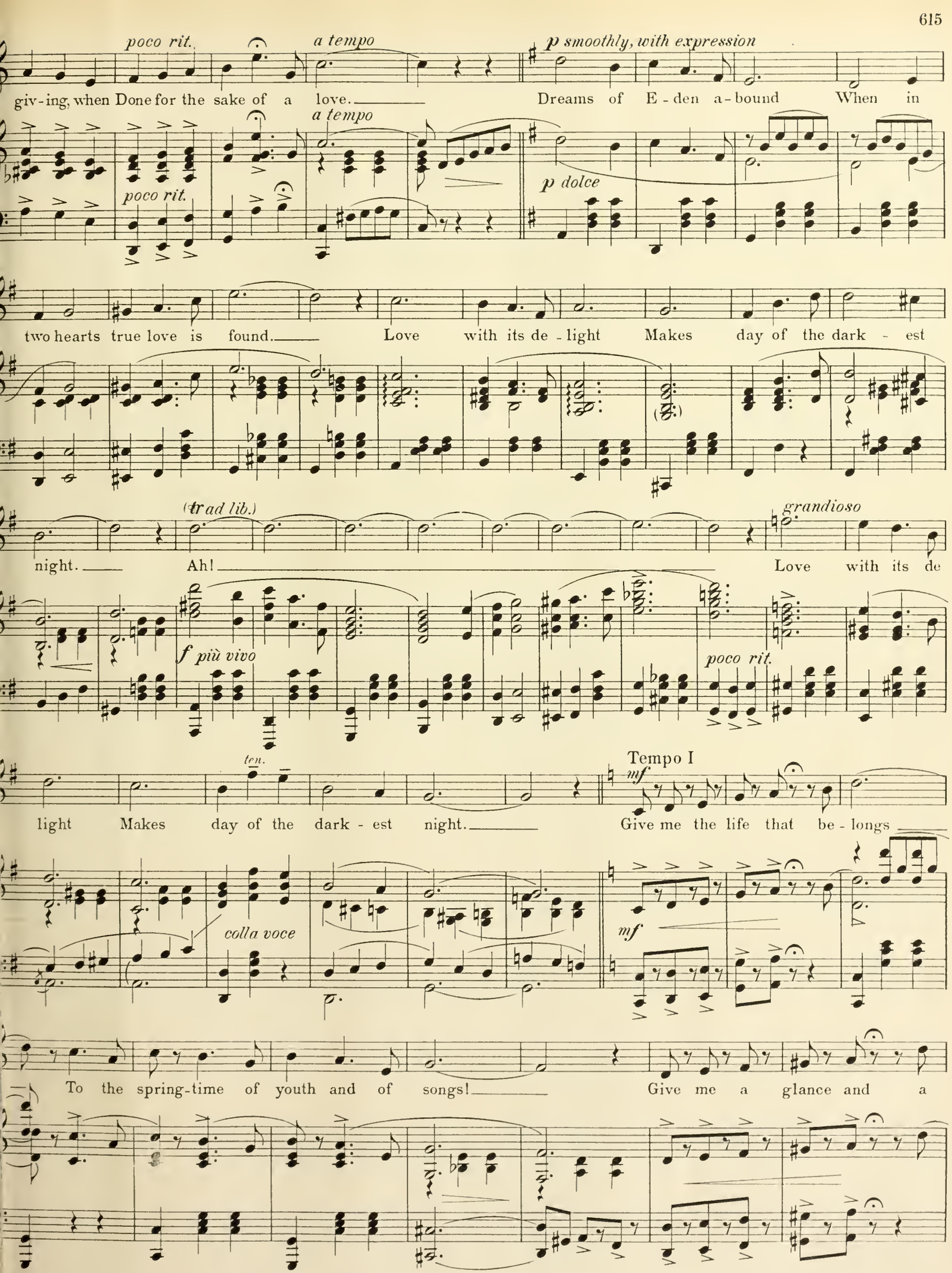
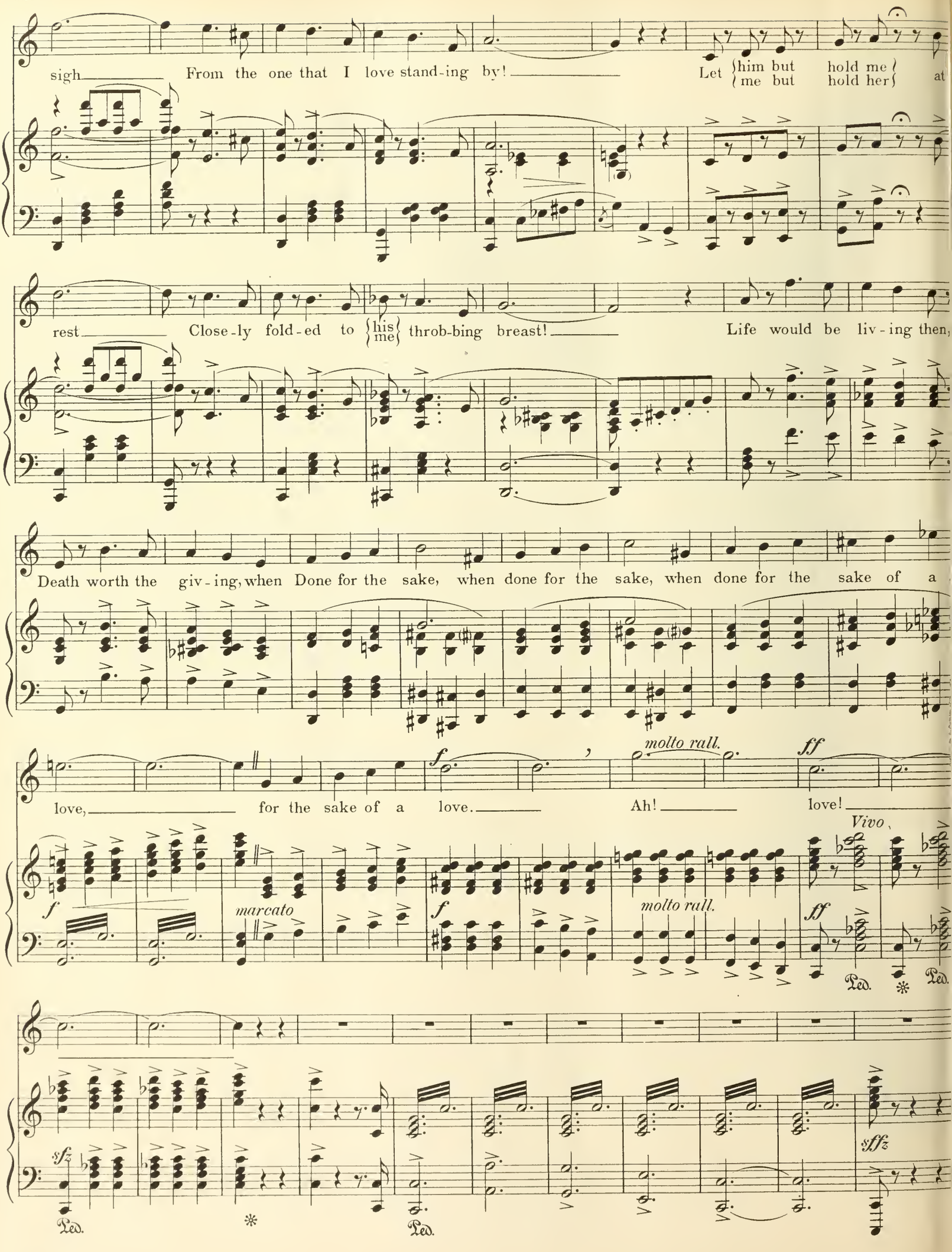

poco rit.
a tempo
p smoothly, with expression
giv-ing, when Done for the sake of a love. Dreams of E-den a-bound When in
a tempo
poco rit.
p dolce
two hearts true love is found. Love with its de-light Makes day of the dark-est
(tr)
(trad lib.)
grandioso
night. Ah! Love with its de
f più vivo
poco rit.
ten.
Tempo I
mf
light Makes day of the dark-est night. Give me the life that be-longs
colla voce
mf
To the spring-time of youth and of songs! Give me a glance and a


sigh From the one that I love stand-ing by! Let {him but hold me / me but hold her} at
rest Close-ly fold-ed to {his / me} throb-bing breast! Life would be liv-ing then,
Death worth the giv-ing, when Done for the sake, when done for the sake, when done for the sake of a
love, for the sake of a love. Ah! love!
molto rall.
ff
Vivo
f
marcato
molto rall.
sfz
sffz
Ped.

Bulletin of New Music = Autumn, 1914

SECULAR SONGS

AVERY, STANLEY R.

The song of the timber trail. Bass in B♭ [B♭–e♭] ..... .60
Rugged with the spirit of the pioneers, buoyant with the breath of great forests, this virile song is splendidly adapted to bass or baritone, weary of pirates and potations.

CLASS, F. MORRIS

Why does azure deck the sky? Med. in E♭ (F-F). Low in C (d-D). ..... .50
A questioning phrase for the piano leads into this tender, contemplative love lyric. The rich harmonic scheme and its close welding with the melody strike the right note of intimacy.

DICHMONT, WILLIAM

A wish. High in A (E-F♯). Med. in F (c-D). ..... .40
A warmly sentimental number with a singable and expressive melody which lies conveniently for the average voice.

Could I forget. High in A♭ (E♭-F). Med in F (c-D) .50
Though its similarity is limited to the title, this song is a worthy rival in its emotional appeal to Cowles' famous "Forgotten," and it has the same natural and appealing charm of melody.

The heart o' ye. Low in E♭ (b♭-E♭)..... .60
A graceful song, somewhat in the English ballad style, with the directness and quaint touches which one finds in folksongs.

My day. High in C [d-F(*g*)]. Low in A [b-D (E)] ..... .40
This brief song has a breadth and directness which carry its triumphant measures in spontaneous flow. Every singer can make it tremendously effective.

To You. High in F [E-F]. Med. in D [c♯-D]..... .50
Warmly imagined and appealingly harmonized is this brief "heart-song."

EGGETT, CHARLES

Springtime of youth. Waltz song. High in D [d-*a*]. Med. in C [c-*g*]. ..... .75
There is always a welcome among vocalists for a brilliant, spirited song in waltz rhythm; and the present example, while wholly without coloratura passages, is vigorous, vivacious, and of infectious swing.

FOSTER, FAY

Sing a song of roses. Med. in D [d-F♯]. Low in B♭ [b♭-D]. .. .60
Happy as are the words of this blithesome song the engaging lilt of the melody is even more spontaneously lighthearted.

HARLING, W. FRANKE

Rose kissed me today. Med. in F [c-F]. ..... .40
The variety of tempo in this song will, if observed, produce the desired effect of rubato. In this key it is exceedingly grateful for baritone, and the light touch of Dobson's verses, no less than the music, makes it an acceptable encore song.

SECULAR SONGS — Continued

HARRIS, VICTOR

Love in spring. High in G [d-g]. Low in E♭ [b♭-E♭] .... .50
Exultant measures, in a six-eight rhythm, carry the happy sentiment of the poem flowingly until it broadens into common time and rises incisively to the ringing climax at the close.

HYATT, N. IRVING

A winter song. Op. 20, No. 3. Med. in C minor [b♭-F]. Low in B♭ minor [a♭-E♭]. ..... .40
The vigor and kindly brusqueness of crisp cold weather sound through these sturdy measures. It is a fine healthy song, teeming with red-blooded life.

KRAMER, A. WALTER

A sigh. (Soupir) Op. 34, No. 1. High in F minor [E-*a* (*g*)]. Med. in D minor [c♯-F (E)] ... .50
This deeply emotional song with its richly colored harmonic background demands the expressive diction so characteristic of the French school. The vocal phrases are really a heightened form of eloquent speech. French and English text.

Come to me. Op. 38, No. 2. High in E [d-F]. Med. in C [b-D]. ..... .60
Here, too, the vocal part is rather parlando, but the phrases are highly significant, and the atmosphere of the song, established by skilful harmonic coloring, is vibrant and engrossing.

In dreams. Op. 29, No. 1. High in E minor [E-g]. Med. in D [d-F]. ..... .50
More lyric than either of its companions, this song nevertheless demands a similar expressiveness of diction to convey, over the pulsing syncopations of the piano part, the sad revery of the poem.

KROEGER, ERNEST R.

O violet, sweet violet. High in A♭ [E♭-g]. Med. in F [c-E] .. .50
The delicate melody of this lyrical tribute is as fragrant as the sweet blossoms of which it sings. It is simple but musicianly, and is an agreeable teaching song.

LOGAN, FREDERIC KNIGHT

Where the purple heather blooms High in A♭ [E♭-F(*a*♭)]. Med. in F [c-D (F)]. ..... .60
As the title suggests this engaging melody has the Scottish flavor and an appropriate simplicity of sentiment. The range and style both make it available for teaching purposes.

MANNEY, CHARLES FONTEYN

Heart of Hearts (*Cor cordium*). High in D [E♭-*a*]. Low in B [c-E (F♯)] ..... .60
A fine concert song of ringing sentiment and fervor, brilliant in general style and accompaniment. There is a dramatic strain for the middle section which affords a distinct contrast to the impetuous rush of the principal melody, which latter builds up to a powerful climax at the close. The words by Fiona McLeod are of exceptional beauty.

SECULAR SONGS — Continued

Since we parted. High in D [d-g]. Med. in B [b-E]..... .40
Owen Meredith's intimate lyric is here most sympathetically interpreted in tone. The accompaniment is richly harmonized, expressively supplementing the melody, and the song may be considered a fine example of sympathetic communion between text and music.

MILLER, WILLIAM T.

Foreboding. Med. in A minor [d♯-F]. Low in F minor [b-D♭]. .40
In the quiet pathos of this song there is no bitter tone and the melody, with its characteristic augmented interval, is very appealing. The song can be successfully used for teaching.

PALADILHE, E.

Psyche (Psyché). High in A [c♯-g (*a*)]. Med. in G♭ [b♭-F♭ (g♭)] ..... .50
One of the most gracious and genial of modern French lyrics and a successful feature of Miss Maggie Teyte's repertory.

RICH, MARIE

Call me "Sweetheart." High in D♭ [E-F]. Med. in B♭ [c♯-D]. .50
A captivating melody, simple but haunting, gives vitality to the sentimental verses. The song merits and will achieve wide popularity.

RYDER, ARTHUR H.

When the last day is ended. Op. 15, No. 2. High in B [d♯-F♯]. ..... .60
Broadly conceived and in free style is this musicianly setting of the impassioned verses by Frederic L. Knowles. For high baritone or a rich mezzo-soprano the song will make an excellent concert number.

SAAR, LOUIS VICTOR

The little day-star. Op. 72, No. 3. High in C [E-g]. .... .60
The bright beauty of this song lies in the very fluent form of its phrases and the glancing touch of the piano part. It is best suited to a light soprano or lyric tenor.

To one I love. High in E♭ [E♭-*a*♭]. Low in C [c-F] ..... .40
The sentiment of this song is too profound for sadness. It breathes, on the contrary, a fine courage. Brief but compact, the music achieves in two pages a wealth of significant beauty.

SINDING, CHRISTIAN

Sylvelin. Op. 55, No. 1. Med. in A minor [E-E]. ..... .30
The delicate beauty of this song is to be found partly in the tender sentiment it so melodiously voices, and partly in the charm of the accompaniment with its lightly brushed *glissando* scales.

STICKLES, WILLIAM

A sea song. Bass in E♭ [G♭-*d*] .60
A vigorous sea chantey, voicing with intoxicating freshness the fascination of the welter and spume of the waves. The voice line lies in the most effective range of a real bass.

SECULAR SONGS — Continued

STRICKLAND, LILY

Because of you. High in C [E♭-*a*]. Med in A♭ [b-F]. ... .50
Brightly rhythmed is this happy little heart-song, which has a well attained climax at the close. Not difficult for player or singer, and useful for teaching.

TAYLOR, DEEMS

Witch-woman. Med. in C minor [b-E♭]. ..... .50
The verses are Celtic in feeling as well as in the dialect touches which give them the folksong quality. "In every particular it is one of the finest songs by an American musician which has come to hand for some time. It should become one of the favorite baritone songs for artists who can appreciate its message."—*Musical America.*

TOWNSEND, STEPHEN S.

The night has a thousand eyes. High in D♭ [E♭-g♭]. Med. in B♭ [c-E♭]..... .40
This is primarily a singer's conception of these much-musicked verses, and the voice line flows with uninterrupted smoothness to a well attained climax and then sinks to a pianissimo close. It rests, however, upon an accompaniment warm in tone and richly massed.

WEBER, CARL MARIA von

Prayer from "Der Freischütz" (*Leise, leise, fromme Weise*). High in E [b-F♯]..... .40
This abbreviated edition gives the introductory recitative and the prayerful adagio of Agathe's great aria. It is often used in this form as a short quiet number.

SECULAR DUETS

SMITH, ALICE MARY
(Arranged by Ross Hilton)

O that we two were maying. Soprano and Alto [A♭]. ..... .75
This favorite duet, originally written for soprano and tenor, is equally effective in this fine arrangement for soprano and alto.

WAREING, HERBERT W.

The sea. Soprano and alto [D].. .75
In the main an exceedingly bright and cheerful number, the effect of which is heightened by a more contemplative middle section.

SACRED SONGS

HAMMOND, WILLIAM G.

O Jesus, every thought of Thee. High in B♭ [E-g]. Med. in G [c♯-E]. ..... .60
Very expressive of quiet devotion is this melodious and simple lyric. There is some emotional heightening to form a climax at the close.

HARKER, F. FLAXINGTON

Easter triumph. High in D [E-*a* (g). Med. in B♭ [c-F (E♭)]. ..... .60
A striking festal song, dramatic in quality at first, but closing with a ringing, joyful refrain in 12-8 time.

SACRED SONGS — Continued

SHELDON, LILLIAN TAITT

The ninety-and-nine. High in E [d♯-F (g♯)]. Med. in D♭ [c-E♭ (F)]..... .60
A fervid and earnest setting of the famous text which it follows graphically, closing with a triumphant climax.

STEANE, BRUCE

O Jesu, I have promised. Med. in E♭ [c-F]. Low in C [a-D]. ..... .60
A quiet number especially effective for contralto. In the final verse it rises to stirring fervor of expression.

WOOLER, ALFRED

The homeland. Low in A♭ [c-E♭ (D♭)]. ..... .60
A new and very melodious setting of a favorite hymn, which has just the qualities of simplicity and direct appeal to bring the sense of the words home to the hearers.

SACRED DUET

HAMMOND, WILLIAM G.

O day of rest and gladness. Soprano and Baritone [G] ... .60
A beautiful flowing composition for this rare but useful combination of voices.

PIANO SOLOS

BOHM, CARL

Throwing kisses. (Mazurka) Op. 327, No. 4. [E♭] IV.... .60
In brilliant style with easy scale passages and some chord work and a vigorous rhythm throughout.

COMINS, DANFORTH W.

Drifting. Op. 6, No. 3 [F] III... .50
In the style of a romanza. The melody is mostly in full chords at a slow pace.

DELBRÜCK, G.

Berceuse [A♭] III-IV..... .40
A graceful melody, variously accompanied, but always demanding a singing touch.

DURAND, AUGUST

Second valse. Op. 86 [A♭] III-IV ..... .75
Scale and arpeggio work beautifully employed to produce the delicate effect of this fluent and agreeable waltz.

FLETCHER, PERCY E.

Old Curiosities.

No. 1. The old spinet. [A minor] II. ..... .40
Two-voiced throughout and with imitative passages, it forms an excellent introduction to the study of the classics.

No. 2. The Dresden shepherdess. [F] II. ..... .50
In a graceful lilting rhythm which suggests the pastoral, this piece is both delicate and expressive.

No. 3. The spinning-wheel. [G] II-III. ..... .60
A useful study piece, in motion which is persistent in one hand or the other, both in slow trill and restricted scale passages.

Three miniature dances.

No. 1. A dainty gavotte. [C] II ..... .40
A light and graceful piece with the melody mostly in double notes.

No. 2. A jolly jig. [D] II.... .40
The melody is in the proper lively rhythm and usefully allotted to both hands.

PIANO SOLOS — Continued

No. 3. A merry hornpipe. [G] II ..... .40
A gay and bright little piece which affords excellent scale practice for both hands.

HARMSTON, ÉDUARD

The bird's message (*Message d'oiseau*) [C] III-IV 50
A gentle melody forms the basis of this piece which is lightly embroidered with easy scale and arpeggio work.

HARTHAN, HANS

Dance of the ladies of yesteryear (*Danse des dames d'antan*). (Minuet) [G] III .... .40
An excellently written little piece, largely two-voiced, in which the melodious second part contributes to the old-time flavor.

HEMANN, CARL

The spinning-wheel. [G] III .. .50
An attractive study in scales of limited extent, with a quieter Trio.

HUERTER, CHARLES

Berceuse. [E♭] III-IV ..... .50
A dreamy and bewitching melody, which appears in various registers, in both single notes and octaves.

Boat Ride, The. [B♭] III .. .30
Graceful, dreamy rhythm pervades these two attractive pages which call for the singing touch and much expression.

Jesters, The. [A] III-IV ... .50
Infectious gaiety of rhythm, which demands some rubato and a light touch, is the main characteristic of this engaging number.

Snow birds. [C] II-III ..... .40
A graceful easy waltz in which the songful second theme is given to the left hand.

Two brown eyes. [A] IV ... .60
An unusually beautiful melody. It demands, and will inspire, an expressive rendition.

KERN, CARL WILHELM

Spring dance (Caprice à la schottische) Op. 278 [E♭] IV ..... .60
A brightly rhythmed melody, largely in octaves and double notes, which affords especially good practice in staccato thirds.

Tarantella. Op. 284 [D minor] IV ..... .60
A very playable, vivacious dance, which instead of the usual Trio, has a novelty in the form of a slow sentimental melody employing chord and octave work.

Valse lyrique. Op. 258 [A♭] IV ..... .60
Rapid, but not too protracted scale passages predominate, though there are melodic phrases employing less motion.

MANNEY, CHARLES FONTEYN

Chansonette. Op. 24, No. 2 [F♯ minor] IV..... .50
A tender, plaintive melody of much lyric beauty, which appears in various registers, with graceful interweaving of inner voices.

Scherzo-Minuet. Op. 24, No. 3 [E minor] V ..... .75
Of concert or recital quality is this brillant composition which demands vigorous rhythm, strong chord and octave work, and the Trio is in songful style by contrast.

PIANO SOLOS — Continued

ORTH, CARL

Big Indian Chief (Pantooset). Op. 1, No. 1 [C minor] IV ... .60
A characteristic melody over an insistent drumming rhythm. Facility in chord-playing is the chief requisite.

Winniwawa (The Indian maid) Op. 1, No. 2 [D minor] III-IV...60
Begins as a lightsome dance of decided Indian character, but contains a lyric second theme very tender and plaintive.

RACHMANINOFF, SERGE

Humoreske. Op. 10, No. 5 [G] IV-V. ..... .75
A highly effective *bravura* piece for recital use. Strong rhythms, trills in octaves, a beautiful lyric melody, all are present.

RETTER, LOUIS

Joys of youth. (Waltz). [G] II. .30
A delicate theme in the right hand, in alternate single and double notes over a simple rhythmic accompaniment.

RHODE, EMIL

Chatterbox. Op. 31, No. 2 (G) II-III. ..... .40
The nimble theme is aptly descriptive of the title. Good rhythm and wrist staccato are required.

The little gypsy. Op. 31, No. 1 (A minor) II-III. ..... .30
A tripping theme which plays from minor to major with good effect.

Village dance. Op. 31, No. 3 [F] III ..... .50
Real charm invests this ingenuous melody. The fluent passages allotted to both hands afford enjoyable practice.

SCHYTTÉ, LUDWIG

Alla Marcia. Op. 26, No. 3 [E♭] IV. ..... .50
Though martial in character, this piece is in ¾ rhythm. The second theme is of *cantabile* nature, but the whole piece demands ready chord and octave playing.

SETACCIOLI, GIACOMO

Canzone-Serenata (Serenade-song) [A] III-IV. ..... .50
Melody of the light and coquettish nature contrasts with a sentimental second theme. It is all dainty and delightful.

STEINFELDT, JOHN M.

Lupita (Mazurka de salon). Op. 44, No. 2 [A♭] IV..... .60
A rather brilliant piece which calls not only for chord-playing but finger facility as well.

STREABBOG, L.

Shower of roses. Op. 186, No. 1 [C] II. ..... .30
A very easy waltz which will yield practice in opposed staccato and legato touches.

VERDI, GIUSEPPE

Miserere and Romance. (Transcribed by D. Krug. Op. 196, No. 8) [A] III. ..... .50
An excellent easy transcription of this famous operatic excerpt.

PIANO—FOUR HANDS

DVOŘÁK, ANTON

Humoreske. Op. 101, No. 7 [G♭] III-IV. ..... .75
The entrancing melody becomes freer and more sonorous in this excellent arrangement for two performers.

PIANO—FOUR HANDS—Continued

SCHUETT, ÉDUARD

A la bien aimée (To my dearest). (Waltz). Op. 59, No. 2[D] IV. 1.00
This popular concert piece so arranged produces an excellent effect with but little effort on the part of the two players.

ORGAN

FRANCK, CÉSAR

Andantino [G minor] ..... .60
A beautiful churchly composition by the great French organist, helpfully edited and registrated.

Verset [F minor] ..... .30
A very quiet and simple piece, suitable for a prelude.

HARKER, F. FLAXINGTON

Liebeslied. Op. 3, No. 1 [D] . .60
A beautiful songful melody over a simple syncopated accompaniment.

Nocturne. Op. 55, No. 2 [G minor]..... .60
This graceful melody has a degree of motion not inconsistent, however, with its quiet character.

SPENCE, WILLIAM R.

Andante pastorale. [A] .... .60
A simple but useful piece which can be used either in church or concert, and has the true organ quality.

VIOLIN AND PIANO

BUSCH, CARL

A la valse. [D]..... .60
This little piece and the six that follow are all in the first position. The waltz melody is winsome and graceful.

Badinage. [A]..... .60
A bright dancing little piece which is a good exercise in bowing.

Evening song. [B♭]..... .60
A quiet appealing melody, calling for a warm tone and smooth legato.

Fleurette. [G] ..... .60
A melody which charms through its grace and pliancy and possesses a pleasing accompaniment.

A little dance. [G] ..... .60
A tripping measure of much rhythmic brightness, with a quieter middle theme.

The little dancer. [G] ..... .60
A quaint spirit animates these lighthearted phrases, which afford a good study in interpretation.

Mazurka. [E] ..... .60
An easy piece which has nevertheless a bright and engaging rhythm. In this entire set by Busch the qualities of musicianship and practicability go hand in hand. They may be recommended as study pieces, which are likewise potent to cultivate good musical taste.

BIZET, GEORGES

Intermezzo. From "L'Arlesienne Suite, No. 2." Transcribed by Karl Rissland [E♭]. ..... .50
This heaven-sent melody, originally written for saxophone, makes a broad and sonorous violin number.

BOISDEFFRE, RÉNÉ DE

By the brook (*Au bord d'un ruisseau*). Op. 52 [A] ..... .75
This is a pastoral melody with accompaniment in arpeggios. A more impassioned second theme gives contrast.

VIOLIN AND PIANO — Continued

CHAMINADE, CECILE

Pierrette (Air de ballet). Op. 41. Transcribed by Karl Rissland [E♭]. ..... .75
One of the brightest and most coquettish of this genial composer's melodies, this makes an excellent concert piece.

CHOPIN, FRÉDÉRIC

Valse (The minute waltz). Op. 64, No. 1 [D]. Transcribed by Karl Rissland. ..... .60
The famous waltz makes a brilliant violin number to be played with bravura and at high speed.

DVOŘÁK, ANTON

Humoreske. Op. 101, No. 7. Concert transcription by Karl Rissland. [G] ..... .50
This beautiful melody, long so popular, is here ingeniously heightened in effect with double stopping and harmonies judiciously employed.

GRIEG, EDVARD

Album leaf. Op. 28, No. 3. Arranged by Hans Sitt. [A] .50
One of the best among the "Lyric Pieces." Makes a playable but effective violin number.

Asa's death. From "Peer Gynt Suite". Op. 46, No. 2. Arranged by Hans Sitt. [B minor.] ..... .40
This elegiac song, so moving for orchestra, is no less appealing transcribed for the eloquent strings.

HOLLAENDER, GUSTAV

Cavatina. Op. 36. [G]. .... .75
A flowing melody, diversified in register and rhythm.

In the mill (*In der Mühle*). Op. 38, No. 4. [D]. ..... .75
Bright and characteristic, though not hard, is this little piece. The accompaniment keeps up its merry motion throughout.

RISSLAND, KARL

Valse caprice. Op. 16. [B♭]. .60
A very graceful and melodious waltz, but depending largely for its effect upon *rubato* playing and careful observance of dynamics.

RUSSIAN MELODY

Song of the Volga boatmen. Transcribed by Franz C. Bornschein. [B minor] ..... .50
This is more a paraphrase than a transcription, for the stimulus of this noble folksong has inspired the transcriber to a most musicianly treatment of the thematic material.

SAINT-SAËNS, CAMILLE

Prelude to "The Deluge". Op. 45. Transcription by the author (with Harmonium *ad lib*). [E] ..... .75
This edition gives the entire prelude, beginning with the dignified fugal movement, as well as the ravishing melody so favorably known.

SCHUMANN, ROBERT

Nocturne. Op. 23, No. 4. Arranged by Henry Tolhurst [F]. ..... .50
This favorite piano piece with its heavenly melody makes an attractive and not difficult violin number.

SCHUSTER, WENZEL

How can I forget thee (*Wie könnt' ich Dein vergessen*). Op. 5. Transcribed by Karl Rissland. ..... .60
Trenchant and incisive rhythm marks this genial gavotte, which is none the less of a rather appealing emotional quality.

VIOLIN AND PIANO — Continued

TCHAÏKOVSKY, P. I.

Chant sans paroles. (Song without words). Op. 2, No. 3. Transcribed by Karl Rissland. [F]. ..... .60
The best liked among this composer's piano pieces is here made available for the pleasure of violinists in an exceedingly effective transcription.

WAGNER, RICHARD

Album leaf. Arranged by August Wilhelmj. [A]. ..... .70
A concert number of rare beauty which, though fairly difficult, should be in the repertory of every well equipped violinist.

OCTAVO EDITION SACRED

Anthems for Men's Voices

BUCK, DUDLEY.
(Arr. by Sumner Salter.)

No. 12,400. Te Deum, in B minor. ..... .16
A brisk and incisive setting of the canticle, with incidental solos for first tenor and first bass.

DOANE, W. HOWARD.
(Arr. by Ross Hilton.)

No. 12,577. Some sweet day .12
A simple hymn-anthem suitable for funeral, memorial or general use.

GOULD, J. E.
(Arr. by Clarence C. Robinson.)

No. 12,642. Jesus, Saviour, pilot me. ..... .10
Sympathetic arrangement of a favorite hymn with much variety of effect.

GOUNOD, CHARLES
Arr. by Ross Hilton).

No. 12,589. Send out Thy light. ..... .12
This useful anthem is so arranged that it may be sung unaccompanied if desired. It is not difficult.

MOIR, FRANK L.
(Arr. by Clarence C. Robinson.)

No. 12,620. Sanctus ..... .12
A melodious and simple setting, wherein the parts run largely in unison.

NEVIN, GEORGE B.

No. 12,619. O be joyful in the Lord (Jubilate Deo) .... .12
A brisk and rhythmic number, not difficult, and with a solo for tenor or baritone.

PARKER, HENRY
(Arr. by George B. Nevin).

No. 12,618. The prodigal son .12
A favorite sacred ballad with a solo for tenor. It rises to a resounding climax at the close.

ROBINSON, CLARENCE C.

No. 12,555. Be strong. ..... .12
Sturdy and vigorous anthem, original in its design. There are solos for bass and tenor, and a freely written accompaniment.

SALTER, SUMNER

No. 12,581. Eight responses .12
All these numbers are of practical brevity, and four, which are in chant form, are arrangements.

No. 12,598. I will lift up mine eyes unto the hills. ..... .12
Devotional in its character, this anthem is entirely practical for the average chorus as the range of the parts is restricted.

OCTAVO ED. — SACRED — Con.

WEST, JOHN E.
(Arr. by Sumner Salter).

No. 12,599. Te Deum, in B♭ .16
A churchly contribution to the liturgy made more widely useful, and very effective for a chorus choir.

ZUNDEL, JOHN
(Arr. by Clarence C. Robinson)

No. 12,650. Love divine, all love excelling ..... .12
The old hymn is treated with a variety of effective devices to produce a number of some length and decided beauty.

Anthems for Women's Voices

GAUL, HARVEY B.

No. 12,536. Two responses . .12
These are really short anthems, devotional in style, and free in the movement of the parts.

SCHUBERT, FRANZ
(Arr. by Louis Victor Saar.)

No. 12,616. The Almighty Op. 79, No. 2. ..... .12
Schubert's magnificent hymn of adoration has been arranged with consummate skill so that it may take its rightful place in devotional services.

Anthems for Mixed Voices

BURDETT, GEORGE A.

No. 12,579. O be joyful in the Lord (Jubilate Deo)..... .12
A vigorous number, full throughout, and useful either as an anthem or a canticle.

CLOUGH-LEIGHTER, H.

No. 12,600. Magnificat and Nunc Dimmitis, in B♭. Op. 58, No. 1. ..... .20
Of festival character in length and elaborateness are these very musicianly contributions to the evening service. They are built on broad lines but the workmanship is finished in every detail.

COLERIDGE-TAYLOR, S.

No. 12,646. Lift up your heads. ..... .12
A short and robust anthem of festival character, gratifyingly free from difficulty.

GILCHRIST, W. W.

No. 12,556. The day is past and over. ..... .12
A beautiful number full of quiet fervor. A soprano solo obbligato adds to the general euphony.

HENRICH, C. W.

No. 12,647. Unto Thee, O Lord, I lift up my voice. ..... .12
This admirable anthem is in the melodic style, and as the soprano and tenor solos are both obbligato, it requires at least six voices for performance.

HOWELL, CHARLES T.

No. 12,565. By the waters of Babylon. ..... .12
A brief recitative for tenor or soprano leads into the body of the anthem, which is also in the melodic style and highly effective.

HYATT, N. IRVING

No. 12,567. Bow down Thine ear. Op. 21, No. 2..... .16
An anthem of sterling worth and beauty, ably constructed through significant thematic treatment.

No. 12,572. Sing unto God. Op. 21, No. 1. ..... .16
Spirited in style is this exultant and brilliant anthem of musicianly character.

OCTAVO ED. — SACRED — Con.

MAUNDER, J. H.

No. 12,423, To Thee, our God, we fly. ..... .12
This anthem is a prayer for our native land, simple but effective, and useful for patriotic services.

NETHERLAND FOLK-SONG
(Arr. by E. Kremser).

No. 12,606. Prayer of Thanksgiving. ..... .10
This magnificent hymn has two verses in unison and the last in harmony. It is of great breadth and dignity.

NEVIN, GEORGE B.

No. 12,590. If ye love Me, keep My commandments. .10
Short quiet and devotional number, with solos for soprano and bass.

No. 12,584. O Lamb of God, I come. ..... .10
In the form of a hymn of six verses and refrain. The parts move with some freedom.

No. 12,591. Thou art my hiding place. ..... .10
A brief anthem in quiet style, with a short solo passage for soprano or baritone.

NICHOL, H. ERNEST

No. 12,566. The shadows of the evening hours. ..... .12
An expressive anthem in quiet style, yet not without points of climax. There is an extended solo for tenor or soprano.

REED, WILLIAM

No. 12,586. Crown Him with many crowns. ..... .16
A well-written and vigorous anthem which is suitable for Ascension or general use. A duet for soprano and tenor is a significant feature.

No. 12,528. My soul truly waiteth. ..... .16
Rather an extended number, with much variety of style, and a triumphant paean of praise at the close.

RICHARDSON, J. FOWLER

No. 12,574. Jubilate Deo, in D. ..... .12
A crisp and compact setting, available for chorus choirs of moderate ability.

ROBINSON, CLARENCE C.

No. 12,661. The King of love. .12
In the melodic style is this appealing number, which has solos for soprano and tenor which are very grateful to the singers.

RODNEY, PAUL

No. 12,635. Calvary. .12
A very effective arrangement from the well-known sacred song. The insistent rhythm carries the melody to fine points of climax.

WARD, FRANK E.

No. 12,488. Lift up your eyes. ..... .10
A short anthem in churchly style and interestingly harmonized.

SCOTT, CHARLES P.

No. 12,562. I cannot find Thee. ..... .12
Of somewhat evangelical character is this melodious and emotional number, which contains many effective passages.

WOOLER, ALFRED

No. 12,602. Te Deum, in F minor. ..... .16
A vigorous number which moves with spirit and makes effective use of incidental tenor, soprano and bass solo passages.

CATHOLIC CHURCH MUSIC

GUILMANT, ALEXANDRE

No. 12,607. Ave Verum. .... .10
A beautifully written, quiet anthem, flowing in harmony and melody.

OCTAVO EDITION SECULAR

Part Songs—Men's Voices

ASCHER, JOSEPH
(Arr. by Ross Hilton).

No. 12,630. Alice where art thou? ..... .10
An effective arrangement of the ever popular melody.

BEHREND, A. H.
(Arr. by Ross Hilton).

No. 12,638. Daddy. ..... .12
A useful arrangement of this pathetic ballad.

BERGH, ARTHUR

No. 12,640. The boog-a-boo. .12
A brightly written humorous number concerning the misadventures of two darky children and a hoot-owl.

BULLARD, FREDERIC FIELD

No. 12,568. Hunting song from "King Arthur." ..... .12
A rousing, jovial lilt, full of high spirits and the feel of the open air.

DINELLI, GIUSEPPE

No. 12,576. Come bring with a noise the Christmas log. . .12
This number has the healthy spirit and merry note of the old English glees.

No. 12,575. There be none of beauty's daughters ..... .10
A very melodious part song is this, calling for refined tone and quiet effects.

GUCKENBERGER, B.

No. 12,677. In praise of song (*Das Lied*). ..... .10
This sturdy song celebrates the joy of singing. Both German and English texts are given.

No. 12,674. Song of greeting (*Begrüssungs Chor*). ..... .08
A stirring song of welcome. German and English texts.

RICHARDSON, T.

No. 12,533. Mary. ..... .10
This is a dainty Scotch song of sentiment in which humming passages are effectively employed.

RUBINSTEIN-WATSON
(Arr. by Ross Hilton.)

No. 12,624. Voices of the woods. ..... .12
An adaptation of the famous "Melody in F" with excellent and appropriate words by Michael Watson.

STEBBINS, G. WARING

No. 12,641. Ode to March. . . .16
A riotous rollicking song splendidly adapted for vigorous singing; it has likewise a sonorous accompaniment.

THOMAS, J. R.
(Arr. by Ross Hilton.)

No. 12,633. A jolly good laugh. ..... .12
The special feature of this number is the laughing chorus, which is fun for the singers and infectious for the audience.

THOMPSON, H. S.
(Arr. by George B. Nevin.)

No. 12,289. Cousin Jedediah. .08
This quaint survival from the New England singing schools possesses real life and is always sure of a welcome.

OCTAVO ED.—SECULAR—Con.

TOSTI, F. PAOLO

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No song ever enjoyed more popularity than this, and its usefulness is hereby extended to other fields.

Part Songs—Women's Voices

ARNE, DR. THOMAS
(Arr. by Clarence C. Robinson.)

No. 12,656. The lass with the delicate air. ..... .12
This delightful old song arranges in an especially happy manner for trio of women's voices.

ASCHER, JOSEPH
(Arr. by Ross Hilton.)

No. 12,631. Alice, where art thou? ..... .12
A judiciously planned version in four parts of this pretty melody.

BARTLETT, J. C.

No. 12,570. A dream. ..... .10
A useful four-part arrangement of this beautiful and popular sentimental song.

BEHREND, A. H.
(Arr. by Ross Hilton.)

No. 12,639. Daddy. ..... .12
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BLAND, JAMES
(Arr. by Ross Hilton.)

No. 12,637. Carry me back to old Virginny. ..... .12
A four-part arrangement in which the second verse gives the melody to the second soprano while the other parts hum the harmony.

BOHEMIAN FOLKSONG
(Arr. by Louis Victor Saar.)

No. 12,617. The treasure. .. .12
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No. 12,611. A summer day. Op. 75. ..... .16
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CONCONE, GIUSEPPE

No. 12,509. Concert of nightingales. ..... .12
A flowing melody of Italian smoothness which is in three parts and has an alto solo. French and English text.

FLETCHER, PERCY R.

No. 12,651. Softly sink in slumbers golden. ..... .12
A four-part song of quiet effects to be sung preferably unaccompanied.

FOSTER, STEPHEN C.
(Arr. by Ross Hilton.)

No. 12,627. Come where my love lies dreaming ..... .12
An arrangement in three parts of this characteristically winsome Foster song.

GILCHRIST, W. W.

No. 12,571. Three summer songs. ..... .20
These are for three-part chorus with a free piano accompaniment and are No. 1, A summer morn; No. 2, A summer day; No. 3, A summer night. They are excellently contrasted for use as a group, or may be given singly.

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GRIEG, EDVARD
(Arr. by Lucien G. Chaffin.)

No. 12,560. Anitra's dance. Op. 46, No. 3. ..... .12
The light graceful quality of this famous instrumental number transcribes very effectively as a three-part chorus.

No. 12,559. Dawn's awakening. Op. 46, No. 1.
This is the first number from the Peer Gynt Suite and is likewise a successful transcription for three-part chorus.

No. 12,558. Spring, lovely Spring. Op. 34, No. 2. ....
A beautiful arrangement for five-part chorus of the melody which Grieg used for his song "The last Spring" and likewise for No. 2 of his "Elegiac Melodies" for orchestra. This is one of the loveliest of Grieg's songs and by this arrangement a new field is opened for its enjoyment.

No. 12,573. A Swan (*Ein Schwan*). ..... .10
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(Arr. by Louis Victor Saar.)

No. 12,615. O world, thou art wondrous fair. ..... .12
This delightful number is for three-part chorus with soprano or tenor solo obbligato throughout.

HOLST, EDUARD
(Arr. by Ross Hilton.)

No. 12,657. Happy Birds. .. .12
This is a bright little waltz with a simple but effective piano accompaniment. This arrangement is for two parts and
No. 12,673 is an arrangement in three parts of the same number with the added harmonic enrichment.

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MARSCHAL-LOEPKE, G.

No. 12,622. The Piper. ..... .12
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RENDER, FRITZ

No. 12,585. Song and Echo (Hall und Wiederhall). Op. 30, No. 2. ..... .16
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SCOTT, LADY JOHN
(Arr. by A. H. Ryder.)

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(Arr. by Ross Hilton).

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The autumn day waxed and waned; its brightness was gradually withdrawn from the pleasant empty room, while through the fascinating mazes of "down-town" Mrs. Endicott conducted her delighted visitor. Nor did the pair leave the well-stocked departments of Ditson's before a pile of sheet-music was ordered sent to the girl's address on selection, several new volumes of the MUSICIANS LIBRARY were purchased, and a few well-chosen works on theory and history of music from the convenient MUSIC STUDENTS LIBRARY added to her store of text-books.

"Well," said the worthy matron finally, "it isn't my fault if you are not started well for a prosperous and profitable winter. Blessed be the man—I'm sure it must have been a god—who first invented music!"

"Amen!" said Grace.

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The SINGER and HIS ART

THE OTHER HALF OF SINGING

BY MAY LAIRD BROWN

"From the technical standpoint the art of singing is the art of combining speech processes and musical tones in such a manner that both word and tone, both thought and emotion shall retain their full value."— From *Lyric Diction,* by Dora Duty Jones.

Because of its dual character, singing possesses an appeal more intimate and irresistible than all other arts. By the conjunction of word and tone it expresses both poetic thought and the emotion it arouses. The majority of singers, however, devote themselves to tone production to the detriment of the poetic content of their song. This is due less to an inadequate conception than to the acknowledged difficulties of co-ordinating the action of the organs of speech and that of the vocal mechanism. Aspiring artists have given time and effort to the acquirement of a pure pronunciation of the languages required by their repertory only to find that the consonants remained an obstruction to the smooth flow of the voice and that vowels, indefinitely placed by imitation of their sound, either obscured the quality of the tone or were impossible of production on certain notes.

Singing, in the ordinary sense, consists of two separate processes carried on simultaneously, word production and tone production. In stating that the singer's difficulty lies in the co-ordination of these processes we are assuming that each is separately perfect. This is never the case for reasons which will appear.

However correct the pronunciation of vowel sounds, however precise the consonant articulations in ordinary speech, the tongue, without special training, has seldom either the strength or flexibility successfully to execute the same motions when the mouth opening is enlarged and the breath pressure increased for the production of tone. There has been a certain prejudice among vocal teachers against definite training of the speech organs during the early period of voice placing. The reason for this feeling is, perhaps, explained by the erroneous idea, so frequently expressed by vocal students, that the tongue grows out of the throat and is controlled from the back!

The tongue is indeed attached to the larynx at the back, but every effort to control it from that point necessarily results in a stiffening of the muscles which communicates itself to all surrounding parts, causing tightness of tone, and many of the throat troubles which beset the singer. The tongue is *rooted,* however, in the front wall of the lower jaw—below the teeth. From this point the muscles intended by Nature for word production spread upward and outward to concentration in the tip. It has been demonstrated scientifically that when a singer has learned to confine the process of pronunciation to the front of the tongue, the back will remain loose and free, leaving the larynx at liberty to maintain perfect poise and action and insuring the open throat so necessary for the command of sonority and tone color.

It may be inquired whether the awkwardness of unaccustomed motions executed with the front of the tongue is not accompanied by sympathetic stiffness at the back. This is the case only during the first few days. As soon as the focal point of control under the tip of the tongue is definitely located (for which two or three lessons ordinarily suffice), the back of the tongue is freed. Correct vowel and consonant motions practised with a loose jaw, by concentrating attention upon the front of the tongue, preserve the proper relaxation at the back until, in a short time, the entire mechanical effort becomes subconscious and automatic.

By securing muscular freedom at the start, as suggested, vocal development is greatly accelerated; but when technical mastery of the word mechanism has been acquired the tone is not at its best on all vowels, and consonants, such as B, P, V, and F, which require entire or partial closure of the lips are an annoying interruption to the tone. So we are forced again to the consideration of the possible co-ordination of the two processes of word production and tone production if we do not wish to fall back upon the usual inarticulate compromise.

The solution of this serious problem has lain hidden in a fact recognized theoretically by singers who have seldom availed themselves of its practical application. Every tone which impresses the consciousness as an individual sound is nevertheless divided by our "complicated receiving instrument" into a chord, and the beauty of the single note, so called, depends upon the number and strength of the partial tones of which it is composed. This fact has been scientifically demonstrated, and is acknowledged by all singers. Let us see what bearing it has upon the difficulties of voice production.

The fundamental tone of this "voice chord" is the sound made in the larynx which is instantaneously re-sounded or reinforced by vibrations in the upper cavities of the head and face-mask, and also by resonance aroused in the mouth. To the three elements of this primary division are added elusive partial tones generated in other resonators.

Recognizing that the carrying power of the voice depends upon the strength of the vibrations in the upper resonators, vocal teachers have endeavored, by various methods, to direct a larger proportion of tone into the head and face-mask and to overcome its natural tendency to rush out through the mouth. Unless the quality thus created is balanced by proportionate vowel resonance the tone will be nasal or, under certain conditions, hollow. Now the difference between the vowels is the result of changing the size and shape of the main opening through which the tone passes. This concentrates the mouth resonance differently in each case, and thus generates a larger number of partial tones on some vowels than on others. This suggestion points to a broad field of investigation and discussion beyond the scope of this article. It becomes immediately evident, however, that singers cannot afford to postpone the study of a correct vowel formation; for not only is it impossible to produce a complete vocal note without some vowel, but the vowel is a component part of the tone itself.

Vowels not naturally rich in partial tones may be helped out by an intensification of the head resonance; but this upper stream of the divided breath has another office besides that of enriching or adding carrying power to the tone. It is the missing element through which word and tone production may be harmoniously combined. This is easily understood when we reflect that most of the breath directed into the upper resonators passes out by the nose, unaffected by consonant closures of the resonator below. By cultivation of a definite breath pressure this upper stream may be so increased and sustained that it will carry the tone when complications of the speech mechanism interrupt the smooth issue of the lower stream. This insures a perfect legato under all normal circumstances, and offers to the singer a simple and scientific solution of the problem of *articulate* tonal beauty.

The necessary technical exercises may not be suggested here. It is sufficient to state that a perfect adjustment of word formation to the process of phonation can be accomplished by a singer of developed breath control in a very short time, and by a beginner within the period usually required to produce inarticulate and unreliable *tone.*

It is only within the last ten years that the scientific experiments in resonance (made possible by the discoveries of Helmholz, Willis, and others) have brought forth a system of lyric diction capable of dealing successfully with these ancient difficulties. This is the method of Dora Duty Jones, a gifted and cultivated American, whose association with noted singers and long experience, as a teacher of diction in the musical centers abroad, fitted her to put her practical demonstrations into enduring form for the benefit of the musical profession. Her books present a series of tested exercises together with a complete exposition of the ideas here outlined.

The present agitation in regard to opera in English, and the increasing demand for articulate oratorio and lieder singing seem to show that the uncompromising definition at the head of this article expresses not merely the aspiration of singers, but a requirement of the intelligent musical public. Teachers who accept this definition are confident that the achievement of this high ideal is now possible to every singer, and general recognition of this possibility should be an impetus towards a broader vocal art.

THE BYWAYS OF THE ART OF SINGING

BY S. CAMILLO ENGEL

I

THE RECITATIVE

Ars *longa, vita brevis.* This may account for the indifference manifested by the majority of singers towards that important part of the art of singing, the recitative.

Of the many who take singing lessons, only a few study singing as an art which, as one of the many forms of expression of the beautiful, is the equal of sculpture, architecture, or painting. What passes for singing today differs as much from the art of singing as a sign painter's work does from that of a Leonardo da Vinci.

How many are there who consider the recitative of enough consequence to give it that especial study which it requires? Even if weighed from no other point of view than the historical one, it is self-evident that its invention (or, rather, re-discovery) forming, as it were, the cradle of the modern opera, or lyric drama, gives it enough importance to demand a thorough investigation.

But it forms an integral part of the older operas, which are still sung in all the leading opera houses; and it is the root from which has sprung the modern recitative, as employed by Wagner. Consequently, its thorough study, comprising all its phases of development, is imperative. Polyphonic music, proving most unsatisfactory to convey passionate and dramatic emotions, and the desire that the sense of the text, choked and suffocated by the intricate counterpoint of the age, should again, as in their ideal, the Greek drama, assert itself, gave birth to the declamatory recitative, though it was not quite like the ancient Greek method of musical delivery, as hoped for.

The cultivated gentlemen who used to assemble in Count Bardi's house in Florence to discuss matters pertaining to art, principally poetry and music, influenced Giulio Caccini and Jacopo Peri to strive to create a new style of music, different from the then (1600) all pervading counterpoint.

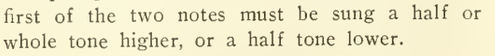
The student should know that in the introduction to his *Nuove Musiche* (1601) Caccini goes so far as to describe the nature of the "new music" with the words: *"nobile sprezzatura del canto"* (noble disdain of singing), wishing it to be replaced by "a musical declamation, natural to the text."

This, then, is the key to the correct interpretation of the oldest style of recitative, which was called *secco* or dry, because it was accompanied only by a few scattered chords (indicated by a figured bass) calculated to prevent the singer to stray from the pitch.

The *recitativo secco* is neither divided into bars nor has a predetermined tempo. It requires the utmost freedom of delivery, influenced only by the sense, the differentiation of the long and short syllables of the words, and the proper emphasis. The first requirement, therefore, for the mastery of the recitative is the study of rhetoric. The definition of the word "rhetoric" is, theory and practice of eloquence. If not eloquent, recitative will miss its mark. Do not pooh-pooh this advice, young student. It does not follow that because you have never heard of any connection between the art of singing and rhetoric, that the latter should not have some connection with the former.

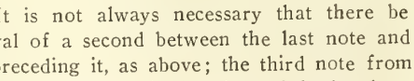
Neither may you be aware that what the alphabet is to reading, tone production is to singing. As little as one can read without a knowledge of the alphabet, just as little can one be said to sing who has not first studied tone production. Modern singing, for the most part but a shameless flaunting of vocal vices, is directly attributable to neglected tone production. Also, how many of the modern singers know harmony? I dare say, only a small number. But many of the singers of the seventeenth and eighteenth centuries were also composers, and all of them had to study composition. Hence, the embellishment of the airs was left by the composer to the singer, who was also called upon to elaborate the hastily sketched outlines of the recitative, especially so of the Italian music. The rules pertaining to it must be observed to this day:

1. If a phrase, or part of one, ends on two notes of equal pitch, followed by one or more rests, the first of the two notes must be sung a half or a whole tone higher, or a half tone lower.



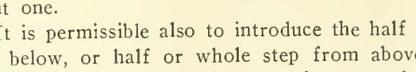
In the last example, it is better to take the half tone from below, as the words convey a question.

2. It is not always necessary that there be the interval of a second between the last note and the one preceding it, as above; the third note from the end may be repeated in the place of the last but one:



and thereby a dissonant ending turned into a consonant one.

3. It is permissible also to introduce the half step from below, or half or whole step from above in the middle of the phrase, if a note is repeated several times:



These are the rules pertaining to the reading of the recitative. There are some editions of operas and oratorios which, catering to the singer's indolence, have the recitative divided into bars and furnished with rhythm. This is as prejudicious to the singer's individuality as the much advertised predigested food is to the health of the teeth.

The rendition of the recitative must be free from monotony. The singer must not indulge in unseemly haste or undue dragging. Above all, the duration and accent of the syllables must be considered. It would be evidently in the worst of taste to dwell on an unemphasized syllable, or hurry over one, that in the spoken language requires an emphasis. Rhythm and accent are governed by the prosody of the text. Its sense, the meaning it purposes to convey, indicates where to hurry, where to retard; and there is no doubt that if the singer succeeds in merging his individuality into the character he portrays, his recitative will be perfection.

It is only natural that over half a century of operas should mean progress for this form of art, which means the creation of new ideas in the minds of the composers. Alessandro Scarlatti (1659-1725) is supposed to have been the first to avail himself of the gradually developed greater resources of the orchestra and to utilize the newer effects, both to write more elaborate accompaniments to the recitative (which in their melodic outline, however, remained unaltered), as well as interludes between them. The usefulness of this new invention to depict impassioned situations was so obvious that it was at once adopted by composers. The works of Cimarosa, Cherubini, Spohr, Rossini, etc., abounded in this kind of recitative called *stromentato, accompagnato,* or *obbligato.* The student will recognize it by the superscription: *Scena* generally followed by an *Aria.* In Scarlatti's invention we find the seed which blossomed finally (through Gluck's fructifying method) into the tree of Wagner's art form.

Just as little as the piano student can be taught to feel what he is playing, in other words, to play with expression, beyond making him familiar with the dynamics of music, just as little can a singer be taught, by mere precept, how to deliver a recitative. If he can have no intelligence to penetrate the spirit of the text and no temperament suitably to express it, he will, after diligently observing its mechanical aspect, at best produce a counterfeit, but not the genuine thing. The teacher may be able to make him understand and observe the rules, as described above, but what teacher can convey to him the truthful, spontaneous expression of the matter? The psychological significance of breathing, too, must be utilized. When it should be audible, when not. When and how it should help illustrate love, excitement, fear, astonishment, in a word, help to illustrate the whole gamut of emotion, from the calm, deliberate attitude of the scoundrel to the violent agitation of a Donna Anna.

Prominent critics have said, and justly so, that in the delivery of the recitatives, the singer shows what metal he is made of. It is the true touchstone of his art.

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THE KIND OF WORK TO BE DONE IN THE EARLY YEARS OF VOCAL TRAINING

BY GEORGE CHADWICK STOCK

The achievements of a singer, other things being equal, will be in accordance with the character and thoroughness of his preparation.

Proper preparation is the outcome of intimate and practical knowledge of certain principles of the voice and singing.

The ground to be covered, during the first years of vocal training, includes mental, vocal, breathing and physical preparation; mastery of the points constituting musicianship which are time, rhythm, accent, emphasis, inflection, pitch and tune; the study of songs that they be interpreted, properly phrased, and intelligibly enunciated; the development of musical feeling, expression, taste, and temperament. Of supreme importance is the spiritual growth of the singer. It must not only be constant but must also pervade everything that the singer feels, thinks, or does.

It repays a student of song, incalculably, to grope with, ponder over and finally solve the principles that are involved. Knowledge thus acquired becomes his very own.

The years required to achieve thorough and complete information are not to be taken into account, nor can their number be stated with any degree of accuracy at the outset of a singer's career.

The thought which should be uppermost in the mind of every student of song is this: That he must properly prepare himself and, therefore, be willing to do whatever is necessary toward that end.

A singer who spends the first few years in thus working will come into the possession of ability to sing with real power and merit. One who thus prepares will have no steps to retrace. He will advance constantly, confidently, and surely. His art will rest upon a secure and well-constructed foundation.

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DICTION IN SONG

BY ALBERT VISETTI

From *The Musical Times* (London)

It is in song that music and poetry meet. Lyrics of the best kind, such as Shakespeare's, have a certain musical quality, and if they are merely recited in a monotonous voice they lose half their charm. When intelligently read they naturally, and of their own accord, sing on in the mind of the reader. Formerly the lyricist and the composer were one—the troubadours and the minnesingers conceived words and melody simultaneously.

Many recent composers have set indifferent words to beautiful music, but the greatest of modern song writers, Schumann, attached equal importance to words and melody He who has once

heard Schumann's settings of Heine's lyrics can hardly read the latter, although they are poetry of the first order, without thinking of the melody to which they have been set, nor can one hear the melody without thinking of the words. The same thing applies to the folk-song or national song, where words and music are altogether inseparable.

Seeing that the song has a certain literary quality, it is plain that the singer can on no account afford to ignore diction. He must, in fact, be able to recite a piece of verse or prose, and therefore have some knowledge of elocution. Nevertheless there is nothing more common on concert platforms than faulty diction. Many concert singers perform in such a way that the text is altogether unintelligible; but even this is perhaps not quite so great an evil as slovenly pronunciation, for in the former instance the song is merely imperfect, an important element of it being lost to the hearer, whereas in the latter all the artistic refinement, which is one of the first requirements of a good song, is altogether sullied and spoiled. Purity of vocal sound, sharp distinction of consonants are vital to good singing, and they must be studied thoroughly alongside the work of pure voice delivery. Reading practice should be done every day—a *reader* who is syllabically distinct in utterance is almost certain to be an easily understood *singer.* At the same time the rise and fall of the voice as the intelligent reader seeks to give life and meaning to his words prepare him to sing with convincing expression.

Those who are only beginning to sing find some difficulty in pronouncing their words in the usual way, though this is soon remedied by practice; but there can be no excuse for those who give à vulgar drawl to their vowel sounds, or who slur their consonants in a slovenly manner: who say, for instance, "Nymph sand shepherds," instead of "Nymphs and shepherds."

It is helpful to read acknowledged masters of prose and poetry, and to appreciate the niceties of word use—shades of distinction in words that are often looked upon as synonyms, color and sound in imitative words, etc. In such ways the student is induced to pronounce carefully for the sake of the exact meaning, and to train his own ear to catch these delicacies of sound.

The same applies to the singing of foreign texts. French is one of the most beautiful languages in the world, but if pronounced with an English accent it is one of the most hideous. It is impossible to derive esthetic pleasure from the song *La lune blanche luit dans les bois* if the second word is pronounced *loone* and the last *bwa,* especially as in this case the lyric itself is one of the most perfect ever written by the poet Verlaine. Englishmen usually find less difficulty in pronouncing German, but even there a certain breadth in the vowels and an incorrect rendering of the *ich* and *ach* sounds are all too frequent.

In conclusion the words of Gustav Engel may be quoted as summarizing the whole question: "The most natural thing in cultivating the voice is to preserve that peculiarity by which it is distinguished from all musical instruments—its connection with language. Nowadays we demand much from musical lyric and from the poems that form its foundation, and tolerate no opera without a good dramatic plot. In the same proportion we require from a singer his whole attention to the joining of word and tone. In our days a singer can please even if he does not possess a large voice. But he cannot sing satisfactorily the simplest song without an artistic treatment of the language."

SHORTCOMINGS OF AMERICAN SINGERS

"American singers, gifted as they are with splendid vocal material, with a few notable exceptions, in my opinion, only achieve greatness on the operatic stage up to a certain point," declared Mme. Lilli Lehmann, Germany's most famous Wagnerian singer, in an interview.

"The trouble with most American singers," she continued, "is that they will work with great determination, often in the face of heavy handicaps, until they get before the public as professional operatic singers. Then unfortunately they are not inclined to make further efforts to achieve even greater things. This is a mistake. It is not enough to be an 'artiste.' Even an artiste still has things to learn.

"One of the shortcomings in almost every American singer whom I have heard on our operatic stage, to say nothing of those who have come to me for advice or lessons, is their impure pronunciation of the German language. Even when they are able to pronounce the words of an aria tolerably well they generally have such an inadequate knowledge of the language itself that it is quite impossible for them to bring out the deepest meaning of a word or phrase. It is not merely faulty enunciation, it is actual failure to grasp properly the inner significance of the words themselves and their true conceptions. Often they possess splendid vocal and physical equipment for an operatic career. They are unable to speak a complete German sentence correctly, and yet they can sing the entire score of *Tannhäuser* or *Lohengrin* by heart. How is it possible, one naturally asks, for a singer to sing a rôle in a language which one doesn't know thoroughly? My answer is that it is not possible for any singer to do it and bring out the fullest and finest which the work contains."

CARUSO ON HIMSELF

In an interesting series on "How I Began," in *T.P.'s Weekly* (London), Caruso tells graphically of his early struggles, from which we quote the following:

"My good father was employed in Naples as a working mechanic. I fear I was a sad trial to my parents as a child, for I was very, very noisy and lively; my juvenile and piercing voice was heard all day, and often all night. Indeed, at home I was not what you call popular. No. My father chastised me, as I deserved, and desired to make me a sober, industrious mechanic, like himself. In this desire I did not join him. I longed to be a sailor, and haunted the docks for hours, rebelling strongly against my parent's laudable wish that I should learn a trade.

"At the age of eleven I developed a great love for singing, and possessed, I believe, a fine, clear contralto voice! One day the old organist of the church of St. Anna, Naples, heard me singing some popular melody, and my youthful efforts delighted him so much that he engaged me to sing in his choir. And I received for my labors each Sunday the large sum of 20 cents weekly—the first money I ever earned.

"At fifteen I announced my intention of devoting myself to art and music and left my father's house, following his furious ultimatum that I could 'be a mechanic or starve!'

"So I became a wanderer, with no weapons to help me in the fight for success but a remarkable physique and tremendous optimism, which—I thank Heaven—has never failed me. Somehow I managed to pick up a poor livelihood by singing at church festivals and private houses. I was often hungry but never unhappy; and thus I went on until, at the age of eighteen, I was faced by this fearful problem, 'Was I a tenor or a baritone?' My voice at that time was so thin that it resembled the 'wind' whistling through a gaping window, and my fellow students laughed at my hopes of an operatic career. Undisturbed, I worked on until my studies were curtailed by a military duty. The time came for me to serve my king and country, so away I went to be a *soldato,* registering a private vow that Naples should eventually acclaim me as 'El Tenore Caruso.'

"Later, Sonzogno, manager of the Teatro Lirico, Milan, asked me if I would study the rôle of *Marcello* in *La Bohême,* but after a few days I decided that it did not suit me and returned it with many regrets. A little later I visited Milan, and there Sonzogno came to me with a request that I would change my mind, as he was certain it would suit me and that I should make a success in it! Spurred on by his belief in me I learned the rôle, and on Tuesday, November 8, 1898, appeared as *Marcello* at the Teatro Lirico, Milan, and made, if I may say so in all humility, my first success."

A CLASSIFICATION OF SINGERS

There are three kinds of singers, according to Berlioz:

1. Those who have voices and cannot sing.
2. Those who can sing yet have no voices.
3. The most numerous class—those who have no voices, who cannot sing, and nevertheless persist in singing.

I AM

a firm believer in the sentiment that has crystalized into the call—

"American Training for American Singers!"

This sentiment springs from a deeply rooted National desire to preserve in Song and Singers the *American Spirit.*

Whatever measure of success I have had in developing Voices and whatever I know about the Art of Singing is wholly due, outside of twenty years of practical teaching experience, to what I have learned by close observation of the performances of all kinds of singers from different countries and my training under **American teachers in America,** plus love of any work in any line whatsoever that promised increase of real knowledge.

If You are looking for this kind of training, **Write to Me,** I will give you **Full Information** regarding my views and my work with voices.

My pupils from the West and South find New Haven most attractive and advantageous as a musical center, possessing as we do a first class **Symphony Orchestra.** New Haven is also a most comfortable, delightful, and inexpensive place to live in. Population, 160,000.

My Fall Teaching begins Sept. 10. Address

GEO. CHADWICK STOCK

VOCAL STUDIO: Y. M. C. A. BUILDING, NEW HAVEN, CONN.

TELEPHONE, 3094 **ESTABLISHED 1893**

CONDUCTED BY HELENA MAGUIRE

A CHILDREN'S MAGAZINE

In Newtonville, Mass., there is a class of musical children who like The Musician so much that last year they paid it the greatest possible compliment—that of imitation. They conducted, all by themselves, a magazine on the same lines as this our Children's Work Department, and called their little magazine *The Musical Mosaic.* All the stories, games, puzzles and verses they wrote and contributed themselves, and they had the best kind of a time editing it. The verses in this issue on "Felix Mendelssohn" were written for this magazine by one of the children who is only eight and a half years old, and in the next number we will publish a story by another of the class.

Why not follow this bright example, boys and girls, and start a musical magazine among your little friends? And if you need any advice in doing this write to the Editor of this Department, who will be glad to give you all possible assistance.

FELIX MENDELSSOHN

Felix Mendelssohn was born in Germany in 1809,
He used to go into the woods among the shady pine;
When he returned to his home,
At the piano would he sit and roam
Among the keys and then would play
Of what he had seen that day.

Mendelssohn had a happy life,
'Twas full of joy and not of strife;
He worked on his music every day,
Then he would go to the garden and play.
Here were trees and honey-bees,
Here were flowers and pretty bowers.
Mendelssohn has a name that is spread abroad for fame.

He once went on a visit to a man that was a poet,
Goethe was the poet's name; he was also known to fame.
Mendelssohn wrote songs "without a word"
Which pleased all who ever heard;
One loveliest oratorio he wrote,
"Elijah" was the name, you note.
In 1847 he died. I s'pose his friends all cried.
Here is a little rhyme he wrote once upon a time.

"Love the beautiful, seek out the true,
Wish for the good, and best to do."

(These original verses were sent to The Musician by Harriette Patey, aged eight and one half years, of Newtonville, Mass.)

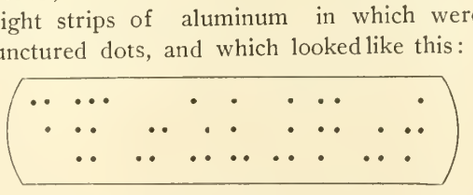
MY VISIT

BY HELENA MAGUIRE

I went in through a side entrance, and, as I walked under the trees, little happy voices and a trill of laughter came to me, although at first, I could see no one. Then, presently, I spied two children under a grapevine, then a little girl in a far-away enclosure was hanging a towel up to dry, and through an open window I heard some one playing the scales on a piano. Children, busy, happy, children were everywhere.

Next I was in a wide hall, lighted from high windows, a fair-haired teacher was playing the piano, and presently, so quickly that I had scarcely noted the entrance, a class of little children was there.

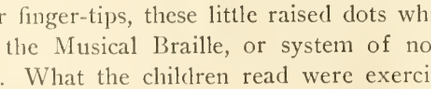
And the children sang for me, a merry chorus; then each one ran her fingers over bright strips of aluminum in which were punctured dots, and which looked like this:



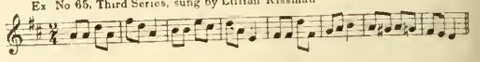
Have you guessed where I was visiting? It was in the Music Department of the Perkins School for Blind Children at Watertown, a suburb of Boston, where little children who cannot see live together in little groups, in cottages, and study their music lessons together in a great beautiful building in which are forty-four practice rooms!

But to go back to the aluminum strips. On these strips the children were reading, with their finger-tips, these little raised dots which are the Musical Braille, or system of notation. What the children read were exercises which I have printed here below.

Ex No 10, Third Series sung by Edna Wilson



Ex No 65, Third Series, sung by Lillian Rissman



These they read, analyzed, and sang to me by finger-sight, and this is the way that the little blind brethren read and learn their instrumental music lessons also; only then the dots are in a long narrow book. They take their books out to the quadrangle where they learn, *memorize,* a page or two pages, then, returning to the practice room they are ready to play this on the piano. If a part proves misty or knotty the busy fingers con it over and over again until all is clear and in this way the lesson is first learned and then practised.

So, children, if you who are blessed with two good eyes ever are tempted to complain that practice is difficult for you, please remember these little brothers and sisters of yours who live in perpetual darkness and yet steadily, perseveringly struggle to overcome their dreadful handicap and who learn their music lessons despite hardships which we can only dimly imagine.

THE LESSON OF THE MONTH

BY HANNAH SMITH

OPERAS

"You remember," said Miss Browning, "that the words of the Greek play which Creos and Philo heard in the great theatre of Dionysius at Athens were all recited, or intoned, to musical sounds, with accompaniment of lyre and flute, and with interludes of hymns and odes sung by the chorus. Well, it is from these ancient Greek dramas that the modern opera has been developed.

"The poetry of many of these wonderful old plays has been preserved, but not a single note of the music to which the words were set has come down to our time. All that we know of that music is from what Greek writers have told us about it; nothing at all from the music itself. But these writers have described very exactly the method of its notation, the manner of its performance, and the great effect it had upon its hearers.

"Although, as I have said, the text of many of these old dramas has been preserved, for many centuries—throughout what are called the Dark and Middle Ages—these manuscripts were carefully hidden away in the old monasteries to whose care we are indebted for the preservation of most of what we have of ancient history and literature, and were utterly forgotten by all excepting a few scholars.

"But in the fifteenth and sixteenth centuries in the remarkable revival of learning which is called the Renaissance, these long neglected works were again read and admired, and a great enthusiasm for everything classical began to dominate all the arts. The invention of the modern opera—which is a poetical drama the words of which, instead of being spoken are sung to the accompaniment of musical in

struments—was the result of an effort on the part of some highly cultivated Italian scholars and musicians to imitate what they supposed to be the classic drama of the ancient Greeks. And this—a little over three hundred years ago—was the starting point of modern music.

"Until that time, although there were, of course, popular songs and dance tunes for the common people what was considered to be really high-class music (which was mostly for the services of the church) consisted altogether of contrapuntal compositions; that is of music in the style of fugues and canons. This kind of music, though beautiful enough in itself, and entirely appropriate for a religious service, was quite incapable of expressing the emotions of a drama; so, recognizing this, the founders of the modern opera invented a new style which they called homophonic, or monodic (one-voiced) to distinguish it from polyphonic (many-voiced).

"Any music in which there is one prominent melody supported and intensified by an accompaniment of the other parts (any modern song and most pianoforte pieces) is homophonic, or monodic; and it was the introduction of this new kind of music that gave such importance to the invention of the opera.

"The music itself was at first very monotonous and quite uninteresting. These early opera composers had no desire to make tunes, but only to render the words of the poetical drama more expressive by declaiming them to musical sounds. But this new style of music rapidly developed, and before long assumed such importance as entirely to overshadow the drama which it was intended to illustrate, and to obscure the words of the poetry the meaning of which it was intended to intensify. And the great singers who abounded in the eighteenth century cared only for opportunities to display their own art, and would sing only in works which provided such opportunities; so that the opera degenerated into a mere collection of brilliant and difficult arias connected by a slender thread of recitative—that is, words not exactly sung, but recited to musical tones.

"But about the middle of the eighteenth century there lived a composer named Gluck,* who became convinced that in the opera music should be used to increase the interest of the play—not to hamper its progress or to gratify the vanity of singers. And he not only clearly expressed in words his ideas about the true principles of operatic art, but also composed according to those principles such beautiful operas that the triumph of his ideas was complete.

"A century later came Richard Wagner, who, being both poet and musician (he always himself wrote the poems for his music-dramas), carried out to their fullest development not only the principles formulated by Gluck, but also the ideas of the Italian founders of the modern opera, and, as nearly as it is possible to know them, the ideals of the masters of the classic Greek drama.

"It was Wagner, Dorothy, who composed the *Meistersinger,* which you enjoyed so much and also many other wonderful and beautiful works which will, I know, give you equal pleasure."

"Uncle Frank said he would take me to hear *Lohengrin* for my birthday present, but, if I would rather, I might have the ticket money to buy something with. Polly Rich said she'd take the money and buy a gold bracelet, or a ring with a stone in it. But if I did and then lost it, there wouldn't be anything left at all; and now, when I shut my eyes I just can see and hear all those lovely things, and they can't get lost—can they, Miss Browning?"

"No, indeed, Dorothy; and a lovely thing in one's mind and memory is certainly a far greater and more lasting delight than the most beautiful ornament that can be found in any jewelry shop."

*See THE MUSICIAN for August.

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CHARLES BANCROFT, JR.

PLAYING FROM THE APRIL MUSICIAN

HERE are two pictures of some of the readers of THE MUSICIAN. Charles Bancroft, Jr., lives in Philadelphia, and his father, who contributes to THE MUSICIAN, claims he is the youngest reader. The picture of the two girls was sent in by Miss Laura Rountree Smith, who has written so many delightful musical plays for THE MUSICIAN.

A BACH ANECDOTE

BY ADA M. PIAGET

(A TRUE STORY)

MARIAN is one of my dearest and brightest little pupils.

One day during the lesson I had read her the story of the life of John Sebastian Bach.

When she came again I wished to find out how much she remembered about the great musician.

"Tell me the name of the great musician about whom I read to you at our last lesson," I said.

Quick as a flash came the answer:

"Oh, I know—his name was—John-the-Baptist Bach!"

Needless to say, Marian is an excellent church member.

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MUSIC CLUB DIVERSIONS

BY JESSICA MOORE

THE GAME OF "THE MISSING NOTE"

THIS is a *Musical Donkey* game, with a note to be placed blindfolded, instead of a tail.

With black crayons make a double staff on a sheet.

Cut out of stiff paper as many squares as you expect to have players, and on each square make a note.

Tack the sheet to the wall, and hand each player a square of the paper. Each is then blindfolded in turn, turned about and left to pin the note where he feels it belongs. It is left where he has pinned it until the end of the game, when a prize is given to the one who placed his note nearest upon middle "C" line. Those who have pinned theirs the wildest should be made to sing them in the position in which they have placed them. As some are not placed upon the staff at all, the merriment caused by their attempts is great.

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A VIOLINIST'S PRACTICE

HELEN WARE, a young American violinist, writes as follows in regard to the routine of practice exacted by certain famous teachers:

"Of my four years' study in Europe I have spent almost three years with Prof. Sevcik, the other year in concertizing and studying with Prof. Hubay. During that time I have worked on my violin day after day, with a burning ambition within me to master all the difficulties of the instrument so that I may make it serve me as the natural mode of expression. During my student days at Pisek, we would often practise eight hours and more a day. Now you will understand what a trying effect it is for me to lay my violin aside for the vacation months and build up for my strenuous work of the season, by athletics and care of my little garden patch. There are times when I feel as if I simply could not go on another minute without my usual routine of practising."

THE QUEEN'S MUSIC CLASS

BY H. M. BROWER

It was just at dusk. Mildred sat at the open window looking out into the quiet street. This was the hour for her piano practice. She had played each of the scales once, the three études and her new piece. The hour was not over, but Mildred thought she heard the sound of a street band somewhere and had run to the window to listen. The music sounded faintly in the distance; one could hardly tell just where it was. Mildred put her head out of the window and looked this way and that. A nearby street lamp blossomed into a pale yellow flame. By its light Mildred saw the figure of a little girl near the doorway, a pretty little girl of about her own age.

"Do you know where the music is?" asked Mildred.

"Yes, I know," answered the little girl, and her voice itself was like music; "would you like to come with me and hear it?"

Mildred slipped out of the room, through the hallway and down the steps. The little girl put a soft hand in hers, and together they went up the street, in the deepening twilight.

After awhile they stopped before a small, low, wooden house. Mildred had often passed this little house in the daytime, on her way to school, and had sometimes wondered who lived behind those closed blinds. The little girl drew her companion up the two or three low steps to the doorway, and, lifting the heavy knocker, gave three peculiar little raps.

* * * * * * * * *

Mildred was almost blinded by the dazzling scene that greeted her. She put up her hands to shield her eyes from the radiance of it. It seemed several moments before she could recover sufficiently to look timidly about her. Then she saw a large and elegant salon.

In the center of the salon stood a beautiful piano with a case of pure gold. Near it sat a lady of the greatest beauty of face and form. Her blond hair was held by a fillet of brilliants, which made her look like a queen. Soft filmy draperies fell around her and she sat in her golden chair as though on a throne. Girls of her own age, in simple white, sat in rows of seats, as though in school. There were boys among them, too. All the children had such happy expectant faces, that it seemed they must be doing what they loved to do.

Mildred's companion explained that the queen interested herself deeply in music. She was an eminent musician herself and had the ladies of her household thoroughly trained as players and teachers. She did not think they understood the art themselves unless they were able to instruct others. So each of these young musicians was required to teach a class of pupils. The Queen summoned these children to her salon at stated intervals, and examined the work done, criticised, commended or encouraged each pupil, counseled their teachers, and looked after everything. The visits to the Queen's salon were events of the highest importance in the children's lives; mild censure from her lips caused them to work doubly hard to please her, while her praise raised them to the seventh heaven of happiness.

The Queen had just called for technical exercises as her little companion led Mildred to a seat. Several children were asked to go to the piano, one after another, and play certain exercises in chords which they all seemed to know. The Queen listened intently, and corrected slight faults here and there. Mildred noticed how exactly the exercises were played, how the fingers were prepared for the notes, and how interesting the exercises sounded, as pretty as pieces. Each pupil seemed playfully ambitious to do better than the others, and so win the gracious Queen's approval.

When all had finished one of the young teachers sang a lovely song by way of variety.

The Queen then called for scale playing. The whole class was all alert at once. She lifted a book from the table beside her and held it up. "This is for the boy or girl who can play the best scales for me today," she said: then, looking in Mildred's direction, she continued:

"I see a little visitor here, and as she is studying music, she may like to try for the prize also. She is our guest, so she may play first; will you come forward, my dear?"

The request was a gentle command; Mildred did not dare refuse. She came toward the Queen, who graciously motioned her to be seated at the piano.

Now Mildred had never been a lover of scales; as a small child she had fairly hated them. With her present music teacher she had learned them over again, both majors and minors, and played some of them in two octaves every day. So she felt quite virtuous on the subject.

"At what tempo do you play your scales, my dear?" inquired Her Majesty, laying a hand on the jeweled metronome standing near.

"I—I don't know," stammered Mildred.

"Well, play them your way, and as beautifully as you can."

Mildred began by playing the scale of C two octaves up and back.

"Play it four octaves up and down, and much faster," commanded the Queen.

The girl began again, but it went worse than before; her fingers were all tangled up and nothing went right.

"Ah, I see, you have never really studied scales," remarked Her Majesty, as Mildred went back to her seat.

One and another were now called upon, and Mildred listened with growing amazement. Were those really the despised scales, those beautiful things, that rippled up and down the keyboard—now with power and brilliancy, and now with velvety softness and lightness? Sometimes they were all swells and diminuendos, like waves of the sea; then again they tripped up and down in the most delicate of staccato. She felt she had never heard scales before.

The prize was won by the little girl who had acted as Mildred's guide, and both girls looked over the treasure together.

"I'm so glad to receive this, for I love pictures and I've worked so hard over the scales," said the little girl. (The book had proved to be a set of paintings by great artists, and was bound in gold brocade.)

"I never liked scales, nor thought them pretty," said Mildred; "but I do now, and I mean to practise them all every day, till I can play them as you do."

"We have to know just how to study them in order to make them sound as we do,—but I suppose your teacher can show you," said the little girl.

"I suppose so," said Mildred, a little doubtfully.

At the close of the technical contest many beautiful pieces were played, with great intelligence and expression, and with fine tone. It was plain even to Mildred, that these pupils studied intelligently, and applied their technic study to their pieces. She liked it, too, that all the compositions were played from memory, as they could be interpreted with so much more freedom. She mentally resolved to learn her favorite pieces by heart, from now on, though her teacher did not require her to do so.

As these thoughts came into her mind a strange thing happened. The beautiful salon with its exquisite pictures, its lights and flowers, its perfumes and music, its lovely Queen and the gay company of dancers seemed to fade into a gray mist, and as Mildred strained her eyes to catch a last glimpse, she found herself trying to pierce the dusk of the May night. She raised her head and the light of the street lamp shone in her face.

Mildred pondered on the experiences of the vision she had had.

"If that was a dream," she thought, "it was the most beautiful and the most sensible one I have ever had. I hope I can profit by it lessons. I am going to try to make my scales ripple and flow as those did,—my chords ring and 'kling' like theirs, and my tone sing, too. My! but it was all beautiful! I don't think I ever heard a piano sound like that before. And the little girl said it was because all the children practised the technical exercises so well that the pieces were played so beautifully.

"Won't my teacher be surprised to find me really practising scales and such things?—for I can see that I never really studied them before. I shall work very hard, and then perhaps the little girl will come and fetch me for the next audition."

THE VIOLIN

CONDUCTED BY RAY G. EDWARDS

INDIVIDUALITY IN TONE

BY RAY G. EDWARDS

THE violinist has so many important things to remember every time he plays a great concert solo that one ceases to wonder how it is possible for chess champions to play twenty games simultaneously and win them all. The mental equipment of a master violinist must be equal to that of the master of chess. The playing of six thousand notes in a single composition requires more than the directing of the fingers of the left hand and bringing the notes into their proper order. The slightest change in pitch of a single string will necessitate changes in the position of the fingers. This would seem quite reasonable to any casual observer; and then they would be apt to conclude their statement of the difficulties of violin playing by saying that all you have to do is to draw the bow and make the strings sound; if you have the fingers right on the strings the bow will do the rest.

A moment's consideration of the matter should convince anyone that there really is something missing in this statement of the difficulties. The very person who thinks the violinist's art is all in the fingers of his left hand has probably remarked more than once that he recognized so-and-so's playing every time by the tone, just as one distinguishes the voice of a singer or the touch of a pianist. Some violinists can be recognized by their muddy tone while others, whose left hand work may be identical, produce a tone as clear as a flute. And if you listen to ten violinists play the same solo you will not need a particularly acute ear to note that one violinist has a liquid tone, another is habitually harsh, a third fills the hall with volumes of tone, while the fourth has a silvery tone. No two are alike.

This is in part due to the qualities of the instruments they play; but let them change instruments and it will be seen that it is utterly impossible for them to change tones. Each has his own manner of pressing down on the strings with the fingers that help to make the tones; but most of all the difference is in the distinctive and individual manner of holding and manipulating the bow.

Even pupils studying under the same teacher will hold to their individuality and quality of tone to a degree. May this not be accounted for by the fact that in the earliest efforts to master the violin it is the bow arm that calls forth the greatest energy and upon which the pupil concentrates so earnestly that he acquires a "voice" in his bow stroke that is seldom changed to an entirely different "voice" in all the after years of training?

This I think is especially true when the teacher has not had sufficient experience in whipping pupils into line, in getting right at the root of the trouble, and giving special work for overcoming errors in tone production. With a violin tucked under his chin the pupil is in no position to know that a swift and light stroke has more musical quality and carrying power than a slow and heavy stroke, because both sound equally loud and pleasing to the untrained ear. Degrees of loudness are about all that the young player distinguishes in tones, aside from the pitch.

When he finds out the way of varying the tone by tipping the hairs on the strings, or by the speed of stroke and direction across the strings, or by bringing the bow closer to the bridge or playing down over the fingerboard, as well as the quality of voice of each string (the same notes on different strings in different positions having qualities all their own), it begins to appear that the violinist has a thousand things to think of as he stands calmly before an audience and plays two or three big concertos; even barring accidents to his violin or the necessity of changing his entire conception of the music to meet the limitations of an unfamiliar accompanist, and even though he has a never-failing memory, he cannot be any too sure that the performance will go off satisfactorily. And yet persons wonder why violinists are not always gracious and willing, at a moment's notice, to play, even before a small gathering, some great composition that taxes all one's powers when in the mood and in good practice, which is seldom the case in these impromptu affairs.

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THE VIOLA: A TOO LITTLE KNOWN INSTRUMENT

BY A. WALTER KRAMER

THE general public's interest in things is rapidly becoming the determining factor in their chances of popularity, for what the masses believe to be so plays a much larger part from year to year. That portion of mankind which considers itself guided only by the things designated as "ultra" in matters of culture and the like would deny the influence of the general public. But the contention is poorly grounded and a strict observance of the growth of those things which receive unanimous popular approval will quickly demonstrate the contrary.

Orchestral instruments are among the things about which the public knows little. To be sure, it knows a violin, a 'cello, a flute, a trumpet (though it insists on calling it a cornet, which, in truth, is a very much inferior instrument), but ask the "man in the street" what an oboe or a bassoon is, or a viola, and he will stare at you! Perhaps it is not his fault. The instruments mentioned above as being known to him are known because they have been used as *solo* instruments. It would seem then that this is what makes the public familiar with the nature and characteristics of an instrument.

The viola is one of the instruments in the orchestral ensemble about which none but musicians can tell you anything. Mr. Wm. J. Henderson, in his admirable book on the orchestra, gives a very plausible reason for the public's lack of interest in what the viola is, namely, that for many years viola players were recruited from the ranks of broken-down violinists. And this was true, though it is not so today. The violists (to give performers on this instrument their just title) in a modern orchestra must be men who have studied it with the care that an able violinist or 'cellist devotes to his instrument. In the early days of classicism, Haydn and Mozart used this instrument in their symphonies quite as they did the second violins. In other words, its function was to fill in the inner harmony, between the melody of the first violins (plus whatever woodwind the composer was employing) and the bass of the 'cellos and double basses. Berlioz and Wagner, and, to a lesser degree, Weber, discovered the true nature of the viola, and in their works wrote significant passages for it, passages which have attracted attention from laymen as well as musicians. And the interesting thing about it is that it soon became apparent that to play such things on the viola a careful study of the instrument was absolutely necessary.

Modern composers have never forgotten the instrument in their orchestral works. In fact there is cause for complaint in that, only too often, in recent years, have they assigned things to the violas in such abundance that the poor instrument has been overburdened. As in other cases here is an extreme, and they have often arrived at it in their desire to give the instrument a chance to make itself heard. I know of a string quartet by a contemporary composer in which the themes of all the movements appear in the viola first, not always to advantage.

For the viola itself is not an instrument capable of expressing the many emotions which the violin can. It is sombre and pensive in its two upper strings—the D and A—and its lower strings, C and G, which are tuned one octave higher than the corresponding strings of the 'cello, have a certain thickness which makes them also far from bright, though the sonority of the G string is remarkably fine. Yet the viola can be made interesting even as a solo instrument by a composer who understands its nature. Anton Rubinstein, though far from a great composer, realized this and in his F minor sonata, for viola and piano, he put to his credit one of his finest works. Certain musical ideas can be expressed capitally by the viola. But to attempt to treat it in a universal way, as one does the violin, is unwise, to say the least.

This instrument, about which the public knows so little, has a literature of its own and it is not so small. Apart from the numerous transcriptions of violin compositions made for it, effected by transposing the composition one fifth lower, there is a vast array of original works. Clemens Meyer, a German musician of no especial distinction, is responsible for some of the best transcriptions. Hermann Ritter did a great deal for the instrument by making numerous transcriptions and also writing much original music for it. Of the older Italians, Campagnoli alone left a set of studies, forty of them, which are to the viola what Kreutzer's *Forty-two Studies* are to the violin.

Having for a number of years played the viola, not only as a member of a string quartet made up with three friends, but also as a solo instrument, I have gathered together a large list of solo viola works. They have been chosen not because of their composers' standing but chiefly because they are written for the instrument in an effective way. Some of them may not be very notable *as music*: as *viola music* all of them are worth while. They are.

Alfred Bruneau, *Romance;* Hans Sitt, *Concerto* in A minor, *Concertstück* in G minor, *Romance* in G minor; Cecil Forsyth, *Concerto* in G minor, *Chanson Celtique;* Vincent d'Indy, *Chorale varie;* Cyril Kistler, *Serenade;* Liszt, *Romance oubliée;* Svendsen, *Concerto* in D major; York Bowen, a concerto and a sonata; Hummel, *Fantasie;* Campagnoli, *Romance;* Mozart, *Concerto;* Kalliwoda, *Six Nocturnes;* Ludwig Maurer, *Divertimento;* George Onslow, three sonatas; Thomas Taglichsbeck, *Concerto* in C minor; M. Enrico Bossi, *Romance* in Ab; Chevillard, *Four Pieces;* Joachim, *Hebrew Melodies;* Paul Juon, sonata; Lalo, sonata; Leoncavallo, *Serenade* in F; Philipp Scharwenka, *Sonata* in C minor; Taneiew, *Feuillet d'album;* Svendsen, *Andante funébre.*

THE AMERICAN ACADEMY OF VIOLIN MAKERS

BY RAY G. EDWARDS

THAT violinistic matters in this country are becoming fairly well established and organized is evident from two different viewpoints. The violin makers have recently organized themselves into an association known as the American Academy of Violin Makers, and the teachers and players have their American Guild of Violinists, a later development of the American College of Violinists of which, as then editor of *The Violinist,* I had the honor to be the organizer, some ten years ago.

In the beginning there are always those so constituted that they scoff at these academies, colleges, and guilds, but in whatever craft or profession they are organized they are a great help. None are too wise to learn, and the majority are so human that they profit by fellowship, association, and the interchange of thought. The few who have not the human attributes necessary for progress and comradeship, who are sufficient unto themselves, would be lost in any of these organizations. And this may seem queer, yet it is true, that those who would find themselves must lose themselves in service and fellowship.

This I know has happened to the violin makers; for I have known many of the men in the Academy for years, and I know that they must have grown in human kindness as well as in skill, to have entered into this organization with others in their exquisite, ennobling craft. For if man is the noblest work of God, so is the violin the noblest work of man. Nothing that man made three hundred years ago is perfect today, as the violins of the old Cremona makers are perfect. But the art and cunning are not lost, and have not been, through the generations of men since Amati, for there are today, in America and Europe, makers of violins who are creating just such perfect instruments as were known to Paganini, Ernst, Spohr, Wieniawski, Vieuxtemps, and other masters of the bow and violin, fifty, one hundred, and two hundred years ago. Only the bow of that earlier time was not the bow of today; it is a more recent development. The old Strad and Guarnerius were yet old and cracked even before the first perfect bow was born, in the mind of that immortal, the French bow maker, François Tourte, about the year 1775.

And so it is proper that violin makers in America should have their Academy, and I hope every maker of repute (or even of skill and sincere mind, striving upward in his creative work) will catch the spirit of comradeship and progress. The Academy is yet new, yet a-borning, and this is the time to clasp hands across from one bench to the other. Yes, and take off your leather or green felt apron, and go to the conventions. More than that: With a case of violins in one hand, a suit case in the other, and a spirit of receptivity, kindness and fellowship in your heart, go to the conventions of the Academy, and if there are those who make violins not so good as yours, or who stir the glue pot the wrong way (as you see it), or mix not enough brains into their varnish, let not that send you off to the railway station in a huff. Stand by, even as every captain of a vessel will stand by another in distress. Just the other night, out in Tampa Bay, the captain of our boat, with a heavy load and anxious to get in before the storm, stood by a barge and for an hour transferred gasoline (a dangerous operation by lantern light), that the barge might have power to get to port instead of drifting out into the Gulf. Our own gasoline supply was low, but nobody "cussed" the captain for not being well supplied.

So with the faults of your brother violin maker. Correct them in kindness if you can, and if there is not yet sufficient kindness in your heart, or in his, correct him by example and say nothing; show him your instruments. And, too, although there will be inferior instruments there will also be violins just as good as yours, and among the best will be those that excel in one point or another. Every man can learn if he will. Go to the conventions and find out what a fine body of men you are. Most of you have never visited the other fellow's shop. You little realize what you are missing. Even if you are satisfied with present attainments, there is something in creative work, in being a co-worker with God, and with your fellows; in responding to the desire to manifest, to the outward pressure of the creative will that inspires a man and makes him wonder at his own power. The creative work of the violin maker is on such a high plane that he is in danger of bestowing too much self-praise and of marveling in an unbecoming manner at the productions of his own hand and brain. To such the need of this Academy is great, even as great as to those who need the example and inspiration of his work.

And now a word as to the oganization: Its objects, as stated in the constitution, are: "First, to advance the interests of modern violin makers as individuals and as a class. Second, to champion the demonstrable merits of modern American violins as compeers of the violins of any other generation or any other nationality. Third, to encourage the art and science of violin making, and the use of modern violins."

Active membership is confined to those makers who practise their art as a profession, and who have made and sold under their own individual label twenty-five or more instruments of the viol family, namely, violins, violas, violoncellos, bass viols. Professional and amateur players, and apprentices under the age of twenty-one who have served at least one year in the atelier of some reputable violin maker, may become associate and apprenticeship members.

Conventions will be held annually, the first one taking place in New York City during May of the present year. A permanent exhibit is to be set up of instruments made by the members. The first year this exhibit will remain in New York City, but ten days before the next convention it will be removed to the city selected for that convention, and there remain until ten days before the third convention, and so on. At each city a competent person will have charge of the exhibit, which will be open to visitors daily through the year. Sales will be made from instruments exhibited. There are other advantages. For example, a list of persons who, evidently from curiosity, have instruments sent for trial with no evident intent to purchase, or having purchased become delinquent to such a degree as to seem fit subjects for the Academy's attorney, will find it rough sledding to try to deal with members of the Academy.

The first president is Knute Reindahl, Chicago; vice-presidents, Walter S. Goss, Heinrich E. Knopf, and E. Oscar Schmidt; secretary-treasurer, August M. Gemunder, New York. The list of members as first announced included the names of twenty-five makers, with six more applications waiting and the probability of doubling the membership before the first convention.

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WHAT is to be done with Paganini's violin? He left his famous Guarnerius to his native town of Genoa on condition that the instrument should be preserved perpetually. Now the worm has got hold of it and threatens its destruction.

It appears that the presence of the little creature has been suspected before. But experts exonerate the worm, which may be said to have left the court without a stain on its character. Now, however, has, so to say, been caught red-handed.

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THE HOTEL ORCHESTRA PLAYER

BY EDITH LYNWOOD WINN

It is not all roseate, although you have the satisaction of knowing that you have been accepted ver about fifty other applicants. Of course you el complimented—anybody would, but your cup of appiness is not full to the brim. Every student, rom Berlin to Chicago, who can play the piano at ll, and who needs a little money for the winter iat is to come, applies for an orchestra position. Ir. —— of a certain Boston agency, says:

"They sit around my office and talk like magpies rom March until June, then they give it up, when ey see there is no chance for them. One fellow rote one hundred letters and received three replies om hotels. He had never played in a summer rchestra, and he couldn't even play a hymn in rict time. The average piano student can't read at ght, and when he can do so, he finds himself terly at sea with orchestra signs. No, there is no oom for the inexperienced orchestra player.

"But where is he to get his experience? I'll tell u where. He must begin at the foot of the ladr and play for dances during the winter. Let m go into a dancing academy and learn how to ep strict time, the proper tempo for all dances, d general rules of accent. Only yesterday a lady anist came here, who is down and out. I asked her to read a waltz of ordinary difficulty—I think it was *The Blue Danube.* Why, she didn't know a thing about repeat marks, and, would you believe it, when I put a 'cello and violin with her, she played the first beat of the measure only and let the last two go? What kind of playing is that? The average violinist and pianist, even those who have studied abroad, can't play ordinary orchestra music as well as a child. The pity of it is that when you tell them they must not play legato in dance music and the popular selections, they elevate their eyebrows and say, 'But I was never allowed to chop off notes, as you say, in Berlin and Paris. I can't afford to injure my touch and my tone by hammering out the time.' They are hopeless, as you know, because they are too conceited to learn anything and they feel above their calling. They are soloists, pure and simple."

A short time ago a lady who may be an excellent musician came to me with the request that she be allowed to play some sonatas with me, at a summer hotel. I listened to her long story of study here and there, and we began. When I reminded her that she was not following well, she seemed hurt, and so I let things go along as they were going. Then she asked if she might play some "easy music" with our orchestra. She failed on this ground: only the first beat in waltz time was heard at all. I could not tell her just what was wrong. She would have been highly offended. She will never know why she cannot play with an orchestra.

Harold Bauer, who knows a great deal about dance rhythms, says: "In playing a simple waltz, accent the first beat, have the right hand ready for the first (second beat) chord, then raise it for the third beat, or chord, of the right hand. Thus the second beat is *pressed* and the third beat is *struck.* You will always be able to make the accompaniment *definite* in this way. Many players never sound the third beat at all."

The summer orchestra player must make up his mind to many irritating experiences; for instance, in the smaller hotels, at the Sunday evening concert, which lasts only one hour, the players who have prepared a serious program are annoyed if people talk and laugh during the performance. If the manager of the hotel has not enough courage to put up notices, enjoining silence on Sunday evening, while the concert is going on, the members of the orchestra must be contented to change the program already arranged and play very noisy pieces like the selection from *Rienzi, Poet and Peasant* overture, *Raymond* overture, and other works of this class. During solos (for one member of the orchestra must play a solo every Sunday evening), there must be, and usually is, some kind of attention. Older people make quite as much noise as children, and often the orchestra is surrounded by people screaming in unison.

The orchestra leader must be very courteous and obliging. The members of the orchestra must also appear very anxious to please the guests. Programs must be made out and conformed to, if possible, but most of us find it is never possible. Frequently some guest in the house, who happened to arrive after the "hop night," requests that dancing be allowed. The members of the orchestra usually submit with apparent good will.

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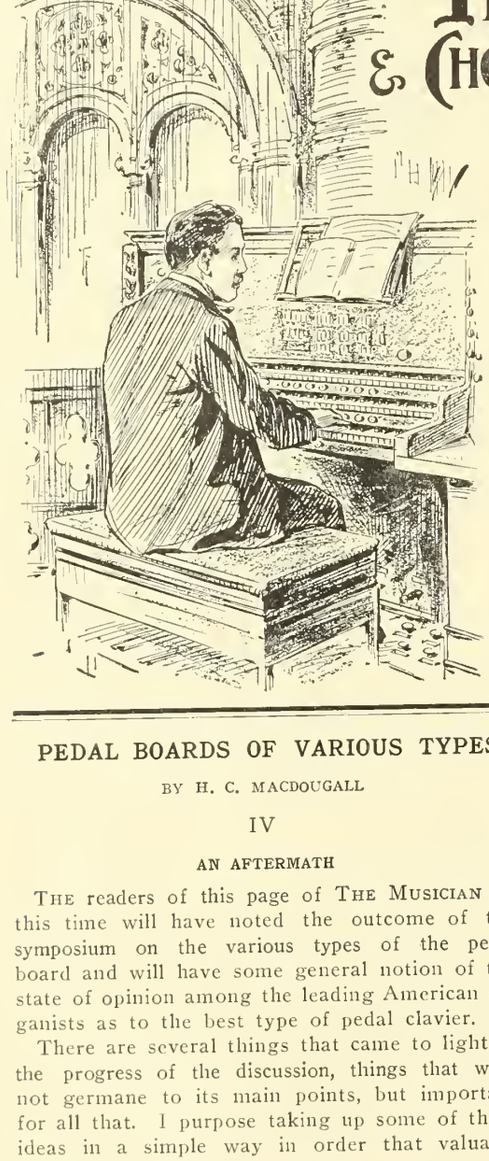

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PEDAL BOARDS OF VARIOUS TYPES

BY H. C. MACDOUGALL

IV

AN AFTERMATH

THE readers of this page of THE MUSICIAN by this time will have noted the outcome of the symposium on the various types of the pedal board and will have some general notion of the state of opinion among the leading American organists as to the best type of pedal clavier.

There are several things that came to light in the progress of the discussion, things that were not germane to its main points, but important for all that. I purpose taking up some of these ideas in a simple way in order that valuable suggestions shall not be lost.

It was about 1898 that the firm of Hutchings Organ Co. built a new organ for Harvard Church, Brookline, Mass., where I was organist. I had taken a degree at the English Royal College of Organists and was very much interested in the C. R. P. B. (concave-radiating pedal board). I had my mind made up to have that type of pedal clavier put into the new organ, but was finally dissuaded, the principal argument being that, as American organists had not then and probably never would have any interest in or liking for the C. R. P. B., the organ would be disliked by other organists than myself and would be considered a freak. At that time Mr. Skinner had not devised a movable key-desk that would allow of the C. R. P. B. There were two stock arguments brought forward every time that I advanced the C. R. P. B. idea to my brother organists or to Mr. Hutchings, and these arguments were supposed to give the new pedal board its quietus.

One of these was based on the fact or supposed fact—I never learned which—that Mr. B. J. Lang had imported a concave pedal board from some part of Europe—particulars were missing here—and had tried it in the South Congregational Church and *had returned to the old-fashioned model!* The conclusion, of course, was that the new had been tried and proved wanting. The second argument was that if the principles implied were sound they were equally applicable to the manuals! If concave-radiating pedals were a good type then concave-radiating manuals logically followed; but since concave-radiating manuals were manifestly an absurdity the C. R. P. B. was also an absurdity! The result of all the discussion and action was that Harvard Church organ had a flat pedal board. In a few years, however, largely if not entirely through Mr. Lemare's influence, the American Guild of Organists declared in favor of the new type of board; since that time—about ten years ago—American organists have agreed, with what approaches unanimity, that it is quite perfection.

One curious feature of this sudden distaste for the old and sudden conversion to the new is that many of our older virtuosi, Mr. Clarence Eddy, for example, were trained in Germany on the flat board; many of our younger men, like Messrs. Truette, Carl, Kraft, and others, had their schooling in Paris. The English organ school, with its Willis board, has never had any appreciable influence on American playing; I believe the influence of English organ *building* on American building ideals has always been rather strong, despite the weighty example of the German (Walcker) organ in Boston Music Hall. In other words, it is surprising that the flat board was suddenly thrown over for a pedal board for which neither through training nor use had we any preparation.

In view of the fact that the "absurdity" of the radiating-manual was given as a reason for the non-adoption of the equally "absurd" C. R. P. B., it is interesting to note that several organists contributing to the symposium referred to the principle of radiation as adaptable in whole or in part to all details of the organ or piano keyboard. Mr. Federlein touches on this when he points out that the pedal board and the base board are both radiating; this also involves the radiation of the toe-pistons placed on the base board. But all builders, save one, build their balanced swells straight; the farther one goes to the right, where there are often four swell pedals, the more uncomfortable it is for the player, since he has to put a kink in his leg, so to speak. Why should not swell pedals present their surfaces always to the center of the organ bench? If one thing pertaining to the feet is concave-radiating, why not all things?

Mr. William Benbow thinks that some day, before long, we shall have an organ bench curved at the inner edge of the seat to conform to the natural curve the leg makes when the foot reaches for a far key. Unless I am mistaken, I have seen this type of bench in use.

That the idea of the radiating *manual* keyboard is present in many minds as a logical outcome of the radiating pedal board is evident from the question with which Mr. C. G. Hamilton closes his letter: "When shall we adopt the natural companion to the new pedal board, namely, the radiating keyboard for pianos and organs." Mr. G. A. Burdett emphasizes the idea without championing it in calling attention to the fact that in Europe the same principles of radiation have been applied to the piano keyboard; and one of our visting virtuosi (Rudolf Ganz) has made enthusiastic calculations of the gains in every aspect of piano playing resulting therefrom.

There are fewer complaints of the lack of uniformity in pedal boards than one would expect. One organist only, Mr. Carl Grimm, makes a definite protest against varieties in console: "It is absolutely necessary for the furtherance of good organ playing that a standard form of organ board be established and maintained." The American Guild of Organists' pedal board comes in for praise either direct or by suggestion from several persons. Mr. Clifford Demarest writes: "The A. G. O. adopted a radiating board some years ago which was the pattern made by the Hutchings Organ Company of Boston. This was considered the standard, but it has been found that other builders do not adhere to this always, which is both discouraging and annoying to organists." Mr. Frederic Maxson does not believe in the A. G. O. board unqualifiedly: "I should never recommend a new organ to be built with other than concave-radiating pedals of the type recommended by the A. G. O., with possibly some slight modifications in the gradual increase in height of the pedals from the center towards each end."

The unwisdom of any set of men attempting to dictate to the entire body that they more or less directly represent is seen from the two opinions just quoted and from the one to follow. In practical matters there will be as many minds as there are men. I am one of the founders of the Guild and an ex-Dean of the New England Chapter, but if I did not like the Guild pedal board (it happens, as a matter of fact, that I do like it) I would not use it, if I could help it. The Royal College of Organists made a great mistake in attempting to legislate a certain kind of board into sole use in England and our own Guild of Organists ought to profit from that unfortunate example. As we have seen, during the progress of this symposium, the C. R. P. B., excellent as it is, has a small though influential minority of opponents; further lines of cleavage will be apparent so soon as one discusses the different types of the new board. Mr. H. J. Stewart makes this very clear. "I received," he says, "my early training as an organist in England upon instruments fitted with the Willis radiating-concave pedal board, which was then regarded as a doubtful or dangerous experiment. Later on, both in this country and abroad, I had wide experience with the straight pedal board, so that I can speak without prejudice when I say that for personal comfort and for facility of execution I much prefer the radiating type of pedal board. There are several varieties of this type, some of them presenting drawbacks on account of extreme radiation or extreme concavity, or both. The best pedal board, all things considered, is the radiating-concave (Willis, new style), and I think even the most ardent advocate of straight pedals would concede the advantages of this new type after fair trial."

Two other things have developed during this discussion which I must briefly allude to. Some years ago I was unfortunate enough to have an engagement to play a recital upon an instrument with very narrow, close-together pedal keys. The discomfort of playing upon this board was much increased on account of its radiation. It was impossible for me to play without putting down two keys at once; misery and chagrin were my lot during the hour and the builder of the organ was consigned many times to the limbo prepared for bad or indiscreetly experimental organ builders. I was glad to note Mr. Charles Galloway's protest on this point: "One is unquestionably at a distinct disadvantage when forced to use radiating and concave pedals with a very narrow scale in which the foot cannot press down one key without sounding the pipes of the contiguous keys. I believe I rather favor the full-sized concave pedals, although I could get along very well indeed with straight and parallel pedals."

And, finally, the "hair-trigger" action! This has een modified since the first days when an organ- t could hardly approach an instrument without it laying. A vigorous protest is that of Mr. Gordon alch Nevin:

"I would like to register a strong 'kick' against ne ridiculously light touch on many of the new lectric organs, and particularly the touch of the edals; in this church I have a magnificent organ, nally splendid, action good, but with a touch of bout 2 ounces on the manuals, and not more than ounces on the pedals. It bothers my pupils a great eal, and to me is at times a source of much an- oyance. Can't you start a wave of protest against uch touches? It is all right to make the touch ght, and the light touches are making it possible or the ladies to become good organists, but there a limit to everything, and I feel that that limit as been much overstepped in the matter of touch n electric organs."

One thing must be said in favor of this abomination of an unreasonably light touch and that is at it has taught organists habits of finger neatess; the "duffer" has realized what a slovenly layer he is, has taken piano lessons, developed a ecent manual technic, and found out that the fingers ould be and must be controlled as much in refrain- g from depressing keys as in pushing them down.

In concluding the symposium hearty thanks are ue and are hereby given to all those who so romptly, fully, and interestingly replied to the uestions asked.

A WORD FOR THE CHURCH MUSIC COMMITTEE

BY CHARLES N. BOYD

[This good-humored discussion of the music ommittee may be compared with that of the rticle "Why Bad Anthems?" on page 634 i this issue; both articles call attention to serius faults in our system of church music mangement.—H. C. M.]

SHALL we church organists and singers have a ood word to say for the church music committee? Yes, perhaps, when a new position is in rospect, or a raise in salary is desired. But not therwise, for are not those persons purveyors f evil tidings, the non-musical meddlers in musial affairs, the flies in what might be perfectly ood ointment? Who but the church music committee turned down seventeen good sopranos, ourself included, and engaged that girl with the wful voice and ridiculous hat? Who turned a eaf ear to your Bach fugue and extended the lad hand to that upstart patron of the *Vox Huana?* Who decided that the anthem upon which ou had spent so much time and labor represented class which "our people don't like, and had best e avoided in the future"?

Stung by the remembrance of encounters with bdurate committees many musicians draw their igh-pressure reeds in denunciation of such hurchly inventions, and prefer to pin their faith o the tender mercies of the clergy. But in some enominations at least we shall probably have the usic committee always with us, and it might ot be a bad plan to invent some sort of Assoiated Charities for their special benefit.

They are not a wholly bad lot, as people come nd go. A church is not apt to elect an openly rascible, mutinous, misanthropic person to the esponsible position of music committee mem- er. On one side is the deep sea, represented by ne congregation, and on the other the choir, and he person who has to negotiate between these hould not be of too nervous a disposition. No ne thanks the music committee, save for dismissing a choir, and no one praises the committee; for if the choir is good it is because the singers and organist are so capable. There is no particular honor attached to one's election, even as chairman of a music committee, and the salary attached is not usually named. Save in very rare, sporadic cases, no member of a congregation runs for this office, and our literature contains no speeches imploring constituents to support the orator at the next music committee election.

But there is, now living in this country, one specimen of a successful, worthy chairman of a music committee, beloved alike by choir and congregation, and he should be held up as an example to all others in his position.

He is not, in the common acceptation of the word, a musical person, though he enjoys music in church and at occasional concerts. His unaided ear might not be depended upon to distinguish a cornopean from a harpsichord, but his native good sense would help him greatly in relegating each to its proper place. Of his own accord he has investigated the rather scanty literature of church music, and he has visited many churches to become acquainted with the musical doings of each. With him the question is not whether the music pleases people, but whether it is appropriate to the service in which it is found. He makes the distinction, so often overlooked, between church music and that which is merely set to sacred words.

This amiable gentleman was elevated to his present position some years ago, at a time when his church was quite thoroughly disgruntled with the offerings of a series of choirs and directors. It was a rather less enviable distinction than the ordinary election. Having settled the personnel and policy of the choir, the new chairman began a novel method of procedure, namely, the church music education of the congregation and minister. He lost no opportunity to discuss the matter in public or private, but always with a tact that impressed even those who were not of his way of thinking. It was not long before he was regarded as a person who had really studied his subject, and whose views were entitled to consideration. Then his course became easier, and now no one is disposed to question the wisdom of his plans. Purely musical questions he leaves to the musicians for solution, and he is only interested in the results. It may be added that contentions are unknown in the choir of this church, and that the relations between choir and congregation are consonant to a remarkable degree.

Not much can be expected of a music committee which is guided only by a vague policy, and the unauthorized remarks of the congregation, especially when musical knowledge is completely lacking in the committee. If organists and choirmasters would make some effort to acquaint their committees with the subject they are chosen to administer, not in the sense of teaching them music, but rather putting them in touch with non-technical information, the musicians would do themselves a favor. It is important that the attention of the committee should include the congregation as well as the choir. The best service music will fail to impress an unsympathetic audience, and a great mistake is made if the committee thinks that the provision of a capable choir serves all the problems for a coming year. Purely technical and musical matters should be left to the musi-

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cians. Attendance at rehearsals, not for detective or dictative purposes, does much to establish closer relations between musicians and committee members, which in the last analysis means also the congregation.

The four principal factors in the music of the average church are, numerically, congregation, choir, music committee, and clergyman. The more closely these factors agree, the more satisfactory and enjoyable the results. Of the four the committee, rather than the minister, can often do most to bring about the *entente cordiale*. Let us extend the helping hand to the committee.

———*———

WHY BAD ANTHEMS?

BY A. WALTER KRAMER

STRANGE as it may seem, there has been all too little written about one of the sorest needs of present-day musical conditions, namely, the music of our churches. Occasionally, to be sure, one hears a protest against the sentimental kind of twaddle which so many well-known musicians publish as anthems. Anthems, they call them, but those who know what the music of the church should be call them any and everything else! The American church organist has fallen prey to the habit of writing succulent *morceaux* for his choir. Sometimes he calls them "anthems," sometimes "hymn-anthems," and frequently they are set as "sacred" songs for solo voice. As far as their quality is concerned they are all the same, all cut out of one piece of cloth.

Church music in this country—and here the music of the Protestant churches is referred to—has gotten into its deplorable condition by reason of the existence of three evils. 1. The Music Committee. 2. The Rural Organist. 3. The Lack of Musical Understanding among Churchgoers.

THE MUSIC COMMITTEE

Some will doubtless consider it bad taste to mention the faults of a church music committee. The argument will be advanced that the members of such a body are not salaried, that they give their services gratis, and because of their interest in music; therefore they should not be subjected to criticism. This is, in a measure, true. But why should members of such a committee be salaried? What have they to offer that the church should pay them for?

The man who joins a music committee in our churches does so, nine times out of ten, because he wants to have something to say. He likes to assert himself and is equally willing to have a say about the music of the church as about anything else. To be sure, there are exceptions, and one occasionally encounters a man on a music committee who knows something about the art of music. But this is not often the case. The music committees of our churches, for the most part, are a real hindrance and block the plans of the organist and choirmaster quite successfully. They have a vote on the choosing of singers and often lend their aid to the engaging of singers less well equipped than applicants who have no "friend on the committee." They suggest to the organist that he play and have his choir sing "sweet" music, music that is generally as far removed as possible from what the music of the church ought to be. In short, they make themselves a power in the music of the church instead of acting in an advisory capacity. Ask any organist in America and he will tell you that his life would be happier and the music in his church better were he allowed full rein and were he not subject to the dictates of a committee.

Accordingly, Mr. Organist, working under such conditions, has to compose after a certain manner. And this requires that when he writes an anthem he make it suitable to the taste of the music committee, if he desire that it be approved by it when performed. That the organist desires approval for his work goes without saying. The result is that he writes "twaddle" when he might be writing a piece of ecclesiastical music that would have value *as music*.

THE RURAL ORGANIST

Can anyone doubt that a portion of the trouble is due to the inefficient country organist? That organist, who is neither a musician nor a member of any other profession, but who plays the organ on Sunday and "clerks" in a store or works in a bank during the week, is the man who is in a large measure responsible for the hundreds of pernicious anthems which are published annually. This gentleman studied the piano in a leisurely way in his youth and later decided that it might add to his prestige in the community to play the organ in church. Summoning up his courage he has applied for the position, has brought along a few piano pieces which he plays on the organ, by injecting a pedal on a bass note here and there. The result: Immediately engaged by the music committee, an assemblage of men in the town, which considers itself capable of passing on his ability.

What kind of music does a man of this type perform? Music that is within his understanding. And the only music that falls under this category is the kind of music of which the sugary anthem is made. His choir is made up of volunteers and cannot sing difficult music. He therefore makes use of all the simple anthems which he can find. And in this case the simplest ones are the worst ones. Thus flourishes the art of music in such a community.

THE CHURCH-GOER'S MUSICAL UNDERSTANDING

What does the average church-goer understand about music? Would a performance of one of the Bach church cantatas give him as much pleasure as his listening to a theatrically conceived cantata of which the musical value is virtually *nil?*

The church-goer of today is a comfortable person who likes calm, who flourishes on peace and quiet. Why should he trouble himself about musical values? Why should he raise a voice to check the constant singing of pleasing but banal "sacred" songs? In the majority of cases he would not be able to recognize them as banal, for they please his ear and he is quite as anxious to have his ear pleased in church as in the theater. If his minister can introduce the feminist movement (surely a worldly subject) in a sermon, why cannot his organist perform a secular composition, which has been "doctored" up to scriptural words?

The situation seems difficult.

THE SOLUTION

Place the music of our churches in the hands of tried and reputable musicians. Give them complete authority. Let them engage the singers, let them choose the music that is to be sung and played, let them control the situation rather than be controlled by a committee which neither understands music nor anything else pertaining to the subject with which they are concerned.

An organist who has complete authority over the music in his church, provided he is a well-equipped musician, will produce good music in his church. Reference could be made to some of the larger churches in New York and Boston where this almost-Utopian state of affairs exists. And at these churches the sickly-sweet anthem is never heard. Dignified ecclesiastical music is sung there and the organists play Bach, Rheinberger, Merkel, Piutti, and other composers of real organ music. The congregations are representative of the best serious-minded persons in these several committees and they enjoy the music which is offered them. They appreciate that it is serious art and are uplifted by it.

INTRODUCING MUSIC OF THE RUSSIAN CHURCH

An experiment has been made during the past year by a young American musician of serious purpose. He has tried to raise the standard of music in his church, St. Mary's in Brooklyn, N. Y. N. Lindsay Norden is his name and he has organized an organization, known as the Aeolian Choir, for the purpose of singing *à cappella* music of the Russian Church. Into this literature, which is a vast one, he has made serious research and has brought out numerous compositions of extraordinary beauty. He has performed them at his church—he has also given concerts for the public—and has won the respect and admiration of his hearers.

Yet he confided to the present writer one day this spring that he feared that the congregation of his church might some day resent the introduction into their service of music of another church. The Russian Church differs in doctrine from our Protestant churches. But is its music less fitting in the last named than in its own church? Such a situation has presented itself to Mr. Norden and he has not yet been able to solve it. The dignity, the spiritual beauty of the music of the Russian Church composers—such men as Gretchaninov, Rachmaninov, Kastalsky, Cui, have written for it—has appealed to him to such an extent that he has devoted himself unselfishly to its furthering. He has proved that it is possible to sing good serious music, pleasing many persons and uplift many more.

Mr. Norden's achievement might be held up as a model for our American organists. It will require courage for them to stand up and assert their rights as to the kind of music they wish to produce in their churches. The literature of the Russian Church is replete with masterpieces in miniature, works that can easily be adapted to texts that are appropriate for our Protestant

churches. Mr. Norden has had some of his adaptations issued by the Boston Music Company, while others of them he has published himself. But this music need not necessarily be drawn upon. There are enough fine, healthy examples of real church music to English texts by Americans like George W. Chadwick, Horatio Parker, William Arms Fisher, and Homer N. Bartlett, and Englishmen like Sir Arthur Sullivan, Sir Edward Elgar, Dr. C. Villiers Stanford, Mackenzie, *et al.* to supply the needs of all of our churches. Add to these such portions of the standard oratorios as are possible of performance and you will have a literature of formidable proportions.

Some of our American composers—the younger men especially—are today devoting themselves to serious church music. Among these is a young New Yorker, Philip James, who put forward last year a *Te Deum* for mixed voices with organ accompaniment which redounds to his credit quite as much as though he had composed a fine symphony. In reviewing the work in *Musical America* at the time of its publication, the present writer called it the best *Te Deum* in ten years. Today the same may be said of it. It is a memorable work, a good work that has a *raison d'être;* it is music that goes straight to the hearer, conveys its message without descending to that compromising state where the element of "Will they like it?" enters. Perhaps it has not been sung a great deal; perhaps the generality of organists thinks it too difficult. Be that as it may, it is one of the most significant contributions made in a decade by an American musician to the literature of the church. In fact, it is one of the great works in American church music. And this is music *of* the church. Not music *for* the church, or the church committee, which prefers chocolate-coated bits to real, serious music.

The readjusting of the province of the church music committee or, better, the abolishing of it, the installing of better equipped men on our rural organ benches, and finally the musical educating of our public so that that part of it which goes to church will understand good and bad music when it hears it, these are the means whereby the standard of our anthems and sacred songs may be raised.

THE ECHO ORGAN

BY H. C. M.

If, occasionally, we are amazed at the self-seeking and professionalism of some choir leaders, we are often, I am glad to say, convinced of their sincerity and really religious purpose. I have an example of the earnest, conscientious, devoted type in mind in the person of a lady organist in a Western church who expresses herself quite freely in a letter just received. I quote: "For fear of a concert or social atmosphere at our church last Sunday at our festival service, coming as it did directly after a series of concerts in a municipal music festival, I did all I could to imbue the congregation with the *service idea.* I believe the congregation came in a worshipful spirit, but a screaming child, who was allowed her own way for what seemed years before her mother took her out, quite altered the 'pull' of the service and my 'nerves,' too! However, my share was done and it was not my place to act as usher. I had a great deal of happiness mixed with anxiety in the preparation of the service and the results are not in my jurisdiction. If I did not love choir work no amount of money could tempt me to do it."

* * *

From a service list of a non-liturgical church I take the following note illustrating the proper spirit in the preparation and performance of church music. "The occasion of our festival service tonight is the completion of four years of service by the present organist. The service itself is offered as a tribute of praise to Almighty God. May we have from the first note of the organ (played after congregation and choir are seated) to the close of the service, quiet, reverent worship of the Great Creator of all Harmony."

* * *

I have often been struck with the "great gulf fixed" between the pastor of a church and the organist and choir. This may be the fault of either or both sides. Is the average organist interested in the minister's sermons or public addresses? Does he give them an intelligent and helpful criticism by praising them when he can honestly do so? Is he not looking for praise of his own efforts rather than for good qualities or good results in the parson's work? Is the latter, on his side, interested in the work of the organist and choir director? Does he attempt to find out what their ideals are? Does he sympathize with their artistic aspirations? Does he help the choir director to realize them? Does he give intelligent praise to the music when it is obviously done with sincerity and earnestness? Does the minister greet the organist and choir before service and does he say good-by to them after service?

Is there, in other words, a reciprocal spirit of cordiality exemplified by good fellowship and honest appreciation? As things go, I am inclined to believe that organists get this more often from ministers than ministers from organists.

Just as I had finished the last paragraph I happened to read in a contemporary that "Dr. Hugh D. Atchison, Dubuque, Iowa, who is as good a pastor as he is an organist, played at the First Methodist Church of Galena, Ill., pieces by Lemaigre, Salomé, Bach, Rossini, Guilmant, Jensen, Batiste, Malling, Dubois and Handel." It is presumed that Dr. Atchison's organist is sure of one sympathetic listener and that the organist, in his turn, is willing to compliment the Doctor when he preaches a good sermon. I hope this happens often, for nothing helps to satisfactory intercourse like mutual respect and good will.

* * *

By this time some of my organist readers are grumbling loudly and saying, "Deliver me from a minister who is musical or thinks he is musical; he's all the time interfering and fussing, usually succeeding in 'putting his foot into it.' Give me a minister who, knowing his own business, realizes that I know my own business, and lets me attend to it."

Yes, my good friends, but *do* you know your own business? Or, knowing your own business, *do* you attend to it? Those are two very delicate and not necessarily sequential operations. Granted that you know your own business and attend to it, do you think it would hurt you any if the parson told you that he was perfectly well aware of the two facts? Would it not make you feel rather comfortable?

I hear you replying: "O, that's all well enough, but do I get a salary raise? Talk is cheap; money counts."

Dear me; if that is your calibre there's no use in saying anything more!

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TEACHERS' FORUM

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CONDUCTED BY BLANCHE DINGLEY MATHEWS

While this country is making great strides in music, much more could be done if the piano teacher would work a little harder to get the boys interested in piano study. In the smaller cities one finds only occasionally men who are deeply interested in music, and this is unquestionably due to the fact that so few mothers have thought it wise or worth while to give their boys music lessons.

Twenty years ago it was thought that only those who showed a decided talent for music should be given lessons, with the result that most of our young men grew up without the artistic side developed at all. Most persons think that the average American man is fascinated with money making and completely wrapped up in business life, because of the tremendous demands wives make on husbands for money in order to keep up their end socially. This is surely one side. But couldn't this condition also come about through the lack of education in the arts at the time character is being formed? The more I see of young men the more deeply I feel that if music were part of their early education, it would be impossible for them to miss the refining influence which the serious study of music must bring.

Music has an influence on character, as well as on the mind and heart, and I feel justified in urging mothers to give me their boys for this special training.

In getting pupils for the next season, why not consider the boy? Ask for some among families who can afford such work and see if the response and interest shown in cultivation isn't a good social leavener.

* * *

"Is harmony work necessary for piano pupils? I notice in conservatory courses a certain amount is required. Should the private teacher be able to teach it?"—K. H.

It is certainly advisable for piano teachers to understand and be able to teach harmony, although a teacher who has made a specialty of this branch would be much better for the pupil. I know of no single branch of music which is so ineffectively presented as harmony. In many of the conservatories where pupils have taken the harmony courses, it is found on examination that they cannot distinguish by ear the difference between a minor and a diminished chord; in fact have little or no sense of pitch, either relative or absolute, and are unable to harmonize a melody with any freedom at all.

The writing of figured basses, which passes as harmony study in so many schools, is only a small part of harmony study and is of comparatively little value to the student, unless such work is made a part of her general musical equipment. She should be required to know a good progression when she *hears* it as well as when she *sees* it.

Every piano pupil should be able to modulate freely, transpose at sight accompaniments of medium difficulty, which includes, as does modulation, a good working knowledge of tonalities.

To do this, harmony study is necessary; but, if possible, give the pupils the opportunity of taking the work with a composer rather than with you, for there are so many different ways of doing things that only a teacher who is constantly working at this branch of music is effective and inspiring in such work.

* * *

"I have never studied anything of Brahms but am anxious to do so. Will you give me some suggestions as to what is best to take up first? I have played a good deal of Schumann and am in the seventh grade."—A. M.

I generally give first the slow movement from the first sonata of Brahms. It is short and very beautiful. It is an air (an old *Minnesong*) with three variations. Follow that with the *Rhapsodie* in G minor, Op. 79, No. 2. Then the Op. 117, especially Nos. 1 and 2.

* * *

"Am using a book entitled *A System of Fundamental Technics for Modern Piano Playing,* by Wm. Mason. On pages 60 and 61, chapter on *Interlocking Octaves,* Part 1, he refers to *Tables B, C, D,* etc. These are also referred to on pages 37 and 40, besides other places in the same volume. If you can enlighten me upon this matter I should greatly appreciate it."—A. L. G.

The tables are explained in a note at close of Section 59, page 100, Mason's *Fundamental Technic.* It is simply a method of transference of accent by different groupings with the measure. For instance: If you have six notes in a measure of equal length, the group can be accented in three different ways: First, one note to a beat (Table A), when the count in this case would be six, as we have six notes in the measure.

Second, two notes to a beat (Table B), when the count would be three.

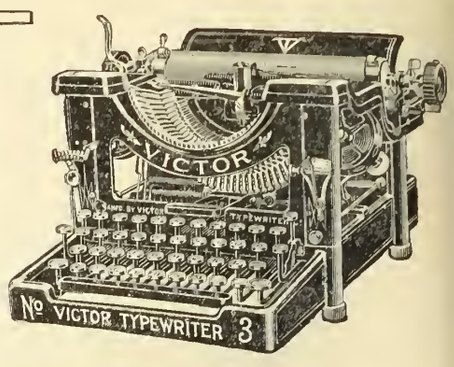
Third, three notes to a beat (Table C), when the count would be two.

This changing of the groupings is one way of throwing the accent on different fingers, thereby evening up the passage in question more quickly than by keeping it always as written. Remember that it is a method of practice useful in any difficult passage or cadenza.

* * *

"I am making my plans for next season's work and am anxious to develop as much as I can. Would it be possible for you to tell me how much I should practise, and what the proportion of technical work should be for best results?"—H. B.

I can only tell you what I do myself, and you must take into consideration that I am a busy teacher and therefore can only do about so much; but I presume your conditions are about the same. In



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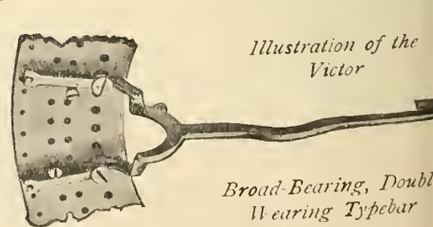

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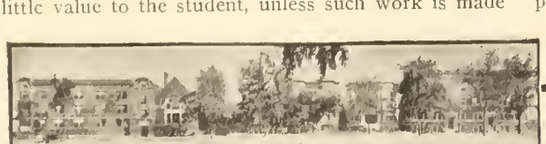

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ıe first place, I am a very early riser. I am at the ano at seven in the morning and practise an hour ıd a half before I see the first mail. That is the ıly time in the day that I am sure of. I permit ɔ interruptions, but lock my door and take my ɔmfort. In my own work I practise technical ex-ɔises only twenty minutes; new memorizing gen-ɔally about 45 minutes, and the rest of the time ı repertoire. What other time I can get during ıe day I spend on interpretation. Sometimes it is ı hour, and sometimes only half an hour; but I y to use my spare moments to good advantage. his morning time I permit nothing to interfere ith. One morning in the week, generally Monday ɔrning, as it is my freest day, I spend the early ɔurs on my teaching for the week, reviewing ma-rial which I am to criticise.

While I realize that this is by no means an ideal ɔndition, still it is the best I can do with so much aching. It necessitates giving up late hours and icking to knitting, but it pays well in added effi-ency and musical freshness.

* * *

"Will you tell me if there is any difference be-veen a hand staccato passage and interlocking ork? Is there any difference technically?"—L. G.

I have always considered them different techni-ılly, although I can easily conceive that there are any passages in which hand staccato is used that ight be played as an interlocking passage. Most ıterlocking work has a melodic thread which is ivided between the two hands. If this melodic ıread is to be brought out effectively without les-ening the speed, it must be done by throwing the eight of the arm on that part of the hand which ırries the melody. This necessitates the carrying f the whole playing apparatus on the melody ngers, and the fingers themselves are generally gid, although the wrist is always responsive, and ıe effect of brilliancy is due to the arm.

* * *

"What is meant by the 'lifted' staccato? When it used?"—C. S.

A staccato touch in which the finger is raised efore the tone is produced, working as if it were n a spring. That is, the finger flies back after laying into the same position it had before play-ıg, remaining on the key the smallest fraction of second. It is seldom, if ever, used in playing, but a very valuable technical exercise, as it helps to evelop a firm finger, as the nail and second joints re not expected to move at all during the stroke. ction comes solely from the knuckle joint. It lso improves the tone quality and helps to give rilliancy to running work.

BOOK NOTES

Vagner as Man and Artist, by Ernest Newman. E. P. Dutton & Co. Price, $3.50, net.

Every year witnesses additions to the large amount f Wagneriana. The point of view of the author stated as follows: "There are three great falla-ies that it is the business of the student of Wag-er to avoid. The first is seeing him through his wn eyes; the second is seeing him through the yes only of his friends; the third is seeing him ırough the eyes only of his enemies. The present ıthor has tried to sift out the real truth from the reat mass of material now available, and to paint portrait of the composer, as a man, that shall eer equally clear of too much extenuation and o much setting down in malice." It is apparent nat Mr. Newman has dwelt at some length upon the ss pleasant aspects of Wagner's character. He as not made him out a hero, and yet he has not failed in discriminating praise when occasion required. We are inclined to think of this book as one of the most satisfactory biographies of the composer, particularly because of the material in the form of letters which has become available of late years.

For the musician and the student the special interest and value of the book centers in the two sections, *The Artist in Theory,* and *The Artist in Practice,* which consist of a fine presentation of the ideas of Wagner and their working out musically. This book should go into the private libraries of musicians and into the music section of all public libraries.

A Scheme of Study for Country Violin Students, by L. Henderson Williams. Charles Scribner's Sons.

A practical work for students and teachers. The contents consist of twelve lessons, the subject material being Kreutzer's and Leonard's studies, analyzed and full directions given for playing them; added to this are between twenty-five and thirty short articles discussing such topics as Fingering, Playing at Sight, Importance of Bowing, The Dull Pupil, Formation of Musical Style, etc., in which the author offers most excellent suggestions. It has been a long time since we have seen an equally useful book for the student or young teacher who is trying to make progress without the help of a special instructor.

Harmonielehre, by Arnold Schönberg. Price, $2.70, net. Universal Edition, No. 3,370.

A work prepared for the author's harmony classes. An extremely interesting work for all who are interested in advanced ideas in music, especially as presented by one of the most radical composers of the day. (See article on another page in this issue.) In German only.

The Music of the Bible. With some account of the development of modern musical instruments from ancient types. By John Stainer. New edition, with additional illustrations and supplementary notes by Rev. F. H. Galpin, Novello & Co. Price, $2.50.

It was in 1879 that this book was first issued in England, becoming a much appreciated discussion of the subject. For a number of years past it has been out of print and therefore unavailable for many who were interested in the ancient musical instruments. In the nearly forty years which have elapsed since the book was written our knowledge of the subject has been greatly extended largely through the results of the excavations in Assyria and Egypt. It is a genuine contribution to the story of music and musical development to have this book rewritten and brought into accord with later discovery by so eminent an authority as Mr. Galpin. Personally we wish the editor had expanded the book by discussing not only the instruments but the music of the early Bible period.

Students of the history of music will find this work a valuable adjunct to their reading, and an illuminating record of the ecclesiastical music of the period when all musical forces were used in religious service. We also recommend the book for addition to the libraries of musical clubs.

The Organ Viewed from Within. A practical handbook on the mechanism of the organ, with a chapter on tuning. By John Broadhouse. Charles Scribner's Sons.

Every organist should have at hand a manual of the instrument he plays, and post himself, as thoroughly as his inclination toward mechanical matters will admit, upon the essentials of the mechanism. A knowing hand may often save dismay and confusion when the organ is just a little out of condition, obviating the necessity of sending for a repairer or tuner.

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Aesthetic Dancing. By Emil Rath. A. S. Barnes Co. Price, $1.50, net; postage, 10 cents.

The present time witnesses a most remarkable interest in dancing, aside from the so-called "popular" or "society" dances, with their sensational movements. In all countries there seems to have taken place a feeling for dancing as a matter of rhythmic movement, a veritable renaissance of the art. This spirit, if developed, will lead to individual, to self-expression through the medium of the dance, as much as through color, tone, modeling, poetry, etc.

Aesthetic Dancing is by the director of the Normal College of the North American Gymnastic Union, at Indianapolis, and is intended for teachers and students of physical education, of which this form of dancing is now considered an essential. The various steps are fully analyzed and carefully explained, with illustrations and, in some cases, appropriate music. We suggest that music teachers who have children in their classes make a study of the book in connection with some teacher of physical education, and offer public demonstrations. The result should be satisfactory in every way.

A History of Russian Music. By M. Montagu Nathan. Charles Scribner's Sons.

The author adds, explanatory to the title, "Being an account of the rise and progress of the Russian School of composers, with a survey of their lives and a description of their works." This really tells very clearly the character of the work, and the author is to be congratulated upon the admirable manner in which he has worked out his thesis. The division of the material is I. The Pre-Nationalists. II. The Nationalists. III. The Decline of Nationalism. IV. The Present Movement. In the latter, Scriabine and Stravinsky come up for consideration, much to the satisfaction of those who find the literature in regard to them rather meager.

We commend this work to our readers, particularly those who are interested in music for the piano and the stage, phases in which the Russians are now specially prominent.

The Russian Opera. By Rosa Newmarch. E. P. Dutton & Co. Price, $1.75 net.

A most valuable addition to the literature of Russian music, especially timely in view of the present interest in and production of operas from the Russian repertoire. Glinka, Dargomijsky, Serov, Rubinstein, Balakirev, Moussorgsky, Borodin, Cui, Rimsky-Korsakov, and Tchaïkowsky are the subjects of special chapters. The stories of their operas are given in considerable detail.

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Contents, No. 5, *Prayer from "Rienzi"; Postlude (Alla Marcia)*, Dorey; *Reverie*, Beebe; *Cantilene*, Meale; *Hymn*, Francis; *Benediction*, Lefébure-Wély; *Prelude in F*, Bossi; *Alla Pastorale*, Voderinski. No. 6, *Canzonetta in Eb*, Spencer; *Processional March*, Hosmer; *Come, ye disconsolate* (Paraphrase), Ashmall; *Ronde d'amour*, Van Westerhout; *Moderato Cantabile*, Chopin; *Andante Grazioso*, Lee; *Prelude in Eb*, Lefébure-Wély.

Four Indian Love Lyrics, for the piano, by Amy Woodforde-Finden. Boosey & Co. Price, $1.00.

A transcription of these favorite songs, made by the composer.

The Bells. A Madrigal for chorus, by Clarence Lucus. Boosey & Co. Octavo form. Price, 25 cents.

A fine choral number for Sop., Alto, Ten., Bar and Bass, dedicated to and sung by the Mendelssohn Choir, Toronto.

Browning Song Cycle, by Louis Victor Saar. Carl Fischer. Price, $1.25, net.

Five songs for high voice set to texts written by Jessie Andrews, based on sentiments contained in letters which passed between Robert and Elizabeth Barrett Browning during their courtship. As to the music we are glad to say that Mr. Saar has given adequate musical expression to the poem and, we think, produced songs equal to anything he has hitherto written. They are distinctly in the modern vein, full of color to indicate which Mr. Saar's command of harmony is ample. These songs are worthy the attention of teachers and singers who are looking for new works of striking character.

GENERAL NEWS ITEMS

Xaver Scharwenka has withdrawn from the Klindworth-Scharwenka Conservatory, Berlin, and opened a school of his own under the name Master School of Piano Playing. It will also include a teachers' seminary. The term opened September 1.

Edward Mollenhauer, a violinist of distinction in years past, died at Owatoma, Minn., last May. He was born at Erfurt, Germany, April 12, 1821. He and an older brother were very successful as concert violinists and appeared with such artists as Clara Schumann, Clara Novello, and Jenny Lind. Edward Mollenhauer finished his studies with Ernst. In 1853 he came to the United States. In 1860 he founded a conservatory in New York City, which had a fine success. His later years were spent in the United States, Germany, and South America.

The remodeled auditorium of the Century Opera House, New York, has a seating capacity of 1,000 seats more than last year, added in sections in which the prices ranged from 25 cents to $1.50 at night and Saturday matinee performances.

At a sale of violin and other stringed instruments in London last June some interesting prices were recorded. Vuillaume violins sold at $150, $190, $200, and $220; a Lupot, $725; Italian violins as follows: Ferdinand Gagliano, $800 and $350; Nicolo Gagliano, $525; Pressenda, $400, $300, and $220; Guadagnini, $500 and $1,200; Ruggeri, $875; Nicolas Amati, $1,050; other Italian makers represented were Camilli, $225; Rocca, $400; Carcassi, $170; Storioni, $450; and Marchi, $300.

Irma Seydel, the young Boston violinist, will play with the Boston and New York Symphony orchestras the coming season.

The Edward MacDowell Memorial Association held a musical and dramatic festival at the pageant stage in the woods on the MacDowell estate and in the town hall at Peterborough, N. H., August 19 to 23. Haydn's *Creation* was sung by the Festival Chorus. *Youth will dance*, a play introducing a series of old English morris dances, and *Pan and the Star*, a pantomime by Edward Burlingame Hill, of Boston, were features of the festival, as also Interpretative Dances, by Lada, with orchestral accompaniment. In addition compositions by a number of noted American writers were given.

WITH THE SCHOOLS AND TEACHERS

Mr. Gordon B. Nevin, organist of the 1st Presbyterian Church, Johnstown, Pa., has been giving a short organ recital preceding the evening service which has attracted large audiences.

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MR. GEORGE EDWARDS gave a scholarly and thoughtful address on *Revolution in Music* at the Open Forum, San Diego, July 19.

MME. GENEVIEVE CLARK WILSON, soprano, Mme. Carlotta Norcliffe-Polak, violinist, and Mr. Jo Polak, 'cellist, gave a recital at the Epworth Assembly, Ludington, Mich., July 31.

MR. CLARENCE CAMERON WHITE, violinist, of Boston, was one of the artists at a series of musicales at the Green Acre (Me.) Conference.

MR. RAY G. EDWARDS, editor of the Violin Department of THE MUSICIAN, sends us an interesting catalog of the work at Ruskin College, Fla., of which he is musical director. Mr. Edwards makes a specialty of a "Violin Choir."

MR. JOHN J. HATTSTAEDT, director of the American Conservatory of Music, Chicago, reports a registration for the year 1913-14 of over 2,000 students. The summer session, June 29-August 1, was well attended.

THE Cincinnati Conservatory of Music, Miss Bertha Baur, director, sends us a number of interesting programs given by faculty and pupils during the summer school session.

FROM the Texas State School for the Blind come some attractive musical programs, among which we notice particularly one given by the Collins Club, a pupils' organization.

THE Fall Term of the Cosmopolitan School of Music and Dramatic Art, Chicago, Mrs. W. S. Bracken, president, begins Sept. 14. Among the leading teachers are Mr. Henry P. Eames, director of the piano department and L. A. Torrens, dean of the vocal department.

THE Utica (N. Y.) Conservatory, under the direction of Alfred H. Jay and Johannes Magendanz, begins the new school year Sept. 8. The school is making a success of its one year courses in which pupils register for the full school year, at a reduction in price over registration by the term.

VICTOR TALKING MACHINE RECORDS FOR SEPTEMBER

THERE is a wealth of supply in the records for the present month, twelve in the famous "Red Seal" series, which represents the work of the greatest artists in the United States and Europe, to which we ought to add three from the "Blue" and "Purple Label" series, making fifteen records for those who wish to hear high class music. First we mention the "Red Seal" records:

Caruso, Enrico: *Cujus animam*, the famous tenor solo from Rossini's *Stabat Mater*. Sung in the original key which is too high for any voice but an exceptional one like Caruso's.

Hempel, Frieda, soprano, and **Pasquale Amato,** baritone, sing the second part of the great duet in *La Traviata*: *Now command me* (*Imponete*), a

(*Continued on page 642*)

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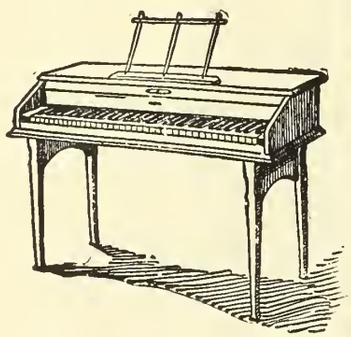

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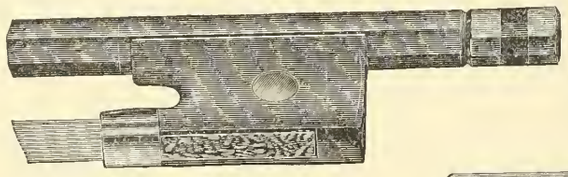

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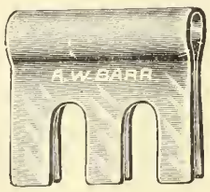

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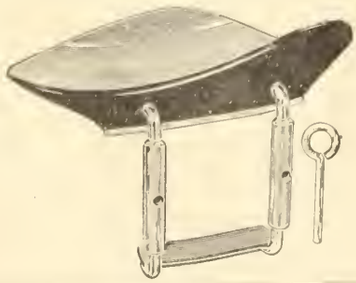

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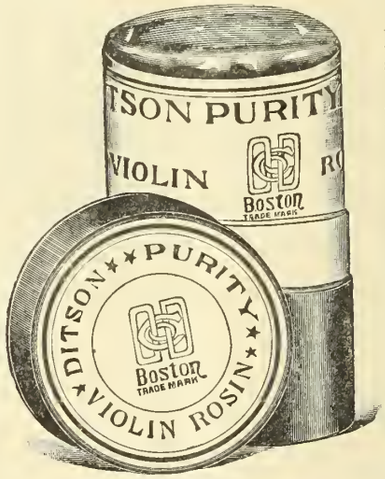

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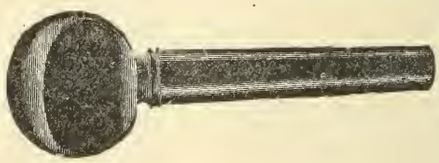

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Mme. Schumann-Heink concluded the program with "Dawn in the Desert," by Gertrude Ross. . . . The audience seemed electrified, and so spirited was the applause that Mme. Schumann-Heink repeated the number with even greater brilliancy and effect. — **Clarence Eddy in Chicago Daily News.**

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W. J. BALTZELL, Editor

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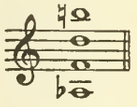
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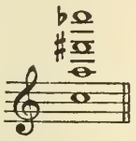
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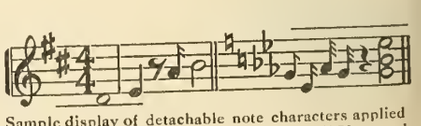

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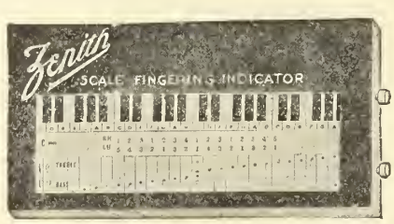

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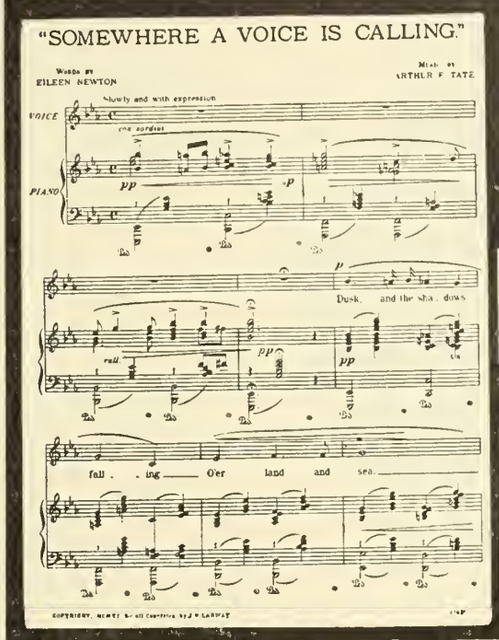

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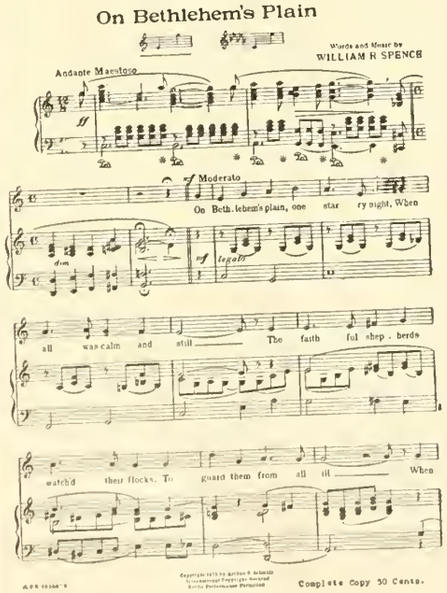
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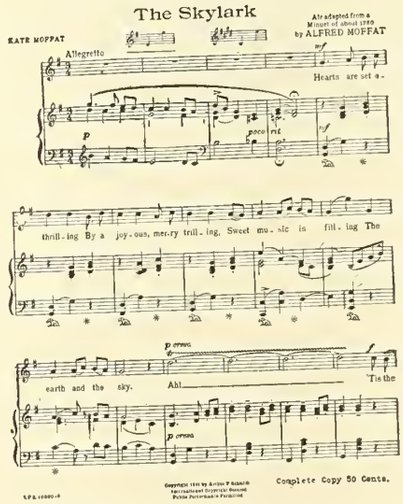
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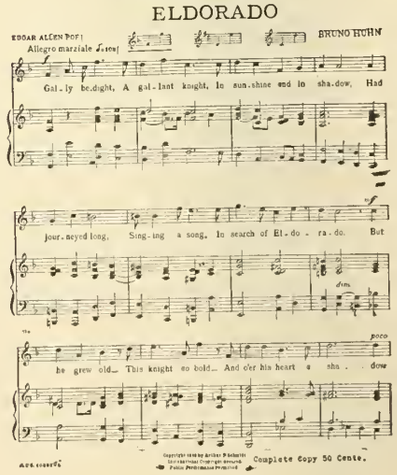
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he grew old... This knight so bold... And o'er his heart a sha-dow
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Vol. XIX, No. 10 BOSTON, MASS., OCTOBER, 1914 Yearly Subscription, $1.50 Single Copy, 15 cents

LEOPOLD, WOLFGANG, AND NANNERL MOZART

IN THE FOOTSTEPS OF MOZART

IN VIENNA

BY EDWIN HUGHES

THOSE stray tourists whose way happens to lead them to that quaint little German border town of Passau, at the junction of the Inn and the Danube, can easily picture to themselves Leopold Mozart, his daughter Nannerl, Frau Mozart, and little six-year-old Wolfgang, journeying through the narrow medieval streets of the town on their way to the landing place some hundred and fifty years ago. Vienna was their destination, and Wolfgang's first entrance into the Imperial city was to be preceded by that most beautiful river journey in Europe, a trip down the Danube. To those who know the trim little steamers which ply the swift stream today, traveling by boat a hundred and fifty years since would have little to recommend it. To leave Passau and land in Vienna on the same day was an undreamed of possibility, for progress down stream was dependent on the current. The *Strudel* and the *Wirbel*, the rapids and whirlpool in the river below Linz, were real dangers to the craft of the time, but there was more leisure for the enjoyment of the romantic beauties of the river and to re-tell the many sagas which cluster about the numerous castles on each bank. Here a robber-baron terrorized the whole country round about his eyrie, perched high above the stream, on some unscalable cliff; there Richard Cœur de Lion was held prisoner on his return from the Holy Land.

The four Mozarts reached Vienna in the early fall of 1762, and the first person in the town to recognize the remarkable talents of the young musician was, according to tradition, the customs inspector at the wharf, who was so entranced with Wolfgang's violin playing that he let the whole party through without any further parley. There are no visible traces of this early visit to Vienna, except the palace of Schönbrunn, which had been completed not many years before and which was the palace where Wolfgang played for Maria Theresia. Leopold Mozart, that clever "concert-papa," but for whom the world would never have known of the genius of Wolfgang Amadeus Mozart, was wise enough to find ways and means for his gifted little son and his daughter Nannerl always to appear before any crowned heads or princely potentates who happened to be near at hand, and so we find the family "commanded" to appear at Schönbrunn in October, 1762.

The royal listeners were particularly carried away by the young musician's playing on the harpsichord with the keys covered, by his tricks with one finger, and so forth. The Mozart children were apparently quite unabashed at the royal favor which was shown them, and the young princesses, among them the unfortunate Marie Antoinette, happy to find for the time two such clever play-companions, romped with them about the rooms of the palace.

A hundred ducats was presented to the musical entertainers, and Wolfgang received a gala costume complete with sword and cocked hat from the Empress, having thus an early opportunity to indulge his taste for fine dress, which was one of his characteristics.

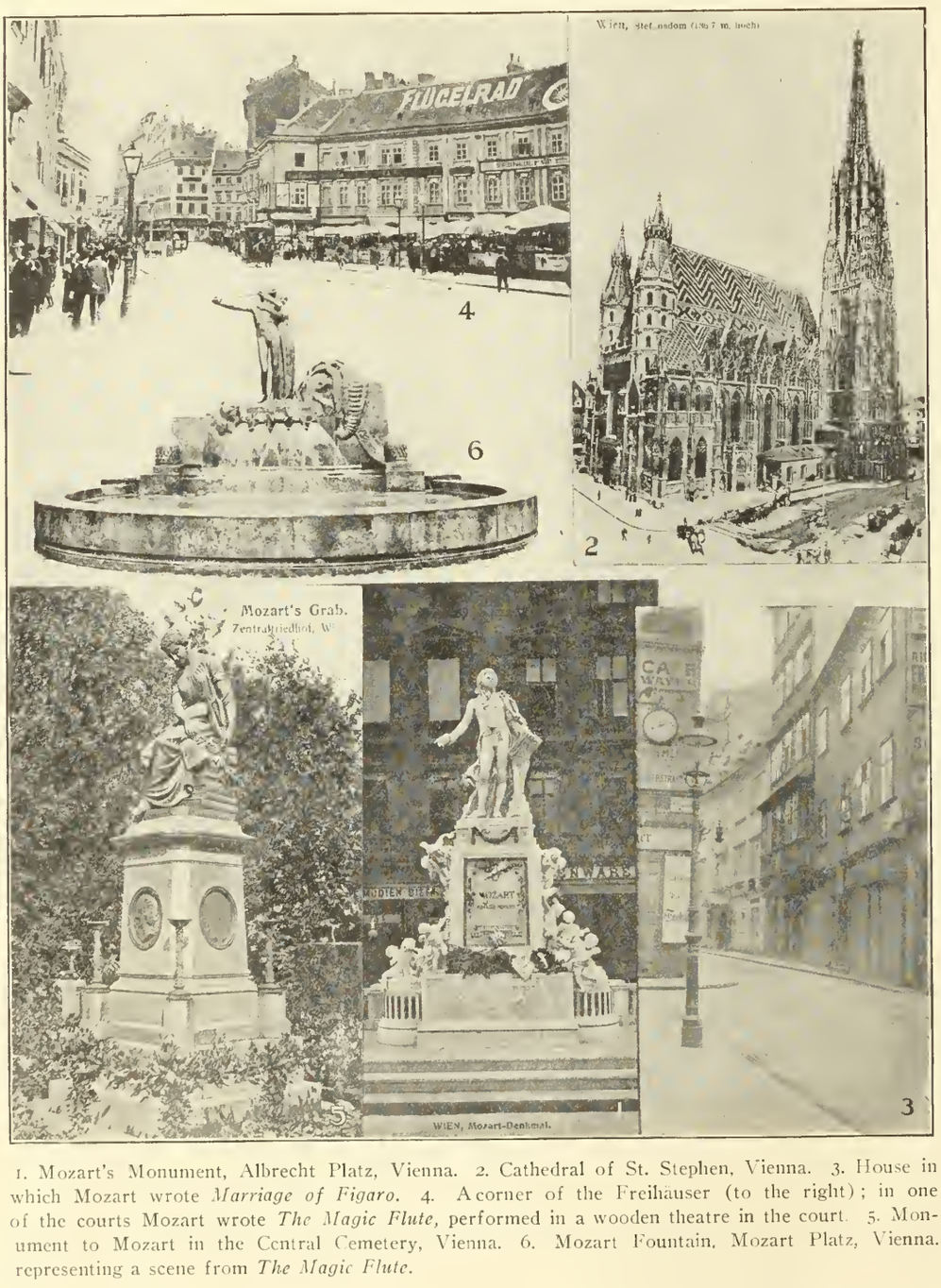
The next visit to Vienna occurred five years later, and the little party left Salzburg full of hope for the outcome of the second visit to the gay imperial capital. But, alas, they were to experience little but disappointments this time. An epidemic of smallpox broke forth in the city soon after their arrival, and they were obliged to flee, taking refuge in Olmütz, and taking also the malady with them. Both Wolfgang and his sister Nannerl were sorely smitten, and it was not until four months later that a return to Vienna could be considered. Things had changed in the Kaiserstadt during the five years of their absence. The court had become economical to an extreme with regard to musical entertainments, the public at large was no longer inclined to look upon Wolfgang as the child-prodigy, although he was now but just twelve years of age, and the Viennese musicians were openly jealous of the fame of the musical youngster, whose triumphs in Munich, London, Paris, The Hague, and elsewhere had been the talk of several seasons past.

Finally Kaiser Francis was induced to give the twelve-year-old boy a chance to prove his musical worth in the production of an opera for performance at the court theatre. Mozart's first opera, *La Finta Semplice*, was the result of this commission, but the expected performance in Vienna was not forthcoming. The intrigues against the young composer, which later made his whole life a series of disappointments, offset by two or three brilliant triumphs, had already begun. The performance of the opera in Vienna was indefinitely postponed, and finally given up entirely by the Mozarts, who returned to Salzburg, in December, 1768. Before leaving Vienna, however, the strain of the long hope and ultimate disappointment was relieved to some extent by the performance for the first time of the youthful composer's operetta, *Bastien und Bastienne*, which was given in the private theatre of a cultured Viennese admirer of Mozart, Dr. Anton Meszmer.

HOUSE IN WHICH MOZART LIVED WITH THE WEBERS

The third visit to Vienna came in the early summer of 1773. The intervening years had been eventful ones for young Wolfgang. They were the years of the Italian journeys, of the well-known episodes of the writing of Allegri's *Miserere* from memory after a hearing of the composition in the Sistine Chapel, at Rome, of the bestowing on the youthful composer of the cross of the Order of the Golden Spur by the Pope, carrying with it the title of *Cavaliere*, and of his election in Bologna as member of the *Accadémia dei Filharmonica*, the highest academical honor in the musical world of the time. The feats of Mozart in the various Italian cities were the opening wedge for the recognition of German music in Italy. Italian music and musicians dominated the whole musical world at that time, and the attitude of the Italian musician towards any attempts at music making by persons of any other nationalities was marked by that patronizing indulgence, or rather by that lack of indulgence, which characterizes the German musician of today in his regard for the composers of other countries.

The Meszmer family and Mozart's other Viennese acquaintances gave the young artist a most hearty welcome on his return to the Kaiserstadt,



1. Mozart's Monument, Albrecht Platz, Vienna. 2. Cathedral of St. Stephen, Vienna. 3. House in which Mozart wrote *Marriage of Figaro.* 4. A corner of the Freihäuser (to the right); in one of the courts Mozart wrote *The Magic Flute,* performed in a wooden theatre in the court. 5. Monument to Mozart in the Central Cemetery, Vienna. 6. Mozart Fountain, Mozart Platz, Vienna. representing a scene from *The Magic Flute.*

and even the Empress graciously received him. Recognition there was a-plenty, but no chances of any sort of a steady income, so in the autumn the Mozarts returned again to Salzburg.

In the middle of March of the year 1780, Hieronymus, Count Colleredo, the princely archbishop of Salzburg, paid a visit to Vienna in his capacity as absolute monarch of his little domain, in order to make his obeisances to the new emperor, Joseph II. The bombastic bishop, anxious, no doubt, to make as much of a splurge as might be in the imperial capital, ordered the immediate presence there of his Salzburg "concert master," Mozart, who, at that time, was in Munich, just through with the initial presentation of his first operatic masterpiece, *Idomeneo.*

In Vienna, as in Salzburg, Mozart met with the most ignominious treatment at the hands of this pompous prelate. He was ordered to play in the salon of this or that aristocrat, and at the same time kept by his priestly employer from accepting other invitations. His place at meal-time in the household of the bishop was with the body-servants of the establishment. Finally the arrogance and vile temper of the holy gentleman became too much for Mozart's good nature, and after a stormy scene the latter applied in a formal note for his discharge from the episcopal retinue. The same was not immediately forthcoming, and, anxious to make an end of the whole humiliating matter, Mozart presented himself at the archbishop's apartments with a new letter of petition. He was met by the chamberlain, a certain Count Arco, who heaped the vilest sort of abuse on him and finally took him by the scruff of the neck and actually kicked him out of the door. Although the pious Hieronymus was not a party to this scene, he was certainly connected with it. He made himself infamous through his countenancing of this notorious act, and his name will go down through musical history covered with ignominy for all time.

Mozart lost at once his room in the bishop's apartments, his position in his retinue, and also the modest income which this had brought him. He was completely thrown on his own resources in the big city, but was lucky enough to have some old friends near at hand, the Webers from Mannheim, with whom he now took lodgings. The house in which the Webers lived at this time is still to be seen in Vienna. It is number 7, Peter's Platz, or, as the place is more familiarly known in Vienna, "Am Peter," just off the busy Graben. The baroque St. Peter's Church occupies nearly all of the small "place" by itself, and across the narrow street is the house entrance to Number 7. The style of the house indicates that this must have been one of the elegant quarters of the city some hundred and thirty odd years ago, and the façade is certainly one of chaste beauty compared with the tasteless fronts of most of the Viennese apartment houses of later date. Entering the doorway one comes to a fine old courtyard in the rear of the building. Formerly the house bore the inscription.

"ZUM AUGE GOTTES"

The unhappy outcome of Mozart's love affair with Aloysia, one of the four Weber daughters, in Mannheim, had evidently not disturbed his cordial relations with the remaining members of the family. Aloysia had married an actor in the meantime, and now that Weber *père* was dead Frau Weber moved with her three remaining daughters, Constance, Sophie, and Josepha, to Vienna, taking roomers in order to eke out a livelihood. Father Leopold, hearing in Salzburg of the trend which things had taken, was in great anxiety lest his son should lose his heart to one of the three sisters, and Wolfgang, at his behest, finally changed his lodgings in September. The father's heart's wish was to see Wolfgang in a secure position ere he so much as even dreamed of marriage, but alas, such events seldom arrange themselves according to fond parents' dreams, and long before the move was made away from the *"Auge Gottes,"* a more than passing liking had sprung up between Mozart and Constance Weber.

The sympathy of Constance with his woes (she was musical and had formerly been Mozart's pupil), the sweetness of her disposition, and the fact that quarrels in the Weber household were of frequent occurrence extended to bring the two closer together, and finally, in December, Mozart wrote his father of his intention to marry. He was twenty-six, his temperament inclined toward a more quiet life, and, never having given himself a great amount of trouble in attending to his own affairs, he was really in need of a guiding, loving hand to bring order into his life. Such one he found in Constance Weber.

Thus he writes to his father of her: "She is not ugly, but also not beautiful; in fact her whole attractiveness lies in her black eyes and her splendid figure. Of wit she has little, but of the knowledge of humanity enough at least as is needed to fulfil the duties of wife and mother. She is not extravagant, is a good housekeeper, and possesses the best heart in the world. I love her and she loves me. Tell me, how could I wish for a better wife?"

Father Leopold, Frau Weber, and Constance's guardian, Thorwarth, all were against the marriage which finally came off however in the historic old Cathedral of St. Stephen, in August, 1782. Mozart was at work during the time of his courtship on the opera, *The Elopement from the Seraglio,* and as the heroine of the piece was also a *Constance,* there were jokes about the "Elopement from the *'Auge Gottes.'"* There is genuine love music a-plenty in the score of the opera, coming as it does at this important period of the composer's life, when Mozart was the bridegroom of his own composition.

From now on Vienna was to be Mozart's permanent home. The chief city, politically, of Germany Europe at the time, it offered also inducements second to none for the ambitious young composer.

Most important of all, however, it was here that a new spirit in the art of music was just awakening, a real national German music, which was to tear itself loose, at last, from the long borne yoke of Italian domination.

After Haydn's muse had given birth to the symphony and aroused German musicians to a feeling of their own possibilities, it was Mozart who was to attack the Italians in their best entrenched stronghold, the opera. *Die Entführung aus dem Serail*, the first successful opera in German, marked, in fact, the elopement of the opera from her Italian house of bondage. Mozart's new work, which had its initial performance just a month before his wedding, was a great success, in spite of the strong cabal of Italian composers and sympathizers, who, with Salieri at their head, carried their intrigues against the rising German opera composer right into the performances of the new work itself.

The house in which Mozart lived in 1782 stood until 1898, when a new building was erected on the place, Number 25, Wipplingerstrasse. A tablet commemorates the fact that the composer once lived and worked there.

The next years were passed in composing, concert-giving, and teaching. There seemed to be no opening at all for a permanent post in the service of Joseph II, and meanwhile family cares were coming fast and thick. Little Mozarts were beginning to put in their appearance, Constance's health was anything but the best, and there was, in short, a constant struggle to keep the wolf from the door.

Some of the finest of the piano concertos, the set of string quartets dedicated to Haydn, and a number of pieces for the Masonic lodge, of which Mozart had recently become a member, date from these years. In 1785 Mozart saw his father for the last time, the old gentleman coming for a short visit from Salzburg, where he died two years later. Haydn, Leopold Mozart, Wolfgang, and a number of congenial friends came together at the Mozart home in the Judenplatz. This house has unfortunately also disappeared along with most of the Vienna habitations of the master, but the house in which he lived in 1786 and in which he composed that splendid masterpiece, *The Marriage of Figaro*, is still standing, Number 8 Schulerstrasse, not far from the mighty Gothic tower of St. Stephen's. As one enters the street from the back of the Cathedral, one comes upon a very tall, narrow building to the right, its second story jutting out, bay-window fashion, into the street. A somewhat belated tablet at length found its way to the house-front in 1906, thanks to the Vienna Männergesangsverein.

This is the second of the two authentic Mozart houses in Vienna which are still to be seen; but so many have been the changes in the down-town district of the city since Mozart's time that one may well wonder that even these landmarks still exist. Mozart was evidently fond of being near the center of activity in the city, for he lived nearly the whole of his life in Vienna within five minutes' walk of the metropolitan church of St. Stephen. The two houses in the Petersplatz and the Schulerstrasse were both five story apartment houses. The modern indwellers know little of and care less for the persons who inhabited them during the last quarter of the eighteenth century, and the visitor has the feeling that he cannot today become very intimate with the domestic surroundings of Mozart. Of Beethoven's dwelling places there is much more to be seen, not to speak of the Schubert and Haydn houses in Vienna, where one feels a real intimacy with these former citizens of the Kaiserstadt in their modest quarters.

In the Währingerstrasse, at Number 26, one finds the Mozart tablet on the house-front—but the house is, alas, a new one. This was probably the furthest point from St. Stephen's at which Mozart ever lived in Vienna, and the place was doubtless half country at the time.

One feels that Vienna, the home of Mozart from the time he reached ripe manhood until his death, has not been well taken care of in the way of "Mozart houses"; for Salzburg has its interesting museum in the room where he was born and adjacent rooms belonging formerly to the Mozart family, and even Munich, a city in which he stayed only temporarily, has its Mozart house in the narrow Burg Strasse, where the corner room is pointed out in which he put the finishing touches on his *Idomeneo* before its first performance at the dainty Residenz Theatre, in 1781.

Figaros Hochzeit was followed the next year by Mozart's *chef d'oeuvre, Don Giovanni*, which was performed for the first time at Prague, in October, 1787. The success of the piece was phenomenal, and the enthusiastic reception of the master and the new child of his genius by the inhabitants of the Bohemian city may well be looked on as the

MOZART COMPOSING HIS OPERA "DON GIOVANNI"

culminating moment of his public career. In December, after his return to Vienna, he was at last given a position in the imperial Austrian service, that of "chamber composer" to the court, a belated honor, but one which carried with it at least the certainty of 800 florins per year.

During the spring of 1789 Mozart was in Berlin, where he was most warmly received by King Friedrich Wilhelm, who was so anxious to keep him at his capital that he offered him an excellent musical post with an income of some $2,200 yearly. But such was Mozart's love for life in Vienna that he refused what was, for the time, a brilliant offer and decided to stick to his own emperor in spite of his meager emolument.

During the last year of Mozart's life were produced two of his finest works, *The Magic Flute* and the *Requiem*, together with his final opera, *La Clemenza di Tito*, which achieved but little success at its first performance in Prague, September 6, 1791.

Mozart's financial resources were at a low ebb, and as luck would have it, so were those of an old Salzburg acquaintance and brother Mason, Schikaneder, a theatrical manager who had been the possessor for several years of a little wooden theatre within one of the courts of the *Freihäuser*, a complex of houses belonging to Count Starhemberg, and still to be seen, just back of the present Naschmarkt, in Vienna. In spite of Schikaneder's bankrupt finances he was still in possession of one or two good schemes among them the notion of getting Mozart to write the music for a "magic opera," of which he himself was to be the librettist, and whose performance under the composer's leadership, in his little second-rate theatre, would set Schikaneder on his feet again financially, and at the same time make an important person of him in the German theatrical world. It was really a fine piece of impertinence on Schikaneder's part to venture to ask the composer of *The Marriage of Figaro* and *Don Giovanni* to collaborate with him in the production of a "magic opera." Schikaneder wanted to put something "different" before the Vienna public, and was perfectly willing to risk playing to the gallery in order to have packed houses. He knew the world, however, and also he knew Mozart and how to interest him for his new scheme. Finally the bonds of friendship and of Masonic brotherhood prevailed.

With the aid of a certain Gieseke, a member of Schikaneder's troupe and a man of some education, the old popular tale of *Lulu, or the Magic Flute*, was transformed into an allegory and given such an atmosphere of profound symbolism—Masonry, it is said, playing quite a prominent part in the work—that Mozart was quite delighted with the subject, and set to work immediately with great enthusiasm to furnish the musical setting to the piece.

Schikaneder had a little summer-house in one of the courts of the *Freihäuser*, set aside for Mozart's use, and here amid the trees and shrubs *Die Zauberflöte* was written, during the summer of 1791.

The little wooden pavilion remained in its original place until 1874, an object of much interest to all musical pilgrims in Vienna, and was then made a present of to the Mozarteum in Salzburg, in which city the tourist may now find it, perched on the Kapuzinerberg.

The illness of Mozart's wife, who was seeking recuperation in Baden, near Vienna, together with Mozart's pecuniary difficulties, which had come to such a point that borrowing from his friends became necessary, had a most depressing influence on the spirit of the composer, and in order to bring him into the mood for the successful completion of the score of *The Magic Flute*, Schikaneder took every opportunity to have Mozart come together with the gayest sort of company he could gather about him, where wine flowed freely and mirth was unconfined. This gave rise to rumors that Mozart's whole life was a fast and free one, but letters of the time written to his sick wife in Baden indicate how little of his inner life was in these gaieties.

Mozart's enemies, principally his musical colleagues, who imagined themselves big figures in the world of art at the time but who have now so completely disappeared from the ken of man that a very thorough search of the musical lexicons is necessary to unearth them, were always ready to set going the most exaggerated tales of his licentiousness whenever they could find the most flimsy sort of foundation for their inventions. The fact of the matter seems to be that Mozart never gave himself over to any sort of excesses, except when induced by Schikaneder during the summer of 1791, and that these little overflows of Viennese *Gemütlichkeit* were magnified out of all proportion by his detractors.

He was by nature of a gay, cheerful disposition, as lacking in any artificial *raffinement* as his own compositions. He was extraordinarily fond of

fine dress, of dancing and of masquerading, liked a game of billiards and a good joke, and was what we would term a "good fellow" when in congenial company. He was inclined to be a spendthrift, had little idea of the value of money, and absolutely no business ability whatsoever.

In his personal appearance there was nothing to indicate the man of genius. In fact, people were in the habit of taking him for a traveling mechanic or for a small tradesman, which mistakes he resented very bitterly in spite of his usual good humor. It was probably largely to avoid such unpleasant incidents that he was so particular about his dress on public occasions. His appearance was at times a trifle loud, and at one memorable function the pianist Clementi mistook him for one of the court chamberlains. Or perhaps this was merely a little joke on the part of Mozart's pianistic rival, called forth by the lace, gold chains, and pendants with which Mozart was used to adorn himself on such occasions. When conducting Mozart always wore a red evening coat, which was the customary costume among musicians at the time. In spite of his fastidiness, however, Mozart never cultivated any of those would-be outward marks of genius which are so popular with many musicians.

As in the case of all the older musicians, the portrait of Mozart has been ridiculously idealized in modern pictures which are held by their publishers perhaps as improvements on the original paintings and engravings made during the master's lifetime.

He was below middle height, and inclined to stoutness in later years. His head was large out of all proportion to his body, but he had small, well-formed hands, of which he was exceedingly proud. His eyes were blue and rather expressionless on account of his short-sightedness. He was of pale, rather yellowish complexion, had blond hair, and an exceedingly long nose. His ears had a slight malformation, and have even been the subject of an essay by a learned German gentleman in one of the medical weeklies of the Fatherland. Of his internal ear, however, there has never been very much need of discussion.

Mozart's work on the score of *The Magic Flute* was interrupted one day in July by the unannounced appearance of a somber looking person in gray, tall, and haggard of feature. He had come, so he said, to inquire the composer's fee for a *Requiem*. At length, at the urging of his wife, Mozart named a sum of money, and the mysterious stranger handed him fifty ducats as surety. One condition of the arrangement was that no attempt was to be made to discover the giver of the commission, the gray-garbed stranger declaring himself to be only an intermediary. The whole matter made a deep impression on the composer, in whom the germs of a lurking illness were already present, and he was plunged for a time in gloom, seeing in the whole matter a premonition of his own early end.

The Magic Flute had its première in September, 1791, and although the music to the overture and first act seemed over the heads of the audience, there was increasing applause toward the end, and the piece became immediately so popular in Vienna that by November of the following year it had reached its hundredth performance.

Schikaneder was saved, but with Mozart the decline in health had set in with more alarming symptoms, which the ill-success of his *Tito* in Prague did little to diminish. Work on the *Requiem* continued, but the thought of the somber stranger in gray haunted him continuously, and at last overpowered by an uncontrollable emotion, he burst into tears and said to his wife, "I shall not be with you much longer. I believe someone has poisoned me. I cannot get rid of the idea."

He was soon compelled to take to his bed. The little family was living at the time in the tiny Rauhensteingasse, at Number 8. The large house now occupying the place bears the name of the master and a bas-relief head on the façade, but in the neighborhood are few if any houses still standing which date back to Mozart's time.

The sick man grew daily worse. Finally on the afternoon of December 4 some musical friends, artists from the Schikaneder troupe and his faithful pupil, Franz Süssmayer, gathered at his apartment, Mozart having expressed the wish to hear his *Requiem* sung as far as it had been completed. When the *Lacrymosa* was reached Mozart laid aside the score and burst into tears.

In the evening Sophie, his sister-in-law, came, Constance being also ill at the time. At his bedside was young Süssmayer, to whom he was giving directions for the completion of the *Requiem*. Sophie was to remain with him through his last night. By one o'clock the next morning he was dead.

The physicians were of varied opinions as to the cause of his death. According to one it was malarial fever, another diagnosed it as dropsy, a third as meningitis. Sure it was at any rate that the years of disappointment, of worry over the poor health of his wife, and of constant, bitter struggle to keep poverty from the door, had not added anything to Mozart's physical well-being, and when illness at last overtook him he had, although he should still have been in all the strength of his young manhood, no reserve power with which to overcome it.

And now comes that most incomprehensible chapter in the whole history of music—Mozart's burial and the absolute disappearance of any trace of his remains or the spot where he was last laid at rest.

The sixth of December, 1791, was a day of fearful storm; snow and rain descended in a perfect deluge from the sky, and the wind blew as it can only blow in Vienna. The total amount of money to be found in the Mozart household on the death of the master was 60 gulden (about $25), so the funeral was a most simple one. Two carriers bore the cheap pine coffin from the house in the Rauhensteingasse, followed by a few, perhaps half a dozen, of Mozart's most intimate friends, among them Schikaneder and Süssmayer. Constance was so ill that she was unable to leave the house. By the time the little procession of mourners had reached the Stubentor (the gate in the former city walls at the point where the present Wollzeile meets the Ringstrasse), the storm had developed into a regular blizzard, and all except the carriers of the bier turned back, unable to proceed farther. Finally the remains reached the cemetery of St. Mark's, where they were deposited in a dismal waiting chamber. The day after they were lowered into a common grave dug for sixteen bodies, in which the poorest of Vienna's citizens found their last resting place. These common graves were left for ten years, at the end of which time their contents were removed beyond the knowledge of man and the ground used anew, and there is no trustworthy information to indicate that Mozart's remains received any different treatment than those in whose close companionship they had him for a decade.

It is simply unbelievable that his own wife, who was well enough the next week to have an audience with the Emperor Leopold, never even gave herself the trouble to visit the cemetery at her first opportunity to see at least that the grave of the man who had loved her so well was marked in some manner so as to render later identification possible. Even more unbelievable is the fact that it was not until nineteen years after Mozart's death that she finally made a visit at St. Mark's cemetery, urged by her second husband, George von Nissen, and embarrassed at length by the frequent questions of strangers about the matter. It was then, of course, too late. The former sexton was dead, and not the slightest trace of the grave could be discovered. There is no adequate proof whatsoever that the skull exhibited in the Mozart Museum in Salzburg is that of the master.

In 1859 the city of Vienna erected on a quite arbitrary spot in the St. Mark's cemetery a memorial to one of the noblest of her sons, which has of recent years been removed to the newer Central cemetery, where it now stands conspicuously in the center of that plot of "honor graves" devoted to musicians and other artists. Just opposite lie the remains of Beethoven and Schubert, while a few steps away are the graves of Brahms, Gluck, Hugo Wolf, and Johann Strauss, father and son.

Later honors have not been lacking in Vienna; there is a *Mozart Gasse,* a *Mozart Platz,* with a fine modern fountain representing a scene from *The Magic Flute,* and behind the Opera House (people have asked, "Why *behind* the Opera?") there is a finely executed, if idealized statue of the master.

At the museum of the Royal Conservatory one finds the manuscripts of the D minor piano concerto and the G minor symphony, and other manuscripts may be examined in the Royal Library on the Josefplatz.

THE WAR IN FRANCE

BY ARTHUR DE GUICHARD

An article appeared in the columns of The Musician for June of this year, which gave a graphic and fully detailed history and description, together with an account of the pedagogic advantages of the Ecole Niedermeyer, at Boulogne-sur-Seine (France), "a music school which makes musicians."

Although written purely from an educational point of view to show the benefit to be derived from serious, systematic study under the guidance of specially trained and competent teachers, it was not long before the article resulted in the registration of several of our readers as pupils of the Ecole. Some of them went to Paris, interviewed the Director, Monsieur Heurtel, visited the Ecole, made all their arrangements to become boarders and begin their studies at the coming fall term, and then started off again to enjoy their vacation by a little continental tour.

Among the number were two young American women—one from New Jersey, the other from Baltimore, Md.—who went off to Switzerland with the intention of returning to the Ecole by the first of September. Where are they now? Have they safely reached "home" again? Let us hope so. The Director has written me in a very anxious mood stating that he has received no news of them.

The spacious halls of the Ecole have been transformed into an auxiliary hospital for the wounded, and its lovely grounds, in the Bois de Boulogne at the very gates of Paris, which until quite recently re-echoed to the merry mirth of the students and their teachers, are now the silent witnesses of the sufferings and sorrows of the stricken soldiers.

The letter of M. Heurtel is curious for the great optimism displayed, for he says: "All these events augur well for the future, and I do not believe that the war can last beyond the end of October." He adds: "As soon as the date of our reopening is fixed, I will let you know. Is it the divine art of music that inspires such roseate a hope? Perhaps. Its single-minded, whole-souled study removes us far from politics, strife, and war of every kind, and makes difficult for us to realize that civilized man is so little removed from the barbarian. "Scratch the man and you will find the savage" has not yet lost any of its cynical truth, more's the pity;

THE WELL-EQUIPPED PIANIST

A SYSTEM OF TECHNIC, BASED ON NATURAL FACTS AND LAWS

BY ROBERT W. WILKES

III

RÉSUMÉ OF PRECEDING ARTICLE

THERE is no action without a re-action.

The activities of the fingers or hand *downward* against the keys produce a re-action *upward.*

This re-action must be balanced by resistances or bases appropriate to the touch required.

There are three distinct finger touches, which differ according as the basis is, 1, the weight of the hand; 2, the inertia or a part of the weight of the arm; 3, the full weight of the arm.

OTHER FINGER TOUCHES

These are the finger touches most often used; but there is also a touch in which the basis is the rotary turning of the arm.

There is also a finger touch in which the fingers of themselves do not exert any force against the keys, but in which they transmit to the keys the weight of the arm. Such a touch, which gives a tone quality very similar to the weight arm touch described in the first article, produces very beautiful effects, but it can only rarely be employed.

A DISTINCTION NECESSARY

Some pianists may maintain that there is no necessity for discriminating between the various finger touches. They may say that it is sufficient to divide the touches into arm, hand ("wrist"), and finger touches. But to group all finger touches together is certainly a great mistake.

For instance, with the third species of touch it is possible to play *ff* an ordinary scale passage at a speed of about nine notes to a second. But it is impossible to play any faster with this touch; if a greater speed is required, the second species of touch must be used, although by this species the passage cannot be played *ff,* only about half the volume being attainable. So that any pianist who tries to play *ff* beyond a certain speed will inevitably meet with disaster.

Indeed there are "breaks" in the finger touches just as there are "breaks" in most untrained voices; and although good vocal instruction will eliminate these defects altogether, no amount of technical training will do away with them in finger touch.

I might say here that many composers seem to misunderstand the limitations of the finger touches and mark a rapid passage *ff* when it cannot be played any louder than *f* or *mf.* Indeed some composers even require the most rapid finger touch, which cannot be played louder than *mp* or *mf,* to be executed *ff.* Many players will waste a wonderful amount of time and patience trying to produce an impossible effect, while the well-equipped pianist will understand the mistake of the composer and, notwithstanding the dynamic marks, will use the only practical touch appropriate for the passage.

Before treating of the touches in detail, some observations and rules concerning the finger touches in general will be given.

Whenever muscular force is employed, it must be used with intelligence if the best results are desired. But what an infinitesimally small number of pianists use muscular force intelligently!

For instance, whenever most players see an *f* or *ff,* they immediately think of using more muscular force, though the choice of muscles and the correct manner of using the ones selected does not seem to bother them in the least.

Most players, I believe, use about three or four times the energy required, and some waste even more. Pains in the fingers, wrist, and arm are often the result; sometimes indeed the muscles rebel so strenuously under such abuse that practising has to be discontinued for a long time, if not altogether.

Now to use muscular force with intelligence we should above all be careful, 1, to use the correct muscles and no others; 2, cease to use the muscle after its work has been done.

I. CORRECT MUSCLES TO BE USED

In playing the piano, as well as in doing anything that requires the use of the muscles, it is very necessary to use only the muscles needed and not to call upon the surrounding ones. While the theory is so simple that anyone can understand it, the practical application is often very difficult.

I might remark that some persons naturally have good control over their muscles and are able to use one or more muscles and still leave the other muscles loose; while other players, who indeed are often talented, have great trouble in controlling their muscular actions and conditions.

Some teachers are continually telling their pupils to relax; but it must be borne in mind that relaxation—unless it is preceded by a contraction—never yet produced any effect, either musical or mechanical; and as results are only obtained by a positive action of the muscles, it would be much better to say: Use certain muscles and leave the *other* muscles relaxed.

It is often troublesome enough to play a long and difficult piece well if no force is wasted; but if three or four times more muscular energy is used than is required, it is almost impossible to finish the piece with the proper speed and brilliancy.

The use of muscles not required for the effect intended not only tires the player, but, which is still worse, often greatly interferes with the work of the proper muscles.

The following little experiment will help one to realize this truth: Hold the hand in the air, set the muscles of the wrist tight, and see how fast the fingers can be moved up and down. Repeat the experiment, but with a loose wrist. The action of the fingers in the second case is at least twice as fast as in the first case.

II. MUSCULAR ACTION MUST CEASE WHEN ITS WORK HAS BEEN DONE

Those who have read the first article of this series may remember that in the arm touch, the weight or downward exertion of the arm should be discontinued as soon as the key reaches the key-bed. If a *legato* effect is desired, the keys are kept down by the weight of the hand alone.

The action of the fingers in finger touch should be similar. The finger should exert force upon the key *only when the key is actually descending.*

This rule is most important; and although great pains and patience are necessary to acquire the facility of ceasing the exertion of the finger at the proper time, no rapid progress can be made in piano technic until this rule is either consciously or unconsciously obeyed.

An illustration may help us to realize the importance of this rule.

Suppose that a number of chairs are arranged in a row, each chair being about two feet away from a wall. Now, if we should wish to push each chair back against the wall, we would naturally use the force of the arm only while the chair was moving, and would discontinue the motion of the arm as soon as the chair reached the wall, or even a little before that time. If the force of the arm was still being exerted as the chair struck the wall, a distinct jar would be felt and a sensation of pain in the arm muscles would soon be experienced. If the force were continued even after the chair had touched the wall, the result would be a great waste of effort, besides a strain on the arm muscles trying to *push down the wall!*

Now, the jar and strain on the arm muscles in such a case are exactly the same as the jar and strain that the finger muscles suffer, when the exertion of the finger is not ceased at the proper time. Imagine that instead of driving keys against key-beds, you are driving chairs against a wall. Of course the jar and strain that the fingers have to endure in one case are not absolutely as great as the jar and strain that the arm would stand in the other case; but when the strength of the muscles of the finger and arm are compared the relative strain is nearly equal.

But besides straining the finger muscles, the wrist is also greatly stiffened if this rule is not observed.

It is hardly necessary to remind the reader that, although piano pedagogues disagree about many points of technic, there is at least one point concerning which they are practically unanimous, and that is, that the wrist should always be as loose as possible; so that, if any action of the finger muscles unnecessarily tightens the wrist, such action must be immediately condemned and assiduously avoided.

As I tried to show in the illustration of the chairs, if the muscles effecting the downward motion of the finger are not relaxed immediately, or indeed just before the key has been completely driven down, we will find that we are *pressing upon the key-bed.* In other words, the muscular force which produced *motion* as long as it was applied to something *movable,* became a *pressure* when it struck something *immovable.* (It is hardly necessary to state that such pressure exerts absolutely no influence upon the tone.) Now, such pressure cannot be exerted unless the wrist is stiffened, and the greater the pressure the stiffer must be the wrist to withstand the strain.

It will then be seen how important it is to see that the muscles which move the finger down are not used after the key has been fully depressed. Indeed, as pointed out by Tobias Matthay, the action of the finger muscles in *legato* should be just as short as their action in *staccato,* and the only difference between *staccato* and *legato* is that in *staccato* the fingers ascend as soon as the key has been depressed, while in *legato* a sufficient weight is kept on the keys in order than one key may be held down until the next is played.

OUR CREED

[The following "Creed" has been printed in leaflet form for circulation among the teachers, pupils, and friends of the Boston Music School Settlement, Mr. Daniel Bloomfield, director.

We Believe:

In art for the masses; in giving children and adults an opportunity to learn, play, and hear the masterpieces of music.

In the development of personal and social resources through music.

In the development of artistic talent in children of limited opportunity.

In the value of education in music as a defense against the degrading pleasures and interests which abound in the congested districts of cities.

In the spirit of social service which stands for the encouragement of what is best in children and adults without distinction of class, race, color, or creed; for the multiplication of opportunities to improve personal character and capacity, and for the promotion of intelligent and effective citizenship.

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BREITHAUPT'S IDEAS ON PRACTICE

BY ARTHUR ELSON

I

Dr. Rudolf M. Breithaupt, whose methods and ideas on piano study have become so prominent in recent years, is now well known by reputation in this country. He has taught many pupils, who in turn are now spreading his principles among our music students. He has himself given an outline of his technical procedure in The Musician; but for the most part his writings have been promulgated in somewhat scientific German, which is usually hard for the beginner.

It is proposed here to treat of Breithaupt's ideas on the "Psychology of Practice," under which title he has set forth principles found in the theoretical part of his *Natural Piano Technic.*

What we call soul is, in a physiological sense, a summation of all the known and unknown activities of our mental make-up. The central organ of consciousness, the brain, is in close union with sensation apparatus, nerves for transmission of the sensations, and nerves for the outward transmission of orders for movements of various sorts.

Every activity is in part impulsive, uncalculated, a matter of instinct or will, and, in part, imagined beforehand, calculated, and based on experience and association. The former characteristic is found in our simple desire to do something; while the latter factor shows itself in the amount of skill we employ. Technic is therefore based upon two factors,—the desire for it, and the experience gone through.

The cultivation of control in the human brain is a very slow affair. A very large number of trials are needed to enable a child to master even the simplest things. The process of action required is not in its consciousness at first; and after being mastered, it is gradually dismissed from consciousness to the realm of reflex action. In the same way technic should become a matter of unconsciousness, and not be thought of with any definite effort by the finished performer. Our adaptability fo developing reflex action thus spares us much effort of mind and body.

Practice, on the whole, must therefore consist of the proper schooling of mind as well as body. Breithaupt calls it a mental procedure, based on experience and remembrance; it is a "fitting for a definite purpose," with constantly increasing suitability and adaptability of the conscious and unconscious sense-impressions and nervous and muscular procedure. It is the means for refining our native and acquired abilities.

But it may be looked at from another point of view. Like every action, it is simply the overcoming of obstacles, or the development of the utmost possible ease in overcoming them. This necessitates experience,—the development of a proper conception in the brain, through various sensations of numerous attempts, and the development of the proper activity in the nerves that govern the muscles used for the desired action. Practice is psychological as well as physical.

Thus, if we were made with the mechanical precision of a perfect machine, we should be able to carry out any desired action correctly the first time, from both a mental and a physical point of view. But we are so far from this machine-like condition that many efforts are needed to bring us to our highest efficiency. The obstacles met with come from within as well as without. The hand, arm, and finger of the pianist, or the larynx of the singer, need to be exercised thousands of times before they can be trained to do their work without needless effort. Assuming that the earlier stages of practice are a conscious or unconscious imitation of others, we may meet with difficulties in any of the following departments of activity:

1. The sensory apparatus receiving the impression of what is to be imitated.

2. The nerves and nerve centers that transmit the desired impression.

3. The physical members used in execution and the muscles governing them.

4. The actual conditions of the instrument used,—an external matter for the pianist, but a physical one still for the singer, whose instrument is the larynx.

The purposes of practice are therefore:

1. The attainment of a quick and accurate mental picture of the optically or aurally conceived tones.

2. The attainment of free action of the requisite nerves.

3. The attainment of correct movements of the physical members used in execution, with due regard for the proper use of the muscles.

The chief lack in beginners, according to Breithaupt, is the absence of strict and accurate attention, or concentration. There is also a physical lack of control, an inability to perform lightly and accurately the special actions desired. The first attempts are usually failures. Even after some time there is still a tendency to over-action in movement; instead of making only the needed motions, the student will accompany them by many superfluous movements. It is true in addition, especially among singers, that many are physically unfit for the best development. This lack of capability is accentuated by the usual educational methods of training the brain at the expense of the body. The result is that very few persons breathe correctly, while all should be taught to do so. The Dalcroze School for Rhythmic Gymnastics is thus a step in the right direction.

The Breithaupt method, as described in The Musician some years ago, does its best to remedy the defect of over-action. It is based on the principle of the use of weight when possible, and a relaxation that does away with the tendency to use superfluous muscular action. This makes it especially suitable for children, whose motor activity is not so well controlled as that of adults. Here it is claimed that young girls are better able to learn than young boys, for the latter are more given to the excessive muscular activity that results in stiff and cramped conditions. The girls are more apt to be endowed with the light freedom of motion that is necessary in good playing.

Child prodigies possess this ease, which is the indispensable quality of their success. It is not so much a matter of absolute strength with them, but rather a freedom from those adverse conditions that prevent clean-cut and delicate control, both mental and muscular. They are the product of favorable circumstances. Their ripeness of mental conception is the unusual factor.

Lightness and looseness are the most important qualities to be sought for in practice. The root of all troubles is the inability to use the muscles properly, without over-straining and needless motions. A proper amount of relaxation should always be present. Whatever the needed muscular activity may be, the student should see to it that he uses only this amount of effort. A smaller amount will mean inefficiency, while a greater amount will bring the cramp-like stiffness, and probably cause needless motions of other muscles. Relaxation should be used until only the needed muscles are called into play; then, and only then, can they be trained and strengthened properly. The amount of relaxation required before the strengthening process can be undertaken with benefit will vary with the individual pupil; it is therefore a matter which demands special attention on the teacher's part.

On the mental side, the chief trouble, as already stated, is a lack of attention. Incapability of concentration is usually the difficulty with those who seem devoid of talent; for talent is not only diligent, but attentive to the point of curiosity, and always on the watch. The chief value of this quality lies in the gradually increasing understanding of one's own capabilities and powers. Practising without trying to understand what it means will not produce good results. Attention to conditions and their results is the only way in which one can learn to be at his best in performance. The will to master technic is of course a necessity; but there must also be an increasing ability to judge oneself with delicate accuracy, and understand what details of action, no matter how trifling, will gain the best effects. The more this ability is developed, the quicker will the student reach the goal of his ambition. Breithaupt illustrates this with the case of a certain singer, who once told him of an unusual success that she achieved. He asked many questions about her procedure on the occasion, and was able to show her which details of breath management had brought about the result; also his suggestions enabled her to repeat at will a success that had been unusual before that time. His advice has brought about similar development among his piano pupils.

The piano student will always find such conditions applying to himself. He will note that on certain days everything goes well; mind and decision are fresh and strong, arm and finger overflowing with strength, and nerves freely active. This light freedom of action does not depend upon the nature of the exercise used, but is rather the result of strength of will and imagination, combined with a free action of nerves and muscles. One should strive to reproduce such physical and mental conditions as often as possible. Here again individuality plays a large part.

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THE MUSIC CLUB IN A SMALL TOWN

It is one of the misfortunes of living in some of the smaller towns that the social life is somewhat limited as to variety of attractions it can offer. Any town that successfully solves the problem how to get the maximum proportion of the people to engage in common social life has done much to make the town a delightful one in which to live. In fact, it is possible for a town of two or three thousand inhabitants to have greater social and cultural activity than neighboring communities of double size. Not how many people live in the town, but what they do for each other is the reflection.

The Musician received from one of its readers, Miss Christel M. Cooledge, of Ludlow, Vt., a report of an entertainment given there by a club under her direction, which indicates how useful the activities of an enthusiastic, aggressive music club may be.

Ludlow is a town of 2,000 inhabitants, not in the vicinity of any large city. Therefore it must depend upon its own people for what is to be done. Each of the five churches has a choir of volunteer singers which furnishes a strong and active nucleus for a musical organization. This club, known as "The Frolickers," gives a series of entertainments, and does much to develop the talent of the young people and to afford delightful and worthy recreation to the townspeople.

If some reader of The Musician feels the wish that something similar might be done in his or her town, the reply is ready. Someone must make a start. You be the one. It is not how many available persons your town has that makes the problem but how well you do the work and use the material offered.

STANDARDIZING PIANO TEACHING

BY HARRIETTE BROWER

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Said a prominent music lover to me recently, "I think a standard for piano teaching should be established in America; this is what we need here, and I am going to do all I can to further this end."

It has always been the present writer's thought that it would never be possible to work out such an idea, owing to the great diversity of ways and methods of teaching the instrument. That the principles upon which correct teaching and effective playing rest should be more generally understood is a state of things greatly to be desired, and one which would bring order out of confusion and uncertainty.

Consider the thousands who play the piano with considerable proficiency. Hardly two of them hold their hands in the same way, or draw the same quality of tone from the instrument, or make the same effects. One might almost make the same statement of the artists themselves. As for the army of piano teachers, what shall be said of them? Are there not about as many ways and methods of teaching the piano as there are instructors? The effort to bring order out of this musical chaos, and harmony out of the diverse ways and means of teaching music seems a herculean—it may be an impossible—task. And yet there is, as one has said, a right way out. The time will surely come when teaching systems will become more harmonious and logical.

What has led to this wide diversity in the manner of teaching the piano and its music?

Two causes might be quoted: First, fake teachers. Second, failure to grasp the essential points in piano technic and performance.

FAKE TEACHERS

America, especially, has suffered from this particular kind of trouble. There are so many varieties of the fake teacher ever among us! The girl with a little smattering wishes to increase her pocket money by giving a few music lessons. The young woman who has suddenly lost her wealth, tries to turn her dilettantism to account by "teaching music." Then there is the foreign "professor," who may be as hopelessly "old fogyish" and archaic as the veriest country tyro.

But we need not enumerate further. The name of the fake piano teacher has been legion. We are thankful to know that our land is rapidly emerging from the thraldom of such teaching; we are becoming enlightened as to the kind and value of the piano instruction we are getting; we are fast becoming progressive. There still lurks the danger that the fake music teacher, seeing our inclination to take up "new methods," will try to attract our attention with a variety of these which are not founded on true principles, and therefore will not bring about the results we desire.

TRUE ESSENTIALS OF PIANO TEACHING AND PLAYING

This diversity of method is doubtless caused by the failure of many a teacher and student to grasp what really are the true essentials of piano teaching and playing.

Let us look for a moment at these essentials, and why they are not more generally regarded. Why is it, for instance, that some teachers believe in cramming the pupils with études, while others do not. Some teachers think it essential to study technic outside of pieces, while others seem to think there is sufficient technic in the pieces themselves.

In hand position, in the manner of moving fingers and keys, in arm movements, tone production, relaxation, there is great diversity of opinion as to the manner of teaching these things and their value. One artist will tell you the whole secret of good tone lies in relaxation. But relaxation, without sufficient firmness at the proper points, will only result in flabbiness and uncertainty. So the advocate of relaxation has missed the opposite essential which must accompany it.

Another artist tells you it is absolutely essential to keep the fingers close to the keys in playing. Then all the little teachers and players hasten to follow this precept; the result is general indistinctness, mussiness, and weakness. This same artist, however, has a distinct delivery, and all the power he needs. How did he acquire these? Not by habitually holding his fingers close to the keys. In the earlier stages of his study, he used exact, even exaggerated finger movements, to acquire the necessary development and control. When these were secured, he could then make less finger exertion, for he had gained the ability to play with a minimum of effort.

It would be of lasting benefit to the profession of piano teaching and playing, if the essentials of the art were better understood. It is in this line that some sort of unity of purpose should be reached. Those who teach the piano and its music should be expected, nay, required to know what the essentials are. They should also know the mechanism of their instrument, a point sadly neglected by most teachers and students.

VITAL POINTS IN PIANO TEACHING

While it can be granted there are no fixed and fast ways and methods for teaching and playing the piano, there are certain principles of hand position, finger and arm movements, and tone production, of which every teacher should have a working knowledge. These are the things which should form a standard; the things by which the claims of a teacher can be judged.

1. A Knowledge of the Instrument. How many teachers study the inside as well as the outside of their piano, so that they know what happens when they depress a key? Do they know that the more swiftly the key is depressed the louder and more brilliant the sound; the more gradual the movement, the more beautiful the sound? Do they know just what effect the action of the pedals has upon the mechanism and upon the tone? Harold Bauer has in his Paris studio a model of key mechanism, by means of which he explains to his pupils just what happens when the key is depressed, as well as the different ways of doing this. He feels it imperative for the player to look into his instrument, and make a study of the inside of it.

2. Hand Position. It is essential to know the laws governing hand position. A normal hand should assume a rounded and arched form. Small, stiff hands may need a higher, more vaulted position than flexible ones. This rounded form is the normal one, and is first taught to a beginner; it is used for trills, scales and passage playing. For cantabile playing, the hand assumes a flatter, lower position, with more relaxed arm weight and pressure.

3. Finger Movements. The first finger movements taught a beginner are free and light, from the knuckle joint; these establish finger development, cleanness and clearness of tone, precision and accuracy. The best teachers agree it is a mistake to begin with any other touch, for a sacrifice of clearness and accuracy is sure to be the result.

4. Arm Movements. As soon as the hand has acquired sufficient firmness to "stand alone," arm movements are introduced. Here the principle of firmness and relaxation are the essentials, viz.: firm fingers, prepared to take the notes of the chord, and arms relaxed to give weight and sonority to the tone. Later on various touches for chords are used; each touch illustrates a principle of variety of tone color; these points must be understood by the teacher who attempts to teach chords.

5. Scale and Arpeggio Playing also depend on principles for their correct and artistic performance. All teachers of the piano occupy themselves with giving scales to their pupils, but how seldom are these things correctly taught! I can truly say that in all my experience I have never had a new pupil who understood the principles of the scale and arpeggio, or could play such passages with smoothness, velocity and good tone. Yet the principles are really simple: The necessary slant of the hand, the adjustment of the hand to the keys, even and exact finger movements, and the freedom of arms from the shoulder. Not so many points to teach, but how few teachers understand them, or insist on their being carried out.

It is the same with octave playing. The few essentials are ignored because not understood, and the result is a lamentable failure to produce clean-cut, rapid octaves. The pupil is usually anxious to do them, and it is not difficult for the teacher who *knows* to secure good octaves, if a vaulted hand, firm fingers, loose wrist and properly controlled arm are explained.

As has been said, these essentials, these fundamental principles underlie all correct playing and teaching; they are among the things that must form a standard of musicianship in teaching piano technic.

The suggestion to standardize piano teaching should act as an impetus to those who are teaching the instrument and its music. It is a call to investigate our manner of presenting the technical side of study, a call to greater vigilance in making sure that the essential principles of piano technic are understood.

Ask yourself: Am I teaching with the utmost thoroughness? Do I understand the principles of key mechanism, of touch, of tone production, of finger, hand and arm movements; of trills, chords, scales, arpeggios, and octaves? Am I presenting these in a way to interest my pupil, and at the same time to develop what talent he may have?

If you are doing so you will welcome the time when these principles will form the teacher's standard, when they will be understood and acknowledged wherever there are teachers to teach and students to study the piano.

Standardizing the teaching of the piano may be some distance ahead; establishing a standard for piano technic ought to be possible now! The principles of correct technic we learn from great artists and teachers, through their playing, their writings, their interviews and their teaching. I have briefly sketched some of them here. It only remains for these principles to be generally understood, accepted and demonstrated.

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Heinrich Dorn, the composer, used to relate the following anecdote of Friedrich Wieck, the father of Clara Schumann: It was in 1849 that I met Wieck in Berlin. He had with him his two daughters, Clara and Marie, who were to play in that city. The Wiecks had brought with them a piano made by Tomaschek, of Prague, made in the Vienna fashion, and rather light in its construction. I made the remark that the instrument would fall in pieces if Liszt played on it for a quarter of an hour.

"Yes, my dear friend," said Wieck, "for several years I have said that Liszt would be the greatest pianist of his times, if he had only had a good teacher."

A LETTER TO A FORMER PUPIL

[The Musician is pleased to give space to the following letter which is, with slight exceptions, an exact copy of one which was sent by Mr. Constantin von Sternberg, of Philadelphia, to a former pupil who sent some compositions for examination and criticism. The letter admirably presents most valuable ideas on the subject of modernism, and the lasting bases of musical art. We commend the letter to all of our readers and particularly to those who feel that they have "passed beyond" the stage at which one believes in the living quality of our classical literature.—The Editor.]

Dear Friend:

Let me thank you for sending me the manuscript of your sonata for the piano. Since you asked me to express my opinion of it without reserve or as you put it—"unvarnished and straight," I am happy to say that—but for a few small matters—I like it very well, indeed. It is definite in its principal mood and equally so in the many and varying transient ones. It is also unquestionably original in the themes and motives as well as in their development and general handling, not to speak of your form.

If the "few small matters" I exempt from my praise impress me as being not really your own, you must not think that I refer to the two brief strains which—though only distantly—suggest a thought of Brahms and Schubert; they are mere chance resemblances which do not in the least militate against your originality. The two little melody blossoms occur so naturally as to convince even an ill-willed critic (lest he be also superficial) that they have grown in your own garden. They are too closely in keeping with the mood, prevailing in their respective places, to be foreign to your own mind.

From the days of your studies with me you remember, perhaps, how thoroughly I despise "reminiscence-hunting" in musical criticism. I still regard it as a vulgar "sport" and as a reflex of a mean disposition. It is only the superficial who cannot distinguish a chance resemblance from a steal.

No, no, my friend; what I refer to by "not being really your own," are a few rather discordant harmonic progressions which I dislike, not for their own sake, but because they impressed me as uncalled for where they occur. It was, alas, not left to me to discover that, like life itself, art cannot do without discords; this discovery was made nearly twenty-five centuries ago by the late and much lamented Plato. He, however, regarded them as "servants," as a help to heighten the resultant concord. We have, since his day, employed the element of discord in many ways; to express the gruesome, the eccentric, terrible, grotesque, even the funny, also to voice hatred, vengefulness, and so on; but whatever the use might be—discord is never a *purpose*, but only a *means* to one. Yet, those few discordant progressions in your sonata seem to be there for no better reason than that you deemed it your duty to do something "modernistic."

In my mind I see you smile at these last words; your smile of indulgent friendship mingled with regret seems to say: "What a pity that this Arch-progressive has turned conservative! He—too!" Ah, my dear boy, do not judge too hastily. Remember, that by being an "arch-progressive" all my life I have unconsciously developed the faculty of meeting the new in art with an open mind, one that brings no preconceived expectations to bear in judging an artistic product of any kind. Remember also how closely I keep in touch with the new music of Germany, Russia, America, France, Italy, and even England, what little there is of it there. You know, besides, from a rather recent experience that whenever I find something genuine, something that came honestly from the heart—be it a poem, a picture, or a work of music—my joy over it, very far from the austere approval of an age-calmed censor, vents itself in an enthusiasm so fervent and overbubbling that Mrs. Grundy would regard it as "unbecoming my years." And as to your case, I have no thought of advising you to play the musical teetotaler and to abstain from new, strange, and discordant progressions, from chords of the ninth, eleventh, thirteenth, if you please. Use them as well as *hexa-, omni-,* or *nulli-tonics,* cowbells, and automobile horns, if you will, but—mind well—*use them only for a purpose that requires them; never for their own sake!* Desist from these things whenever you do not feel the inward, esthetic necessity for them.

The first movement of your sonata has three pronounced themes, while the *Adagio* has only one and an episode. All right, my boy; if that is the way the form came to you, carry it out by all means! Your forms are perfectly organic. There is periodicity in them and the somewhat strong contrasts between the themes of the first movement are mellowed by recurrences frequent enough to make for unity. You see, I do not insist upon traditional forms. Why should I, when Mozart and Beethoven—who really established and developed the sonata-form—have so often set it aside, not to speak of Liszt, Brahms, Tchaïkovsky, and MacDowell, who changed it as suited their purposes? Now, whether traditional, or partly or entirely new, *form there must be!* And I am glad to see that in this respect you are faithful to my teachings. Stick to it, my dear boy, and let the modernistic fellows have their day—it won't be long. Do not covet their brief sensational success, procured by more commercial than artistic methods. Keep away from their poorly veiled artificiality. When you write, write as *you* feel, not as *others pretend* to feel. However modest or proud a place your compositions may deserve in the musical world, they will find and occupy it in spite of a thousand modernists.

You cannot fail to notice that the world just now goes through a period of unrest more general, perhaps, than ever before. Of such turbulent times it is characteristic to turn the mind of humanity from its nobler, ideal, spiritual possessions to the shallow externals of life. Little wonder that musicians of low ethics make it their "business" to re-echo the feeling or spirit of such a time without considering its transitoriness, without regard for the durability of their work, in the frivolous mental attitude of "after us the deluge," forgetting entirely that even the biblical deluge lasted only forty days. Of these mercenary time-servers each one is a specialist; one of them coerces public attention through his orchestration in which he smears the tone-colors of the various orchestra instruments together in such a manner as to obliterate completely their individual characteristics, which it has taken centuries to develop; another one writes everything in hexatonics, a third one wipes out all tonality; a fourth one declares melody to be an "outlived idea"; a fifth one sneers at form, the very life organ of music; and so on and so forth without unity of purpose, like a lot of blind ants running in every direction and expecting the beholder—the public—to follow every one of them. Each one does his particular stunt in which there is no trace of an ethical element and the people—? Why, the people go to vaudevilles, "movies" and kindred uplifting(?) entertainments because this modernistic stuff is neither responding to the feelings, nor arousing the imagination of sane and normal people. Do not point at the "vogue" of these musical externalists. It means only money and not so very much of that. Let them make their little pile and you will see them retire in good philistine fashion, like French janitors who have reached their "compétence." In the meantime the world of music remains for a short while just a little "out of joint." It is the day of those who live *from,* not *for* music. The momentary flurry of being *à la mode* must not mislead you.

You may inwardly accuse me of dwelling upon faults rather than suggesting a remedy, but you may dismiss such a thought if you had it, for I am just about to say that the most pressing need of the musical present is a Tolstoi-ish passive resistance against that scientific looking dilettantism which struts about in the pose of creating a "new art" and begins by snubbing everything that is sane, natural, and heartfelt. To bring this passive resistance about, it is necessary only to wake the general public up to the fact that it is being fooled by a lot of—supposedly "esthetic"—twaddle, talked and written solely for the purpose of making the talker or writer appear to be up-to-date and—sometimes for even lesser, but perhaps more nourishing purposes. The public is being fooled by those who profit by the present hiatus in the sequel of master-geniuses; fooled by those who find such a period propitious for their mercenary purposes and who pounce down upon everything that the greatest and sanest thinkers of the past have evolved for us. Quite human; in fact—as Nietzsche says—"all too human" that, since they cannot grow naturally into greatness, they should try to attain it by lowering and belittling their superiors. Just so do our little modernistic midgets like a savage horde, try to trample down the very fundamentals of art and to destroy the glorious gifts of a great past, to force us to believe what—after all—our heart and mind reject as untrue.

Unfortunately, these fellows caught just the right moment: a period of political, social, and religious unrest (due, perhaps, to purely cosmic causes) which explains the pause in the succession of musical men of genius; the right moment for an attempt to alienate our love and respect for genuine art, for honest ability, for painstaking thoroughness and for broad and exact learning. In exchange for these "old-fashioned" things they try to force upon us—by Barnum's Circus methods—their artistic impotence and dilettantic externalism clothed in a freakish, pseudo-scientific garb of extremeness and alleged "novelty." What with futurists, cubists, etc. in painting, and modernists and pointists in music—how long and how futile is their search after the chimera of a "new art"! How frantic their efforts! What frightful grimaces they produce! And how disgusting and pernicious their persistent portraying of perverted, abnormal and frenzied passions! Now honestly, my boy, is this art? Is it "progress"? Is it not rather an advanced stage of degeneration?

Is it not the aim of the productive and reproductive artists of the day—with very few noble exceptions—to be *new?* *New,* first of all? *New* at any cost? To produce the unheard-of, the incredible, the "dumbfounding"? To cut loose from the best models, not at maturity, but from the very start? To fly in the face of all that is logical and human? Such an aim—brazenly admitted by some of them—sailing under a counterfeit flag of "freedom"—lowers the sacred mission of art to the sillharlequinade of "fashion." This, my dear friend, this is the hysteria, the insanity which poisons many young talents, and through them most of the art production of the present; it is militant suffragettedom, anarchism in art; a mania, an *idée fi* which has become a deplorable reality.

As for the "novelty" of their new art, it is tragicomical to behold; because all that is so loudly acclaimed as new, is, in reality, very, very old; or misused and painted and powdered up into unrecognizability. The few new harmonic progressions that are worth anything and the few reasonable advances in the technic of orchestration would have come of their own accord in the normal course of natural expansion of musical culture; they require no frantic searching and no freakish subjects to which to be applied. The forsaking of form tonal and melody; the abandoning of logical thematic development corresponding with an intelligible course of human emotion—these things are an outrage

price to pay for so small a harvest which, to boot, would have come to us without any sacrifice on our part. What is really new in the "new art" (Heaven save the mark) is the *absence* of organic unity, the *absence* of such subjects as would require the much vaunted "atmospheric music," the *prevalence* of non-musical or extra-musical inspirations (if this term is not altogether too dignified for the works of this "new art") and the pernicious *striving* for "effect without cause," as Wagner so tersely said. If these things are novelties their place is not in art, but in the dime-museum or — the sanatorium.

You should, once for all, turn your back to the fallacy that progress in art requires the deliberate inventing of a "new art." Recall to your mind that progress is a general—and a biological—principle which applies not to any particular field of endeavor, but to all lines of human thought and effort alike, be they artistic, scientific, technological, mechanical, or whatever. Progress in any line is possible only through those who have completely mastered the material which the past has accumulated; who, so to speak, stand on the summit of a mountain, their eyes encompassing the whole toilsome path the past has hewn for them and who now, perceiving a still higher peak, build—though with, perhaps, improved tools — a *continuation* of that path, by which not only they, themselves, may reach the discovered heights, but on which others may follow them. How foolish it would be for them to destroy the path of the past on pretext of "progress"! Yet, this is just what the present freak musicians and freak painters are trying to do, and in which—unfortunately—they are unconsciously aided by fashionable society to which nothing is ever too sacred to be flung away for a new toy; who care as little and have as little understanding of the new as they had for the old, and whose appreciation—with few exceptions—consists of a few catchwords and slogans.

Such, my friend, is just now the sad condition of painting and of music. If you feel that you must go with the crowd"—do so; I shall not dissuade you because—oh, because water finds its own level. If, induced by material necessity, you would join the crowd, I advise you to refrain. You will be wiser and do materially better if you renounce the plaudits of the thoughtless and insincere, and write in your own way and style, without a care whether it is *modern*—which it can hardly avoid to be—or *modernistic*, for which there is no necessity. Hold a broad view of music; bear in mind its history, its function and place in life and you will not stray on your way to the summit of art.

If I thought that you would measure the love I bear you by the length of this letter I should never cease writing; but I close because you know that my feeling of musical fatherhood and my love for you and your talent can never cease while I live. I expect you to write not only different from me but also better than I did. I expect it decidedly. It was with this expectation that I lifted you upon my shoulders so that you might enjoy a wider horizon than was mine. But, however wide it may be and however far beyond your horizon your pupils may look some day, the fundamentals of art will be ever the same; the true, the good, and the beautiful. They can change no more than can the Power that keeps the heavenly bodies in their balance.

Let me close by reminding you that the function of music is neither the description nor the portrayal of *things* and *events;* its sole province is the interpretation and expression of our inner life. Millenniums of experience have proven that the ultimate secrets of life are not revealed through science, but through art and best of all through our beloved music.

With a friend's and teacher's love,

C. von Sternberg.

EARS, BRAINS AND FINGERS

BY HOWARD WELLS

HOW TO GIVE AND TAKE A PIANO LESSON

[The following is taken from the text of *Ears, Brains, and Fingers,* by Howard Wells, a new volume of the MUSIC STUDENTS LIBRARY, which is now in the author's hands for proof-reading. Mr. Wells is an American, a pupil of Leschetizky, who was located in Berlin for a number of years, as artist and teacher, where he had a high reputation as a musician and one who could impart knowledge. *Ears, Brains, and Fingers* will prove a most valuable work to the teacher, in helping to arrange and systematize his ideas and knowledge, and especially in furnishing much new and important material and methods. Mr. Wells is now in the United States, having been compelled to leave Berlin, at the outbreak of the war. He will open a studio in Chicago.—The Editor.]

THE various books that have been written to help teachers and pupils deal with the best ways of *giving* lessons, and offer useful hints regarding practising, but none give any advice to the pupil as to the way he should *take* a lesson.

One requisite at a lesson is undoubtedly concentrated attention.

The absent-minded, dreamy pupil who only half hears what the teacher is saying, and lets the hints and corrections go in at one ear, and out at the other, is well known in every studio.

If the teacher questions such a pupil regarding his understanding of some explanation that he has been making to him, he finds either that no impression has been made on the pupil's mind, or that the idea conveyed was so vague and confused as to be worthless.

Mental alertness, and the desire both to understand and retain an explanation must be as strong in the pupil, as the determination on the part of the teacher to make his explanations adequate.

The pupil should be certain at the end of each lesson that he has a definite idea of the weak points and mistakes that were mentioned to him, as well as an understanding of the best way to correct them.

He should have the determination to arrange his daily practice program in such a way that a certain amount of time is devoted every day to the correcting of these mistakes, and the building up of his weak points.

In this way the teacher will not be obliged to make the same criticism in several lessons.

There can be no vagueness in the understanding or plan of work if there is to be anything definite in the results achieved.

The pupil who shows a determination to concentrate his mind entirely on the lesson while he is taking it is in the minority. The introduction of outside matters for discussion and conversation is by no means unusual, and when a pupil changes teachers, it is generally the case that he devotes much of the time of his first lessons with the new teacher to narrating how his former teacher wanted this or that done.

On the other hand, some pupils are so fearful of the lesson time being wasted that they look upon an explanation as an interruption. Their idea of a lesson is to keep the piano "going" all the time. The natural result of this attitude on the part of the pupil is that the teacher feels he must limit himself to what actually must be said; what he has to offer the pupil cannot be given freely and spontaneously.

Of equal importance with the concentrated attention at the lesson is the teachable spirit of the pupil.

A teachable spirit is not easy to define. It might be said to be a willingness on the part of the pupil to accept what the teacher has to give him.

No good teacher wishes to have a pupil follow him blindly, without using his own intelligence. No broad-minded teacher desires to impress a pupil with the idea that his is the only method; but when the mentality of the pupil is being used to argue with the teacher, then much of the lesson time must be devoted to convincing and persuading the pupil, instead of giving him the instruction which he is supposed to be seeking.

Such pupils are generally unconscious of this spirit, as it is an inherent characteristic; but naturally there can be no co-operation between the teacher and pupil in such a case.

There is a class of so-called "advanced pupils" who like to go from teacher to teacher "getting ideas," as they express it. They almost invariably speak of their studying as "coaching," and generally desire to plan their own work.

Lessons in such instances are always a farce. No teacher can do anything worth while for a pupil of this type. The higher the ideals of the teacher, the more difficult does he find it to sympathize with the viewpoint of such a pupil.

In direct contrast is the pupil who is over-zealous in his desire to follow his teacher, and so distrustful of himself that he will not venture to do anything without the minutest directions. This over-doing of docility hampers both pupil and teacher. Such a pupil will always play like a "careful student," and, no matter what his age may be, will be spoken of as a "young pianist."

Then there is the "discouraged one" who must always be braced up. His motto is "I can never learn to do that." With pupils of this temperament the teacher has to spend a great deal of the lesson time in the cheering-up process. This pupil is a heavy burden even for the most hopeful teacher to carry.

Each studio has a "sensitive plant," a pupil who must be criticised very carefully. He often announces "You are the teacher, I am the pupil," "You need not be afraid to tell me exactly what you think, that is what I come to your studio for." But alas! for the teacher who takes him at his word! This pupil is the very one who is not willing to stand anything but the most guarded criticism.

The "silent pupil" is another type. His attitude acts as a damper on a teacher's zeal. When the teacher seeks for some indication of being understood by a pupil of this character, he is met by the most discouraging unresponsiveness. Just as a pupil must be encouraged in order to keep up his interest, so must a teacher meet with some encouragement in order to be able to put forth his best efforts.

The artist before an audience is not more sensitive to the attitude toward himself than the teacher with his pupils. It is only when he feels that they are "with him," understanding and sympathizing with his efforts that he can give them his very best work.

GUIDE POSTS

BY MARIE BENEDICT

II

THE KEYBOARD; ITS PRIMARY TONAL RELATIONS

The first guide post on the highway which leads into the land of the piano drew attention to the truth that the wonderful something which we call tone, in all its marvelously varied individuality, all its fascination of color and mood, is the magical substance of which the realm of music is made, to the truth that this magical medium of creations of beauty ineffable must be recognized through the avenue of hearing.

If we are to enter this land of the piano, if we are to know for ourselves something of its infinitely varied charm, the first thing for us to do is to acquire thorough knowledge of this entrance way, of its many movable parts, and of their fundamental relations to each other. It seems this entrance way, a far reaching bank of ivory, interspersed, at regular intervals, with ebony elevations, in twos and threes, is a place where the fairies, gnomes, and nixies of music's realm may disport themselves, may play their merry tricks upon steady-going humanity.

Each individual movable portion of this fairies' playground is connected with a sensitive string, which is set singing by the depression of that particular piece of ivory or of ebony. For convenience the term string is used in the singular, but it is understood that the keys of the piano are connected, sometimes with heavily wound single strings; sometimes with two, sometimes with three lighter, cable-like strings, or individual wires tuned in unison, sounding as one tone.

Each tone is given its distinct personality by its difference of pitch from any other tone in the entire range of the piano. In other words, its tonal personality is due to the difference in rate of vibration per second of that particular string, from the vibration rate of any other of the great family of strings upon the piano harp. The more rapid the vibrations the higher will be the tone. The pitch is lowered in exact proportion to the diminution of vibrations, which diminution is in mathematical ratio; the lower tone of the octave interval having just half as many vibrations per second as has the upper; the intervening tones having each its proportionate number.

Now, if we examine the relative position of the ivory and ebony piano keys (or "digitals") we shall find that the tone C belongs to the ivory key (or "digital") which, in each octave, lies just at the left of, that is just below, the ebony group of two. We begin with the lowest C (contra C) in the deep bass, and we find (sounding the ivory keys only) a definite order, reiterated in each octave: C D E F G A B in the Contra octave; C D E F G A B in the Great octave; C D E F G A B in the Small octave, C D E F G A B in the One-lined octave; and the same order of progression, always on the ivory keys only, through the Two-lined, Three-lined, and Four-lined octaves.

These seven tones, which come from the seven ivory keys (C D E F G A B) are the natural, or primary tones; as the seven colors of the rainbow, red, orange, yellow, green, blue, indigo, violet, are the seven primary colors. As the varying tints of color are derived from the seven primary constituents of the rainbow, so the sharps and flats, the varying tints of tone, are derived from the seven primary, or natural tones.

Now let us examine the keyboard in slightly different fashion; taking a complete octave, from C to C. Still considering only the ivory keys, we shall find that E and F and B and C are tonal pairs, the members of which stand in closer relative position than do the members of any other immediately connected pair of the octave. Between E and F there is no intervening ebony key, consequently, no intervening tone. Between B and C there is the same intimate relation. The tones E and F, and the tones, B, C lean toward each other; are distinctly closer together than are C D, D E, F G, G A, or A B. Sound these different pairs of tones, again and again, and teach the ear instantly to recognize the indefinitely closer relative position of E F and of B C; the definitely wider space between C D, D E, etc.

The difference in pitch, in other words, the sound distance between any two tones is called an interval, a space between. We have tonal intervals, as we have intervals of space and of time. The interval between C and D is called one step. D E, F G, G A, and A B are pairs separated by the same difference in pitch, that of one step. Between E and F there is a half-step, and the same close relation exists between B and C.

In the music alphabet, there are but seven letters. In the diatonic scale there are but seven different tones; for the eighth, which completes the octave, is but the higher repetition of the first of the seven diatonically related tones.

An octave is the distance from any tone to the next tone having the same name. For example, from C in the treble, to the next above, or to the C next below.

Now let us note the relation between C, and the tone which speaks from the ebony key that touches it upon the right. It is the same as that existing between E and F, and between B and C. In other words, the difference in pitch between the tone which speaks through any ivory key and that of the tone which speaks through the ebony key which touches it, is a half step. Keeping this in mind, the location of the sharps and flats is the simplest matter imaginable. The sharp, which derives its name from any primary tone, is always found one half step above that primary tone. The flat, which derives its name from any primary tone, is always found one half step below that primary tone. Thus, C sharp speaks from the string, if we depress the ebony key, which stands just at C's right. The tone which we call D flat, speaks from the string, when we depress the ebony key, which stands just at D's left.

Just here, we come upon an interesting fact in the life of the piano, and of all keyboard instruments, viz., that the same string (or pipe) and as its outward representative, the same ivory or ebony key, must be more than one enharmonic character. That C sharp must sometimes take the name of D flat; that D sharp must now and again be known as E flat; that E natural sometimes masquerades as F flat; and so on through the list.

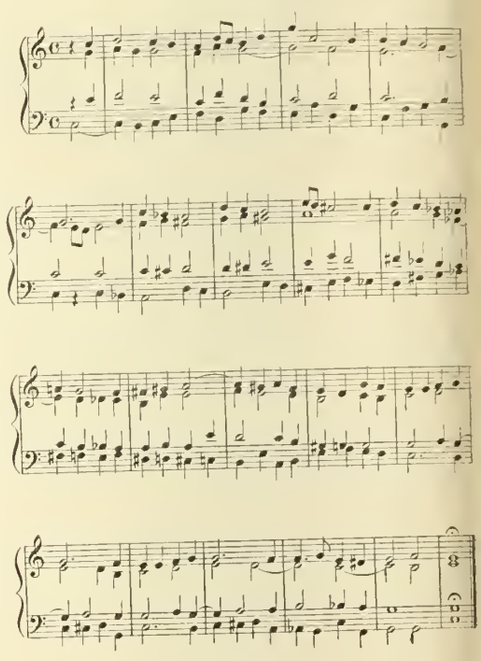
In the absolutely true scale, there is a slight difference in pitch, about a quarter step, between C sharp and D flat. In attempt to give to the harpsichord or clavichord (the piano's predecessors) this absolutely true scale, the instrument makers of the sixteenth or seventeenth centuries devised a keyboard, in which the keys corresponding to our ebonies, were divided each into two separate and independent keyboard members, each having its own string; one of the two sounding the sharp, the other sounding the flat. This keyboard proved too complicated for practical use, and was abandoned for the former mode, which is still in use.

This necessity that the same string shall appear in different enharmonic rôles, that F sharp must sometimes sign itself G flat, and so on through the list, makes it impossible to put the piano in perfect tune; and develops the skill of the tuner in so adjusting the temperament, so dividing the inevitable balance of discord, that the most effective result shall be obtained.

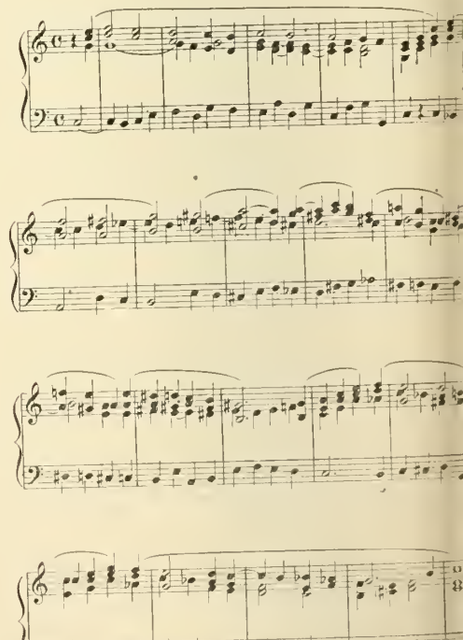
A HARMONIZATION TEST FOR READERS OF "THE MUSICIAN"

On page 580 of The Musician for September we printed a bass which was put before a class of French pupils at an examination last summer, and asked our readers to harmonize the same, stating that in The Musician for October we would give the harmonization by the author, Mr. Eugène Cools, one by Dr. Percy Goetschius, of the Institute of Musical Art, New York City, and one by the Editor of The Musician, the idea being to show the differences in treatment which will occur to various persons. The harmonizations follow:

EUGENE COOLS



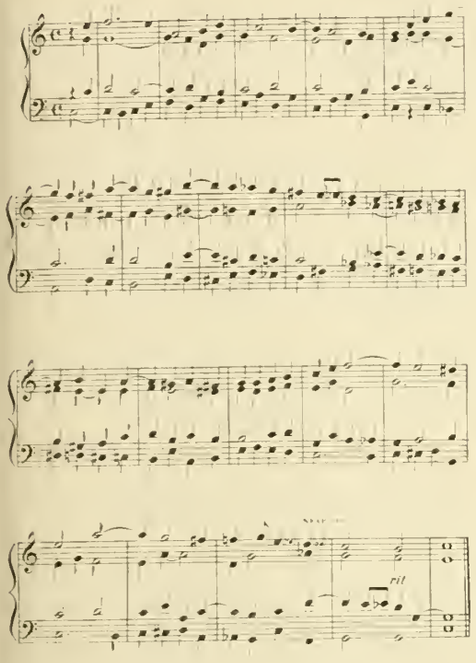
PERCY GOETSCHIUS



In the next to the last measure, second brace, sharp before the D, in the alto, should be omit Do not overlook that the soprano note is F♯. sharp enclosed in parenthesis in the next to the measure is optional.

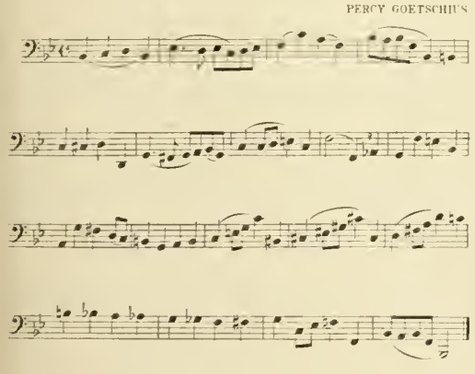
The third version, by the Editor of The Music has two harmonizations in the next to the last m ure, that is the last two notes may be E and D Eb and Db, the last chord in the measure forn what is commonly known as the Neapolitan S progressing to the Tonic, second inversion.

W. J. BALTZELL



The following bass is offered for harmonization by Dr. Goetschius. Only one chord is to be written to a group in the bass marked by a slur. Note the sequence in measures 12 to 14.

PERCY GOETSCHIUS



LETTERS TO THE BEGINNING TEACHER

BY HELENA MAGUIRE

PAGEANTS, THE TEACHER'S OPPORTUNITY

Now that our country is fully awakened to the possibilities of the pageant in civic reform and rural community betterment, the importance of the rural music teacher cannot be exaggerted.

Music, the dance, and costuming, these are the three absolutely necessary essentials for the presentation of that series of dramatic scenes or incidents in the history of a community which makes the pageant drama and nothing is more pleasing to the pageant master, when he enters a town to study its possibilities for a pageant, than to find, in that town, music clubs whicl have been started by the teachers. For the clubs and the schools are the avenues through which he approaches his end.

Many of our towns have already had pageants. Eventually every American town will have its pageant, out of which will grow co-operation of many new and unexpected kinds. Indeed, so helpful has the pageant proved in bringing about better conditions in rural districts that the agricultural colleges have instituted courses in pageantry, and one of the strongest appeals made to the students in these courses is that the music teachers in the rural districts everywhere will organize and keep up music clubs.

To make her work a factor in improving conditions for the farmer, the dairyman, the storekeeper, may be a new idea for the music teacher, yet this is what we can do.

WHAT THE AMERICAN PAGEANT DOES

Our American pageant differs from the English in that the English pageant always stopped one or even two hundred years back, believing in presenting only historical incidents which had been well mellowed by time. Our American pageant brings town history right up to date, and even beyond, pressing into the future, presenting dramatic pictures of those things which we *hope* for, and are trying to bring about, as well as those things which have actually happened.

The dominant element in our present is Hope, and we are using the pageant to encourage the accomplishment of the live things; for, as Mr. W. C. Langdon, president of the American Pageant Association, said the other day.—"Anything that is once put into a distinct form actually *happens.*"

It is good for the pageant faithfully and artistically to depict the past history of a town, its growth and development; but better still for it to go further and present new ideas for still greater growth and development in the future To prove this Mr. Langdon told of five different pageants which he said were typically pageants of the "new country life," each of which accomplished for its community some definite thing of which that community was greatly in need.

The first, at Thetford, Vt., Mr. Langdon called the "Farmers' Pageant"; the second, at Saint Johnsbury was "The Pageant of the Metropolis"; the next was at Meriden, N. H., and an "Educational" one; that at Darien, Conn., was devoted to "The Commuters"; and the last, at Cape Cod, in August he called "The Pageant of Unification." Each of these pageants had something definite to accomplish, and, by the careful combination of music, dancing, and costume, accomplished it.

THETFORD

Thetford was one of the least prosperous towns of its state, and it was chosen just because of its way of living and doing, as a test of what the pageant could do for a town. The first appeal which the pageant made was through the depicting of the industry of those forefathers who had settled the town, and the splendid dreams of these long-dead ones of what the town would one day grow to be. Then was made the appeal to the slumbering ambitions of those present by visualizing for them an idyllic Thetford, a Thetford possessed of all the modern and progressive qualities which the real Thetford did *not* possess. Chiefest among these was "The Town Day." That was in 1911, and each year since then Thetford has had a real, busy, bustling "Town Day." The pageant had "put it into a distinct form" for them and it *happened!* This is the way in which the rural music teacher is helping her community.

ST. JOHNSBURY

St. Johnsbury gives us a musical instance. When Mr. Langdon began to work on the pageant for his city there was no orchestra available. There were, in the place, seven or eight little "dance orchestras," among which existed much of the petty jealousies common to their kind. Each disliked the other, each leader was ready to score a "beat" on the other leaders; there was constant underbidding, sometimes even one band would "do a job" for nothing rather than let one of the others have it. Wonderful as it seems the pageant brought all these factions together, made them into one excellent orchestra, and now St. Johnsbury has a permanent Symphony Orchestra, in which the members work together in perfect harmony. I think nothing else could have accomplished this.

In this same pageant Mr. Langdon proved that local talent is to be given a chance. One day Mr. Langdon went to an entirely unknown, untried musician in the town, and said to him, "I want you to write the music for this pageant." Young Mr. Peters first laughed, then got scared, declared emphatically that he simply *could not* did not know the first thing about writing pageant music, and considered it silly even to say he would try. Mr. Langdon quietly laid the scenario before him and said—"I'll be back tonight to see what you have done on it."

On his return he said Mr. Peters grinned and held out to him the now well-known "St. Johnsbury Pageant Hymn," one of the most beautiful ever written.

The rest was "plain sailing." Knowing the townspeople, its history, customs, and needs, a scenario made on these by a master hand is inspiration enough, and the music comes. So that, in these music clubs of yours, you may be cultivating that very talent for composition which will be ready for *your* pageant when the pageant is ready to use it. Always encourage writing music among the young people of your clubs. It is a charming way of celebrating local events, of paying tribute to old age, or observing birthdays. Let it be a feature of your clubs next year.

The rural music teacher can help too in the vocal work. It is generally agreed that the rural volunteer choir is the most difficult proposition in the world. Perhaps the greatest triumph of pageantry is bringing these small choirs together, helping them to lose sight of all pettiness in the larger issue, giving them the strength and importance of the greater work, and broadening the outlook of each by the sinking of the individual in the big and beautiful whole. Fifteen hundred people took part in the Cape Cod Pageant (truly a unification). Dance rehearsals were held in four different places on the Cape; and choral rehearsals in every single town in preparation for the grand work together.

It is work like this which gives music its true place and dignity. Music should not be held a thing apart, or be relegated to the idle hour. Do all you can, through the pageant, to prove to the unmusical how very necessary and helpful music is, and that it is one of the strongest factors in civic reform and in rural community betterment. There is no reason why music should not go hand in hand with farming and shop-keeping and the rest, just as well as science. It is best for music as well as for the others that this should be so, and it behooves us to watch for every possible opportunity to bring this to pass.

The following books on pageantry will interest the readers of THE MUSICIAN:

1. The Pageant of the Little Town of X—, published by the Civic League, 3 Joy Street, Boston; price, five cents. 2. The Celebration of the Fourth of July by means of Pageantry, Russell Sage Foundation, New York; price, fifteen cents. 3. Pageantry of Independence, by Stevens, Actors' Guild, Railway Exchange Bldg., Chicago; price, thirty-five cents. 4. Patriotic Plays and Pageantry for the Young, by McKay, Henry Holt, New York. 5. Several books on pageantry, by Percy Mackaye.

WHAT is the art of reading at sight? In this: To play the piece in the proper tempo; to give out all the notes, ornaments, etc., with the appropriate expression and taste, just as they are, so that the hearer will believe that the artist himself composed what he is playing.—*Mozart.*

THE PROFESSOR TALKS ON A TEACHER'S ACQUIREMENTS

"Well, Professor, I am very glad to see you," said the Editor; "glad that you have not hearkened to the call to fight for the cause of *Vaterland,* or of *Patrie,* or of 'Hearths and Homes,' as the case may be."

"Halt, there! my dear boy; do not, I beg of you, cast any doubt upon my nationality and sympathies. My nation is the U. S. A., my sympathies are with all who suffer, and the one unique cause for which I am ever ready to fight is Music. So, begin; tackle me as you will and I will defend the good cause. What is the topic today?"

"What, in your opinion, Professor, are the principal requirements for a pianist—artist or teacher?"

A good natured smile lit up the Professor's face as he replied: "I really expected you to ask me something harder, for the answer admits of no doubt. Whether for an artist (that is, a solo performer on the piano) or for a teacher the requirements are absolutely the same, namely: Talent, technique, intellect, medical knowledge, emotion, and imagination. In the case of the teacher a knowledge of musical pedagogy should be added."

"Do you mean me to understand that, to be successful, all teachers of piano must possess all these acquirements?"

"Not at all, my dear boy. Every kind of teacher may be obtained by forming various blends of these acquirements. Everything is relative. The best teacher will possess them all in the highest degree. Since he is a master of technique he will be able to play difficult passages and to analyze compositions at the piano for the pupil's guidance. A teacher who cannot do so must, perforce, have recourse to a player-piano to illustrate to the student how it is done! I have heard of some who do this! A rather risky proceeding; for the pupil who can reason will inevitably come to the conclusion that it is expensive and unnecessary to have both the mechanical piano and the untechnical teacher. Besides which, he will quickly perceive that, while the player-piano can illustrate how the passage should sound, it cannot show how it should be fingered: and the smooth playing of the passage depends upon its fingering."

PROFESSING IS NOT DOING

"But you are probably aware, Professor, that there are very many teachers who are unable to play, just as there are many teachers of singing—a vast number of them—who are unable to sing?"

"Of course," answered the kindly pedagog in what, for him, seemed to be a most cutting tone, "I know quite well that there are a great many persons who *profess*"—and on this word he concentrated all his scorn—"who *profess* to teach, without being able to play or to sing, as the case may be; but," he continued, bringing down his hand emphatically on the table, *"they can't do it."* Then he added, maliciously: "Just think one moment; is there anything under the sun that *can* be taught *perfectly,* without showing how it should be done?" The Editor, after a pause, admitted he could think of none. "Very well then," said the Professor conclusively, "pianoforte playing and singing are not exceptions to the rule."

"But," again objected the Editor, "surely you will allow that talking machines or graphophones are of immense service to singers?"

"Most decidedly they are. They give various renderings of songs and operatic arias by various popular singers, each giving his or her own interpretation; they supply the inexperienced student with varying models of style and interpretation. But that is all; the records do not teach how to sing or how to play. If they did there would soon arise a generation of singers having a peculiar quality of voice caused by imitating the sound of the machine; so that when some one asked: 'What is the matter with Jones tonight?' instead of receiving the reply, 'He is singing too nasal,' the answer would be, 'He has got the needle'! But do not let us become frivolous.

INTELLECT AND IMAGINATION

"Moreover, it should not be forgotten, except in cases of respect for classical traditions, that style and interpretation are entirely personal attributes, depending upon the artist's intellect and powers of emotion and imagination. In like manner also the teacher's success depends very greatly upon his intellect and power of imagination. You may observe that I do not mention emotion again, for the very good reason that it is included in imagination; so that it may be said that the power of imagination is always greater in those who are more susceptible of emotion."

"It is easy to understand that he who possesses all the endowments and acquirements you have mentioned (namely: Talent, technique, musical knowledge, intellect, and imagination) ought to prove an excellent teacher or an artist of the first rank, but there are surely many capable teachers who are not equally endowed?"

"That is what I meant just now, when I said that every kind of teacher may be obtained according to the degree in which these endowments and acquirements are possessed. Take, for instance, one who has talent and technique; I can easily imagine him to be a showy performer of the pyrotechnic class, but neither a musician nor a teacher. Many combinations may be formed; few of them satisfactory. The teacher without talent (here meaning special fitness and taste for teaching) cannot produce successful results; one without intellect—that is, musical intellect—might love the art but be unable to teach it; and so forth. The greatest of all teachers will be he who combines talent with intellect and imagination and who has a fair amount of technique."

IMAGINATION THE GREATEST GIFT

"The part that imagination plays in the art of musical composition is readily understood; but Professor, I would like to hear what it has to do with teaching—elementary teaching. Do you mean that it is necessary to arouse imagination in the mind of a child—say, between five and twelve years of age?"

"Most certainly," replied the Professor, with great decision. "That is the right age to awaken the dormant faculty which exists in every child's mind. But the very first requisite to accomplish that is that the *teacher shall possess the gift of imagination.* There are a great number of confectioners who make candies, who do not like them and who never eat any; and there are a great number of music teachers who give lessons without liking music and without ever playing or singing or going to hear its performance. Such teachers, like the candy makers, are merely practising an occupation which they try to make as profitable as possible financially. Instead of trying to do well for music, they are trying to do their pupils well for themselves. To do this a musical imagination is not necessary; whereas to do well for music and for the pupil is the chief need.

"The teacher has to employ all his intellect to endeavor to fathom the mind of the young beginner, to discover its turns and twists, its likes and dislikes, to learn the kind of language (of metaphor, of simile, of parallel, of descriptive story or illustration) that appeals most to his imagination; then, having found the diapason of the child's mind, he must tune his own imagination to it; he must imagine explanations and invent attractive stories and picturesque phrases in tune with that diapason, so that even the dry skeleton of technical studies—five-finger exercises, scales and what not—may take on life and color and attractiveness.

CAPTURE THE CHILD'S MIND

"And the teacher must have so fertile an imagination that he may invent the exact imagery that can be thoroughly enjoyed and understood by that particular child. It may not be appreciated by another. Other images have to be conjured up, like the constantly changing figures of a kaleidoscope, always different yet always with the same materials. Herein lies the whole pith, the vitally essential part, of the successful teacher's art."

"But what about the other musical attributes?"

"Of course, he must have them. You cannot build a house without the materials and you cannot cook a dinner without the ingredients. But if you possess not that invention which the power of imagination gives you, your house will be unsymmetrical and your dinner tasteless. Therefore, the teacher must have *talent* (or aptitude and taste for teaching), *intellect* (that is, intellect trained in musical knowledge), some degree of *technique* and *imagination*—and the greatest gift of them all is IMAGINATION."

"Do you think, Professor, that the teacher's power of imagination is productive of any other benefit to the child?"

"I do not think about it, my dear Editor, I know it is. Imagery properly expressed in fitting figures and by picturesque phrases acts upon the youthful mind—yes, and upon the adult mind—like a lighted match upon inflammable matter. The teacher's inventions will invest each new study with added interest, not before seen by the student; the latter's own imagination will take fire and, ere long, will flame forth with its own individual force. Then the teacher will have accomplished the *summum bonum* of his art: he will have lighted the torch of art in the student's mind which, properly fed, will never be extinguished."

TO EXCITE IMAGINATION

"That is all very beautiful and undoubtedly correct, my dear Professor; but how, for example, would you put it into practice with very young people? How would you communicate to their young minds precepts and practice against which they are prejudiced in their childish way?"

"It must be confessed, my dear boy, that I much prefer the virgin soil of their youthful intellects in which to plant the seeds of knowledge. Children like novelty. Anything new easily captures their wandering imagination. Music introduced to them in the way I have indicated may be made an amusing change from their regular studies. Of course, I speak only of those who have what is termed 'a taste' for music: those who have none should not be subjected to the torture of having it forced on them. After having captured their psychical personality, as already described, entertain them with the first attempts of our great masters at musical

utterance. Give them the example of Mozart expressing the joys of his mind and the first outpourings of his heart in radiant melodies. Then play and sing the young Mozart to them—a child like them, a composer of only eight years of age—and bring home to them all the grace, lightness and charm of the music.

"Explain to them that music can express all our joys and sorrows. Do not fear to contrast Mozart's graceful gaiety with a painfully pathetic movement by Beethoven. Being ignorant of the subtleties of the mind, children are more alive to the value of contrasts than to the force of argument or the wisdom of axioms. Antitheses appeal to them with peculiar power. Under the ægis of the true masters of music their intellects will soon become acute enough to perceive the principle of the universality of musical language.

AVOID VULGAR, RAPID STUFF

"Frequent examples must accompany the lesson, great care being exercised in the choice of subjects. By the use of similes and metaphors, show them how pleasant and yet how powerful is musical expression; let them see the heights and depths, the enchantment and enthusiasm and the wonderful uplift of the mind, all made possible by musical imagination. But keep from the vulgar, rapid, ill-written stuff which arrogates to itself the name of 'popular music,' only to trail music in the mud. If

(*Continued on page 707*)

NOTES ON THE MUSIC IN THIS ISSUE

HERE we are again, just getting into our stride in the matter of musical education. Some of us have seen this period come quite often. Have we learned the lessons this recurrence can teach us? Are we better and stronger in our work as teachers from year to year? Have we revised and increased our teaching material as the course of years has rolled on? As students, have we tried to better our skill and increase our knowledge?

Whatever we may think as to our successes and our lapses, the fact remains that we now have a fresh opportunity to work out the best that is within us. This year we may make an effort to add new and better material to our teaching repertoires. We should be alert to every chance of this kind.

Have you ever tried to find the value which the music section of THE MUSICIAN has to your work? If not you are missing a big part of the value of the magazine. Our effort is to present to you helpful and interesting material to use with the great number of pupils of average skill and moderate musical ideals, those whose executive ability is comprehended between the latter part of Grade II and Grade IV. The latter level of attainment represents about where perhaps eight out of ten pupils discontinue lessons.

If we were asked to indicate where teachers can best afford to work for their own interests as well as for the good of music generally, our answer would be: Try to keep your advanced pupils at work another year. But in doing so you must show them indubitably that they will make progress by keeping on with their instruction. The material used must be such as to induce progress.

Now just a few words about the musical numbers included in the present issue:

Autumn, Op. 81, No. 1, by Frederick A. Williams, shows this successful composer in a somewhat new light. Generally his pieces have had marked technical features. *Autumn* emphasizes the poetic, descriptive side of composition. It is really a tone-poem, and is intended to strengthen the pupil's feeling for expression in music. The melody is to be brought out very clearly, not always an easy matter when the chords are full, as is frequently the case. Use a broad tone, full and resonant in quality, especially in the louder passages. It will pay to observe carefully the fingering as given. Use the pedal to broaden and sustain the harmonies.

Chatterbox, Op. 31, No. 2, by Emil Rhode, is a light piece for young players, mostly in two and three-part harmony, with much staccato. Hold the arm weight lightly and easily balanced. Commence rather slow and increase the tempo as you learn the piece by sections. Then when you put the different sections together you will have the piece almost up to the suggested tempo. Note that the time mark calls for *two* beats to the measure, the beats following each other *allegretto.* Don't make the mistake of thinking that a quarter note gets one beat.

Gipsy dance, Op. 149, No. 6, by Lichner, is selected from the standard teaching repertoire. It is particularly useful to train the fingers of the right hand to rapid playing. Generally each phrase is within a five-finger position, with perhaps a few extensions or contractions necessary. The piece has been carefully fingered with a view to working up high speed. Commence slowly and then increase the tempo regularly, say one-third faster at each higher speed, and, as mentioned before, do this by sections, so that the fingers may profit by repetition. Pupils can well afford to spend several weeks on this piece.

Light of heart (*Coeur leger*) (*Chanson humoristique*), by Paul Waehs, is for four hands, and should prove an attractive number to use with the ensemble class. Both *Primo* and *Secondo* players have interesting parts, the opening melody being assigned to the latter. The *Primo* player must be careful to play the chords, in the opening passages, with a light staccato touch, the two notes to each hand exactly together. Yet these chords must not be loud, as they are only accompaniment, and not tune. The *Secondo* player, on the other hand, is to use a full, broad tone, as if a 'cello or trombone were delivering the theme. Don't forget the spirit of the piece as indicated by the title. You must have in your mind something you wish to realize in your music. A light, joyous heart or mood is easy to portray. Here is a good piece for a recital program.

The sylphs (*Les sylphes*), Op. 2, No. 1, by R. Spaulding Stoughton, is a clever little drawing room waltz for moderately advanced players. The music generally lies easily under the fingers, although rapid, facile action is demanded of them. If you have a pupil whose playing is rather heavy and logy, try him with *The sylphs.* The title itself suggests so much lightness, sprightliness, and grace that any pupil will be reasonably certain to catch the correct mood at once. The passages in eighth notes, as in the first, third, and fifth measures, etc., are generally within an unchanged hand position, that of the octave. Only one impulse in the way of attack is required for the full phrase. This is what promotes the required lightness.

Shepherd's song, by J. P. Ludebuehl, is for the youngest players. It is simply a pleasing little tune for the right hand, with a plain accompaniment for the left hand. In measures 9-12 notice that the thumb plays the dotted quarter note; pass it from one key to the other smoothly, and without a "thump," as the new key is struck. This is a charming little piece for a Junior Recital program.

Evening song, by J. P. Ludebuehl, is a companion piece to the one just reviewed. The melody is played by the left hand in a number of measures. Do not take this in waltz tempo, but somewhat slower, and give the shorter notes their full value. The other pieces of this useful little set of very easy teaching pieces are: *Album leaf,* in G, *The gipsy band,* and *Tarantella,* in D minor.

Dream of the shepherdess (*Traum der Sennerin*), Op. 45, by August Labitzky, is not a new piece to some, nevertheless it has the merit of special attractiveness and consequent usefulness as lesson material for pupils who are not familiar with it. It is in the popular Tyrolean style. Incidentally we may add that very good talking machine records may be had of this number, as played by instrumental combinations.

Petite valse, by Wassilli G. Wrangell, a Russian composer, is for use with advanced players who have developed a facile finger technic. The editor, Mr. John Orth, a well-known pianist and teacher of Boston, has set the tempo at 80 dotted half notes to the minute, which, in this case means 80 measures to the minute; as there are only 92 measures in the piece, performance will require only a little more than a minute, since the *meno mosso* in the middle of the piece is balanced by a corresponding *accelerando.* This speed is rather high. Commence at one-half the marked rate and increase it by phrases.

Throwing kisses (*Kusshändchen*), Op. 127, by Carl Heins, is a typical example of this popular composer's fine handling of dance rhythms, in this case, the mazurka. The piece is full of interest from the point of view of the player as well as the hearer, and will repay careful study. Technically it calls for fast finger work, broken chord playing, and broken octaves, all useful drill for modern music. This makes an attractive number for the pupils' recital program.

Sunset, Op. 46, No. 2, by Alfred Tofft, arranged for the organ by Harvey B. Gaul, is the work of a Scandinavian composer. It is intended to show the resources of an organ in the way of solo stops, and therefore can be made a study in frequent changes in the way of registration. We recommend it as a good number to use in a concert or Sunday evening recital program.

O Jesus, every thought of Thee, a sacred song, by William G. Hammond, is the work of a popular composer, in every way equal to compositions previously issued. It is a setting of a favorite church hymn, marked by simplicity of style and sentiment. The church singer who aims to bring out and emphasize the thought of a text will find this a song in which she can please a congregation. And best of all the words can all be sung clearly with ease. This song can be had for medium voice in G.

Sing a song of roses, by Fay Foster, is a bright, piquant song, somewhat in the old English style, with charm of melody and sparkling rhythmic effects. It is an excellent teaching song for first year pupils. In one or two measures, the higher notes must be taken without straining, much as the voice makes a rising inflection and consequent higher pitch without increase of effort. Keep this principle in mind when you have trouble in singing your higher notes without forcing. For low voice in Bb.

Thoughts of you, by William Stickles, is a lovely little song, easy and singable; makes a desirable encore. The climax near the end can be made admirably effective if well managed, and sung with appropriate breadth. For medium voice in Ab.

BE SURE TO READ THIS OFFER

We will place on the list of THE MUSICIAN, for a period of six months, the name of any pupil who plays or sings in concert or recital between the present time and Jan. 1, 1915, any one of the pieces in the Music Section of THE MUSICIAN, September--December, 1914. Send us a program listing the piece, and names and addresses of teachers and pupils.

The Musician
A MONTHLY PUBLICATION
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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

EDITORIAL NOTES

THE AMERICAN OPPORTUNITY

INDUSTRIAL America has been told that a great opportunity is before it. American products, from the farm and the workshop, will be needed by Europe. Our shipping interests have been told to wake up and try to regain the once vast overseas trade which our country once possessed.

When we turn to the musical field the condition is somewhat different. We have nothing in the way of music—except possibly a certain number of artists, which Europe will need. The question now is for us to show that an enforced isolation from European musical influences will not hurt us. Let us examine the conditions as they are likely to affect us.

Germany, Austria, France, and Russia, nations which supply much of the foreign music, musical instruments, and many of the opera and concert artists for our musical seasons, are in a state of war, in which the interests of the art are bound to suffer. Between the time of writing this note and when it reaches the eyes of readers, Italy, once the home of music and still an art-producing nation, may be joined in the conflict.

Here are some points in which the conditions which have prevailed for the past few years must be greatly affected:

1. American music pupils, studying in European conservatories and under private teachers, numbering thousands, have been compelled to return home.

2. American pupils, also numbering thousands, had planned to go abroad this fall to place themselves in schools of music and private teachers. These will naturally remain at home.

3. American teachers—not a small number, either—who have made a place for themselves in European cities as successful pedagogues, will find it advisable to return to their own country.

4. Foreign artists, men particularly, may find it difficult to get out of their country, even granting that patriotism does not prove powerful enough to hold them there.

It really seems almost unnecessary to enlarge on the thought in the four paragraphs noted above. Every thoughtful and observant musician will readily see the bearing of the conditions cited upon American musical education. The special thought to which we wish to call attention is the golden opportunity to set ourselves more nearly to realize that musical independence which has been preached to us of late, an independence which all true American musicians must wish to see come about.

By independence we do not mean that American musicians, artists, music, composers, etc., shall be, under all conditions, sufficient for the needs of the country, but that we shall never again feel so dependent upon European art as we did in past years. We shall receive it with delight when it is genuine and has something to teach us; we shall honor the true artist, but we shall not make a hero of him to the injury of our own.

But to return to the conditions in education that confront us. The pupils who return from abroad, at least a considerable number of them, will want to keep on with their studies. They will therefore seek the studios of American teachers whom they once overlooked in their eagerness to seek the much vaunted musical atmosphere of Europe, or in their blindness due to the glamour of the prestige which was attached to a pupil of Herr A—— of Berlin, B—— of Vienna, Mons. C—— of Paris, and Sig. D—— of Italy. Perhaps a year from now many of those pupils will be thankful for having been obliged to put themselves under American instruction.

The pupils of the second class will, in a measure, remain another year under home teachers, a certain proportion going to the larger music centers such as Boston, New York, Philadelphia, Chicago, etc. This will represent a distinct gain and a magnificent opportunity for American schools and teachers. If the work is done with thoroughness and with the clear insight which distinguishes the best American teaching, we need not fear the comparison. As a result, when next fall comes, pupils may say, "What's the use of going to Europe now?"

It will be a gain to us if those Americans who have won high reputation abroad come back to us and add their force and teaching skill to the cause of American education. An improvement such as we all hope for will keep them here.

If the number of foreign artists is decreased, we hope that American audiences will be disposed to give a fair, unbiased hearing to our own artists. The difference in merit may prove to be less than many have thought; in many cases it has ceased to exist. Our wish is for a splendid success for the American who takes his art seriously and always labors to add to his artistic stature.

One word more: Progress in American music education finally rests upon the work done in the smaller communities. The need here is for some man, some woman, or several, for that matter, to make up their minds that they will be leaders in their community, and do such splendid work that local pupils will be slow to think that they must go elsewhere to finish. New York is a great center, but not all those artists who hail from New York were "finished" there. Chicago is a great center for music education, but other Western cities have sent of their best to the metropolis on the lake.

The cities of 200,000, 100,000, even 50,000 population, must set to work to strengthen and extend their artistic borders. The ambitious, sincere musicians of such cities must set to work to improve their technical skill, their professional knowledge, their teaching power, their personality, so that their towns may become real, progressive, and satisfactory centers for educational and artistic work in music. They must never cease to study, for that is the key to growth.

———*———

WHAT MEN LIVE BY

EVERY man and every woman with a thinking brain and a capacity for finding meaning in life will want to know how life can be made more useful and beautiful. The writer of this note wishes to tell to every reader of THE MUSICIAN of a book, bearing the title which appears at the head of this note, by Dr. Richard Cabot of the Medical School of Harvard University. It is a physician's contribution to the conduct of life. Out of the cures tried by men and women in all ages, Dr. Cabot selects four: Work, Play, Love, and Worship. These should run side by side through the whole span of life, like four colors in the rainbow.

For the purposes of this review the writer will restrict himself to Dr. Cabot's discussion of the first two sections, Work and Play, as being specially applicable to the musician, and still more so to the music teacher.

Music teaching is work; to call it a noble work, as some do, does not lessen the actual troubles, physical and mental, that arise. It simply gives an attitude of mind through which one minimizes the unpleasant features of his "job," to use one of Dr. Cabot's terms. Here is a happy definition of three terms which represent the dominant elements in our lives: "In play you have what you want. In work you know what you want and believe you are securing or approaching it. In drudgery no desired object is in sight; blind

(*Continued on page 707*)

———*———

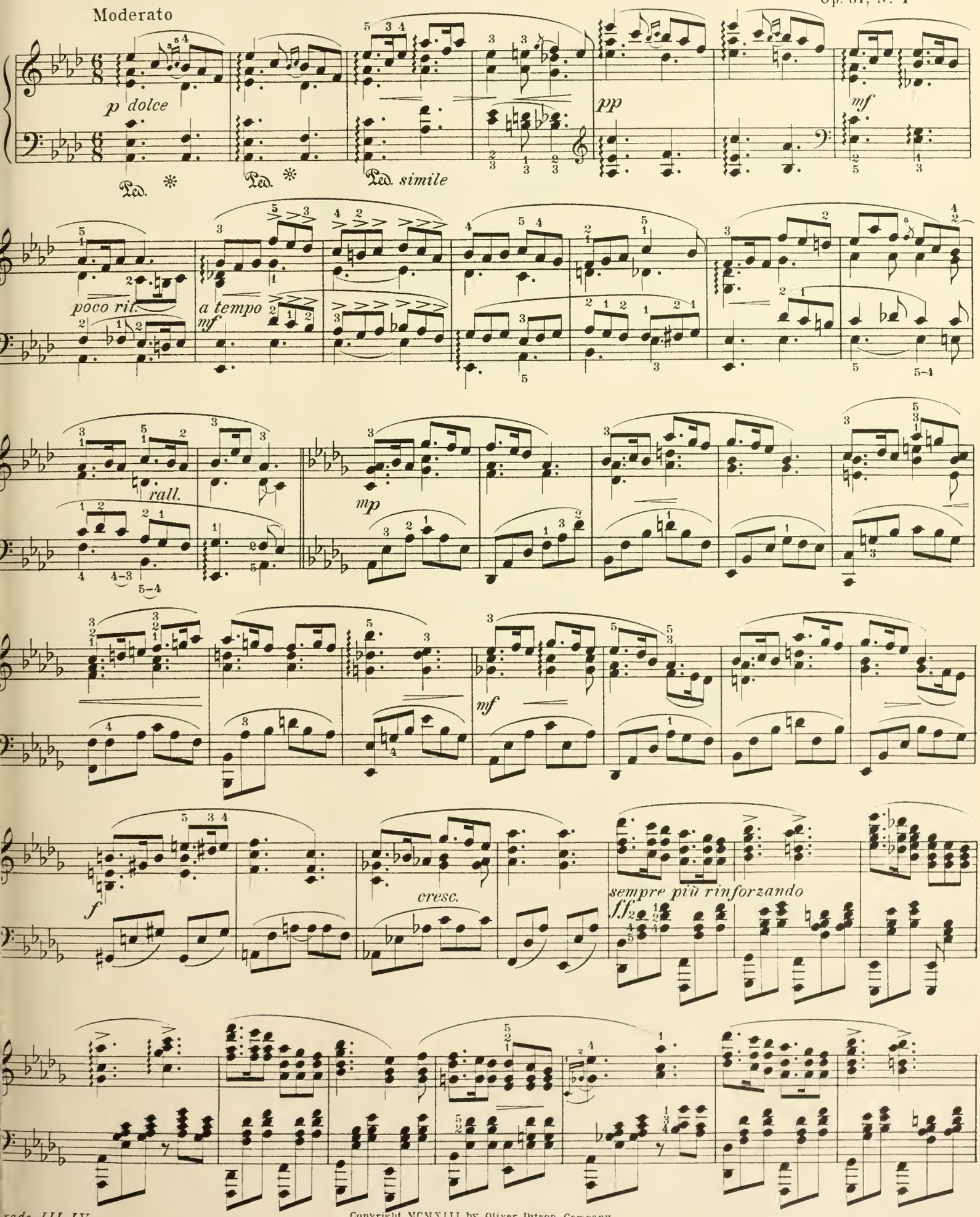
What Men Live By: Work, Play, Love Worship. By Richard C. Cabot. Houghton Mifflin Co. Price, $1.50 net.

AUTUMN

See Offer on Page 667

FREDERICK A. WILLIAMS
Op. 81, № 1

Moderato



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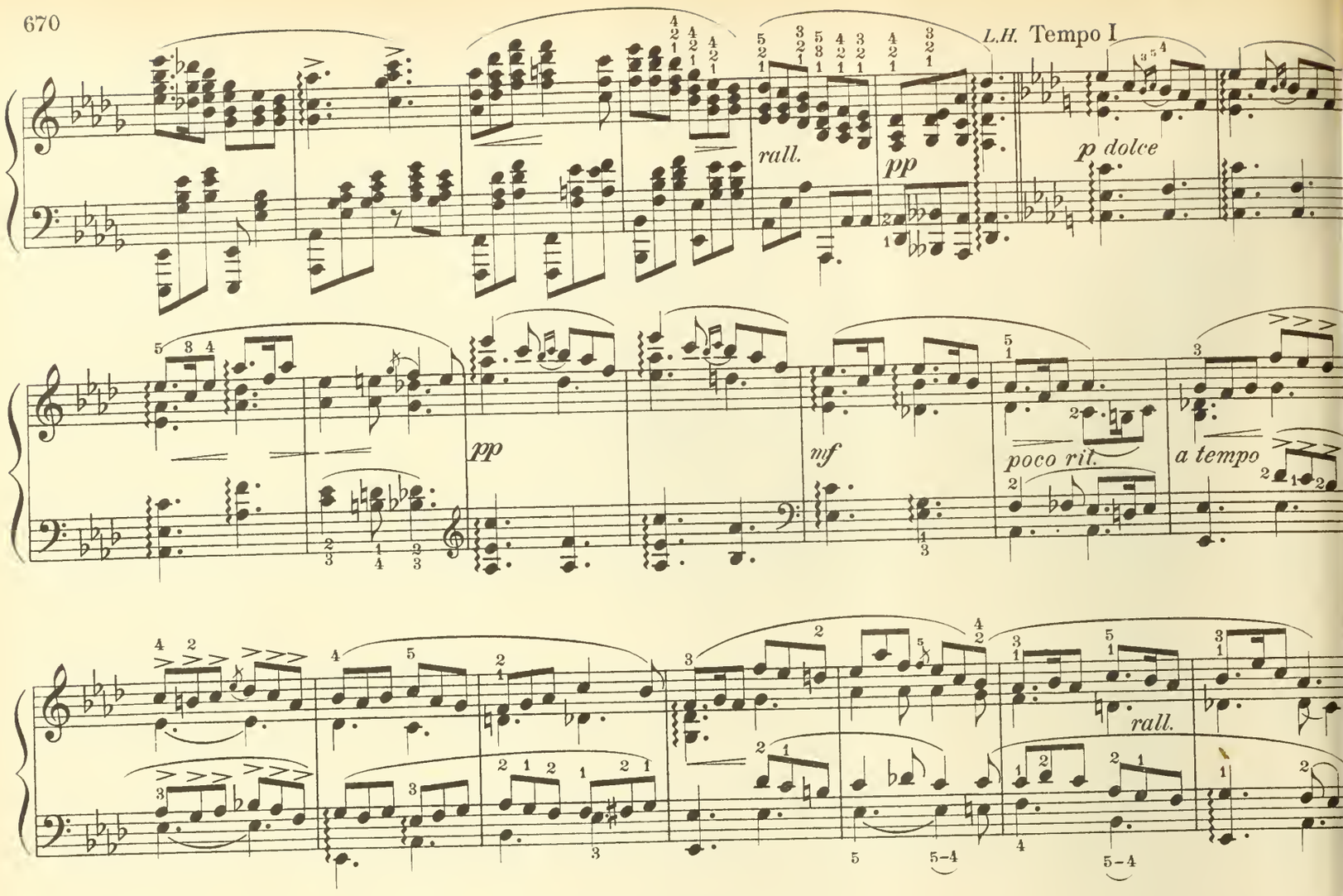
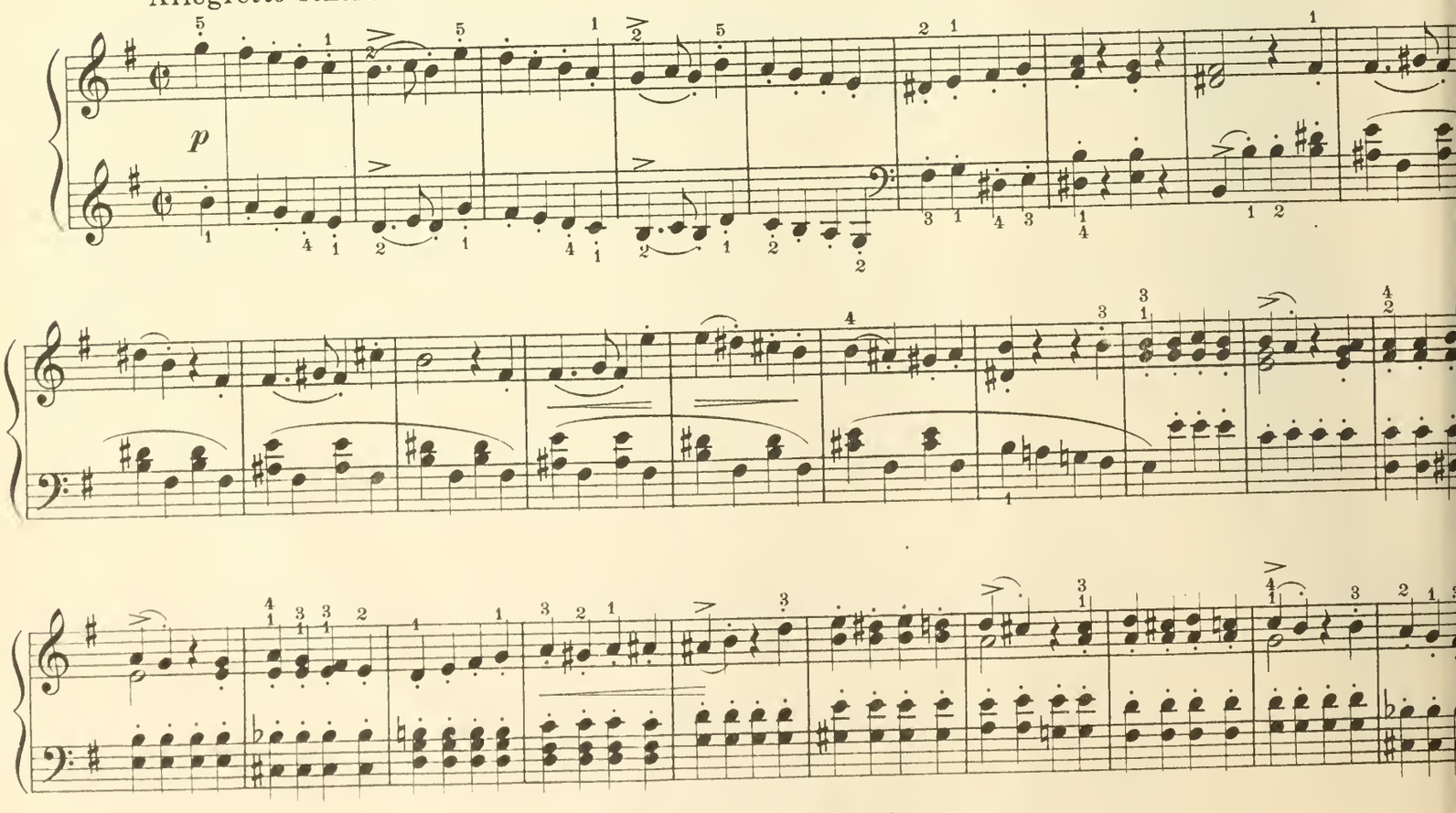

CHATTERBOX

EMIL RHO
Op. 31, No.

Allegretto scherzando



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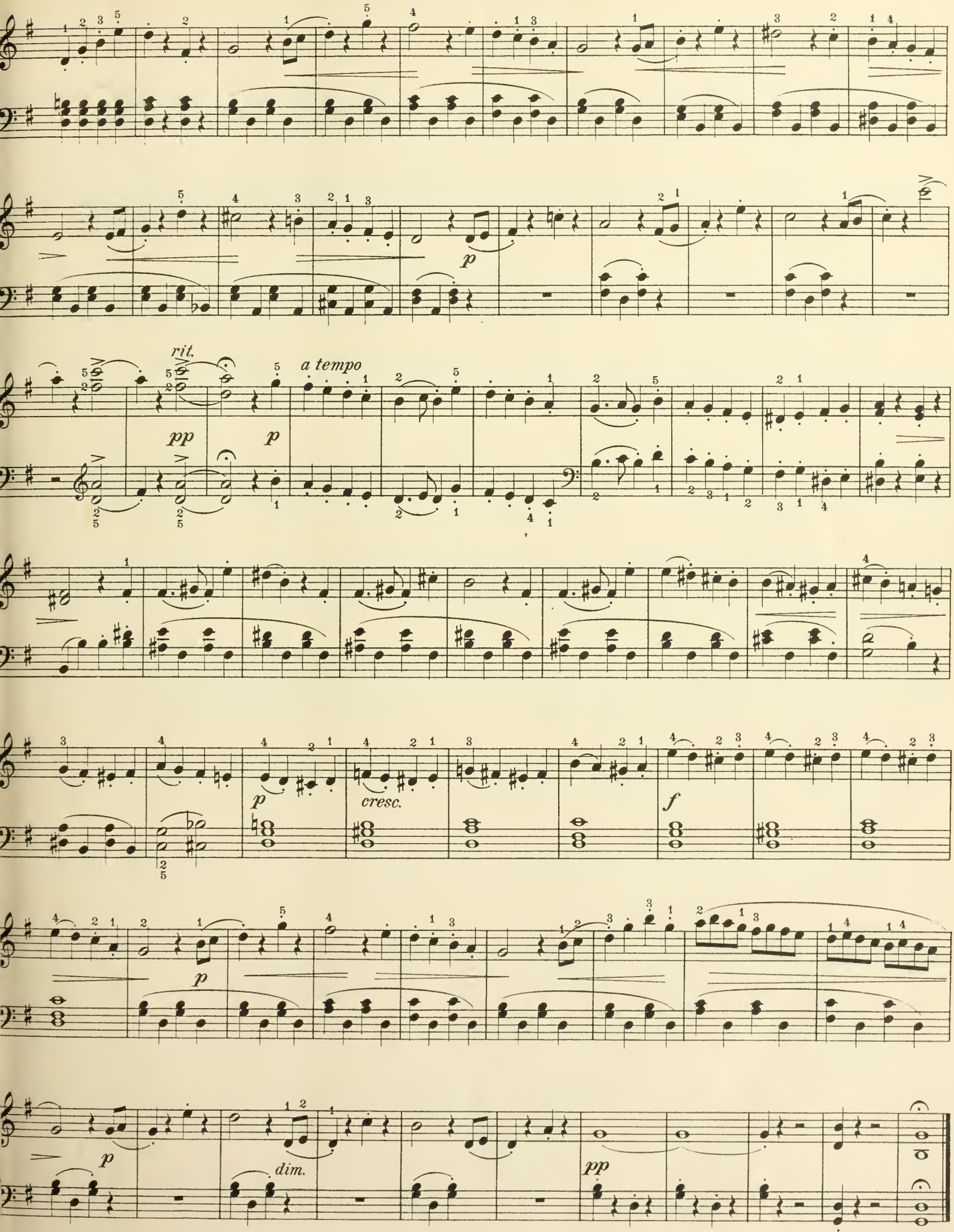
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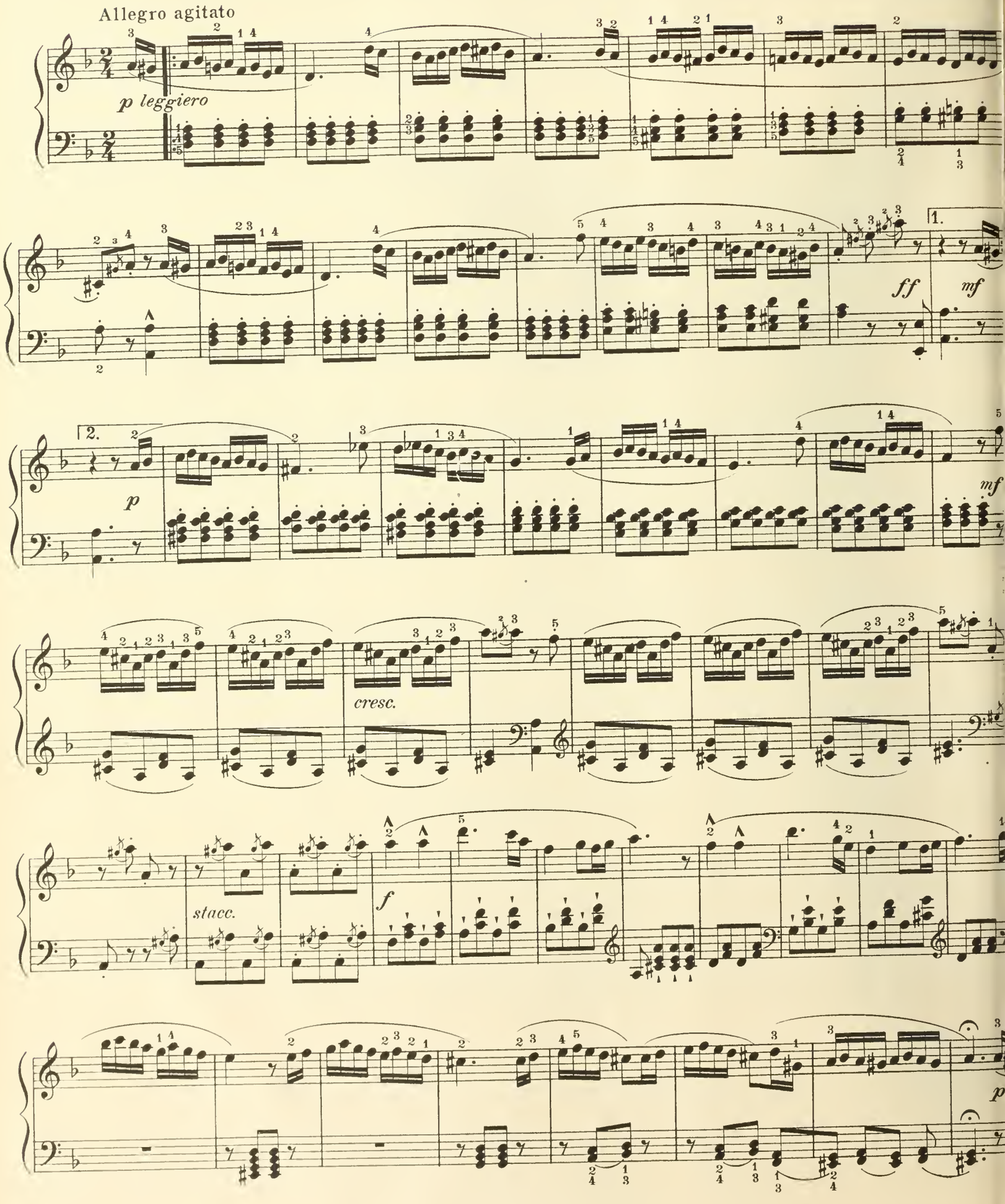
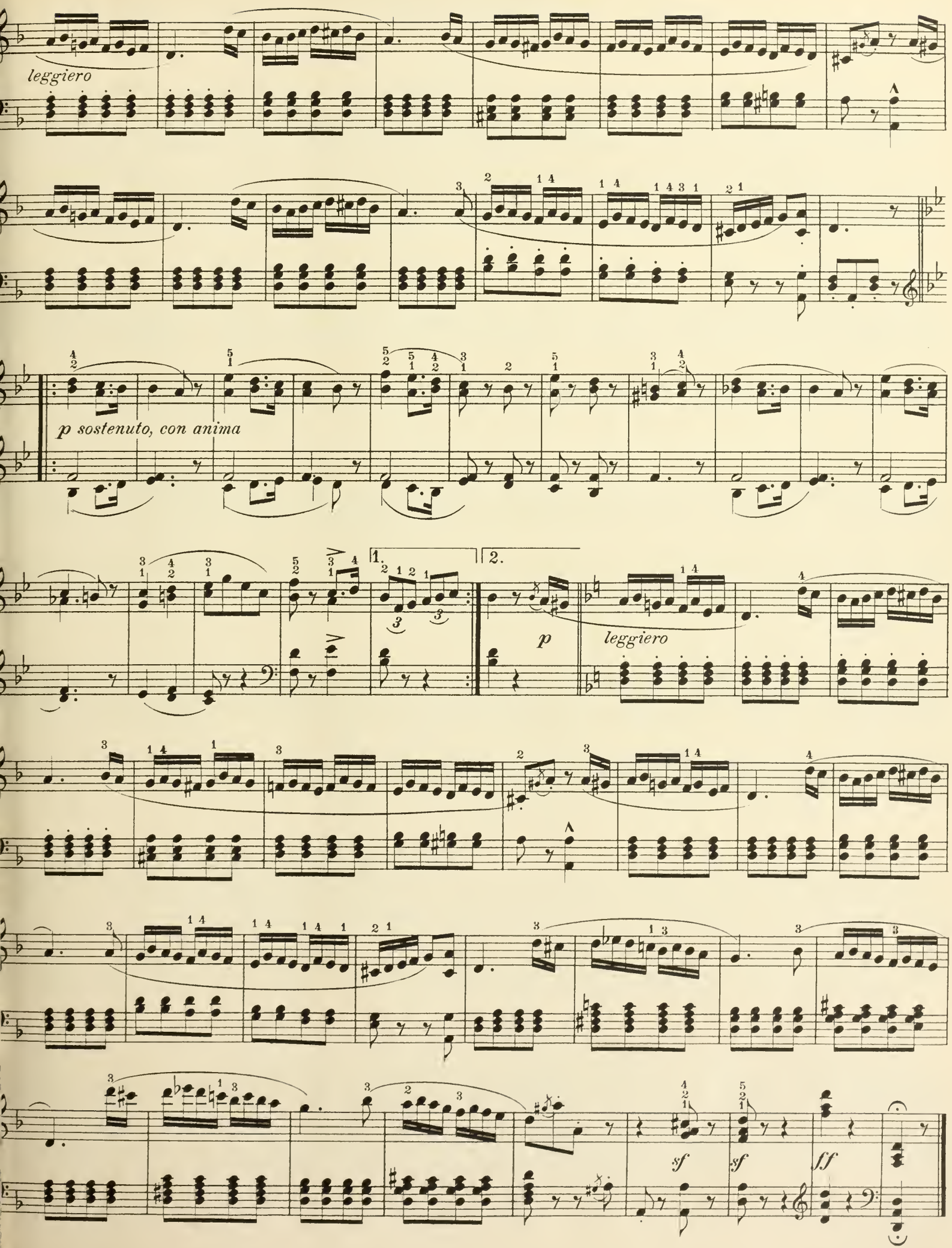
GIPSY DANCE

SEE OFFER ON PAGE 667

HEINRICH LICHNER
Op. 149, No. 6



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LIGHT OF HEART

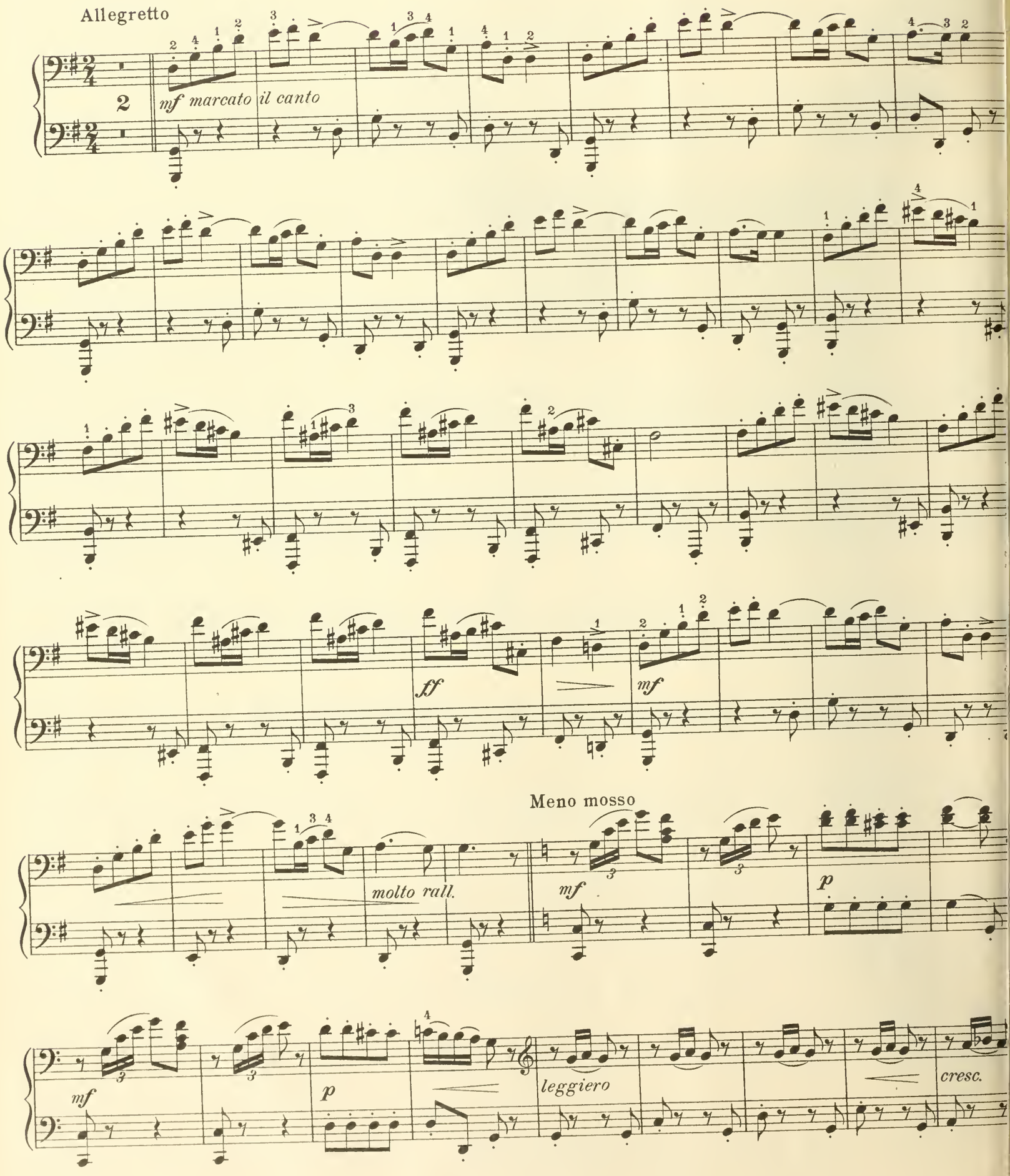
(COEUR LÉGER!)

CHANSON HUMORISTIQUE

See Offer on Page 667

SECONDO

PAUL WACHS



Grade III

LIGHT OF HEART

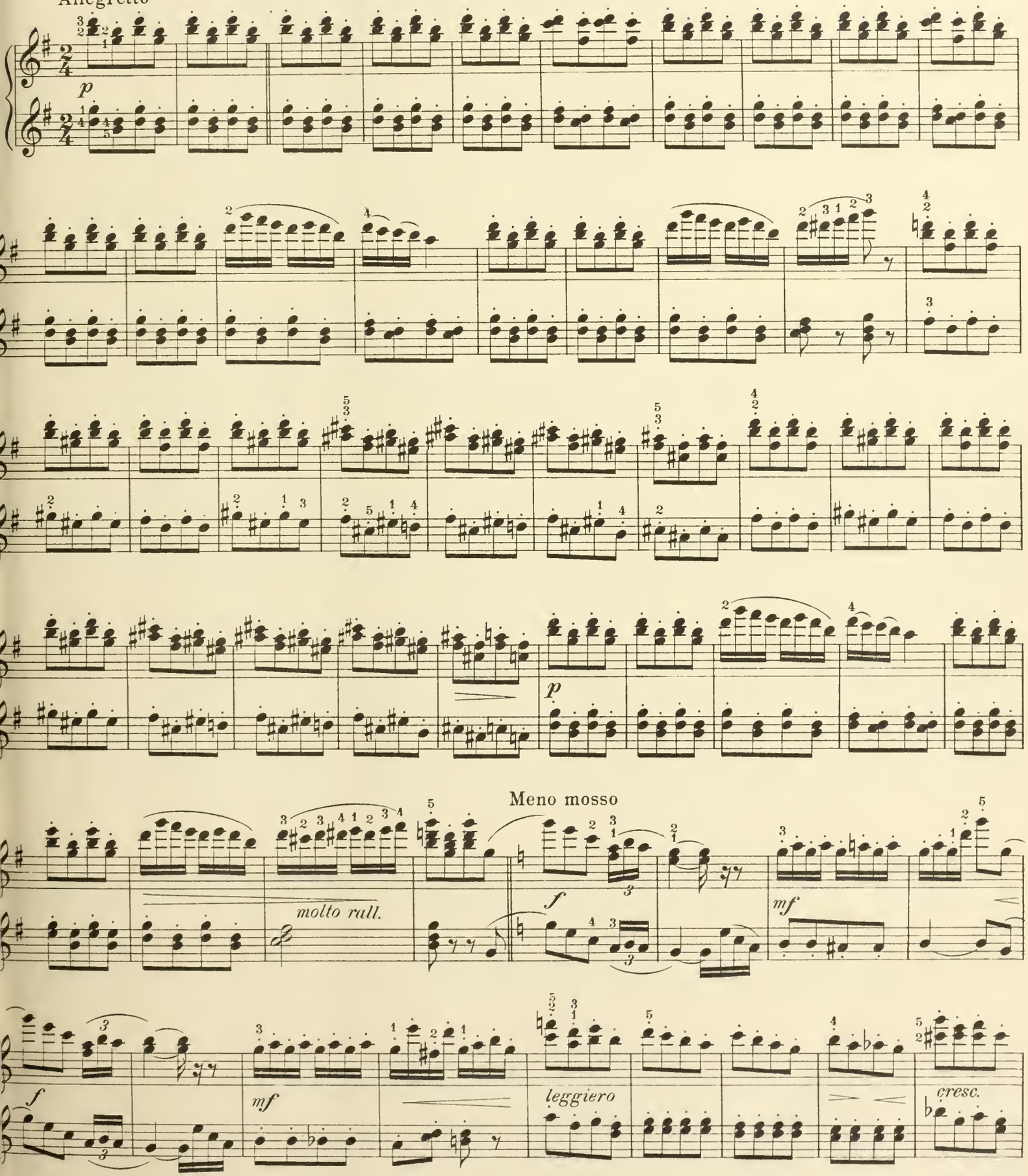
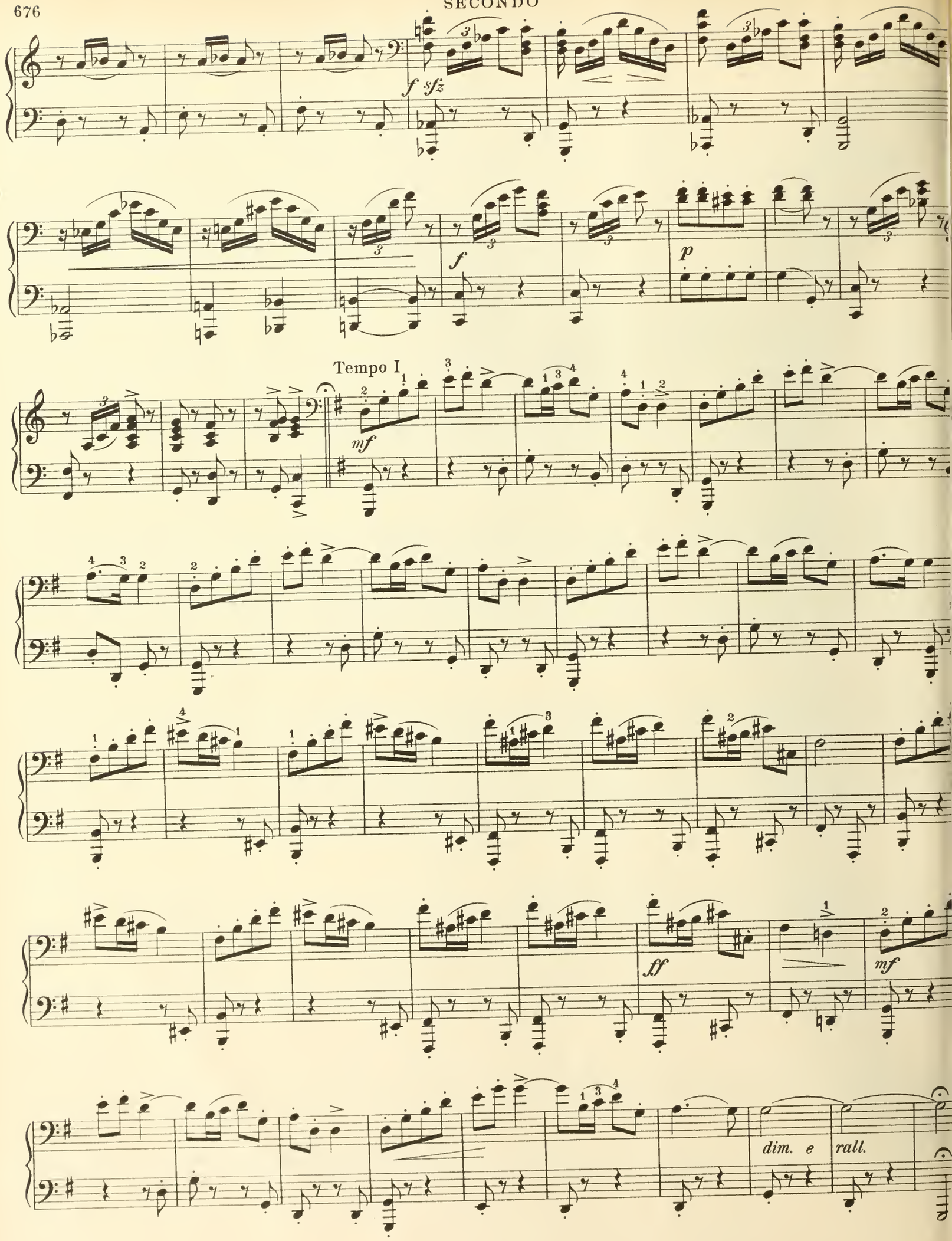
(COEUR LÉGER!)

CHANSON HUMORISTIQUE

See Offer on Page 667

PRIMO

Allegretto

PAUL WACHS


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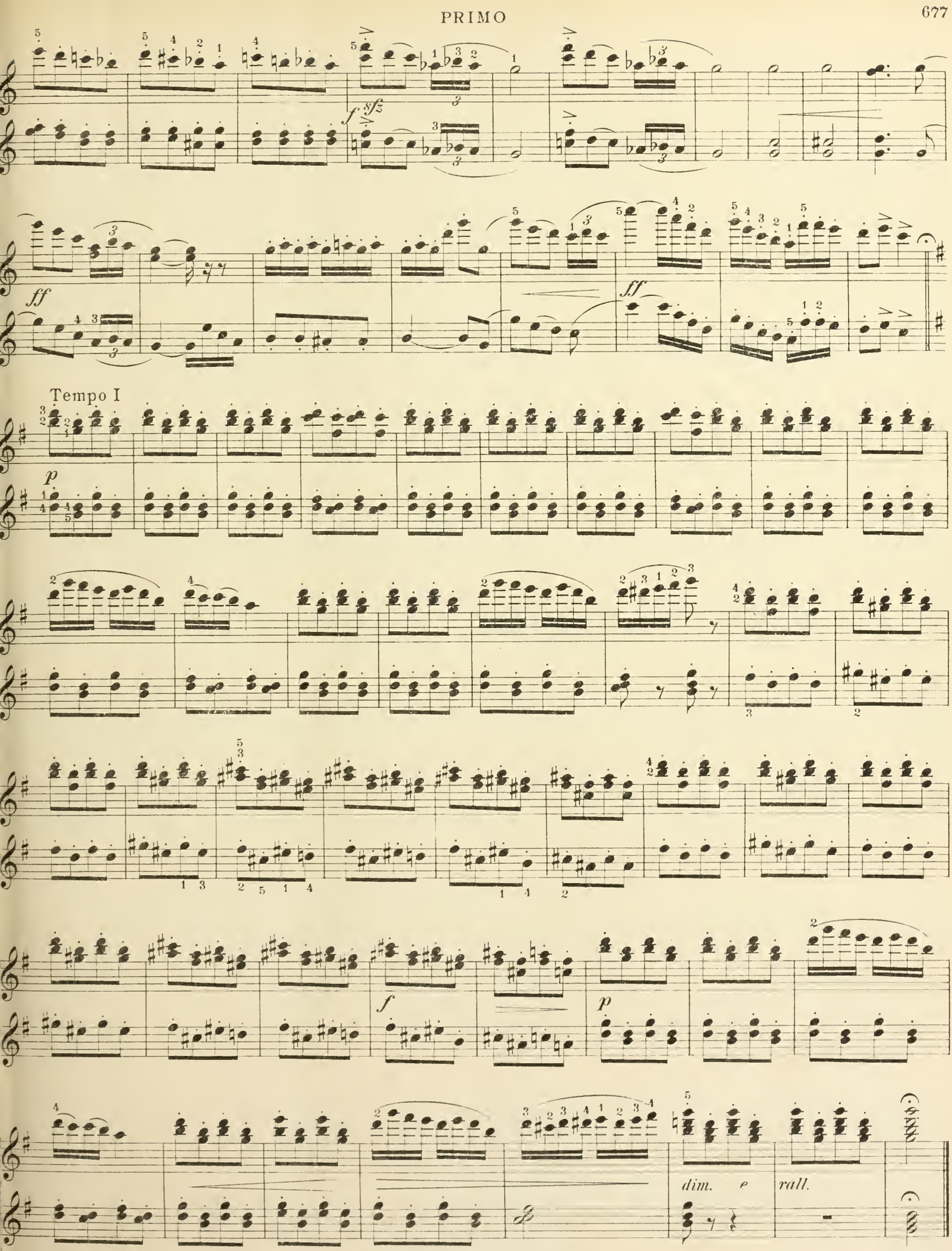
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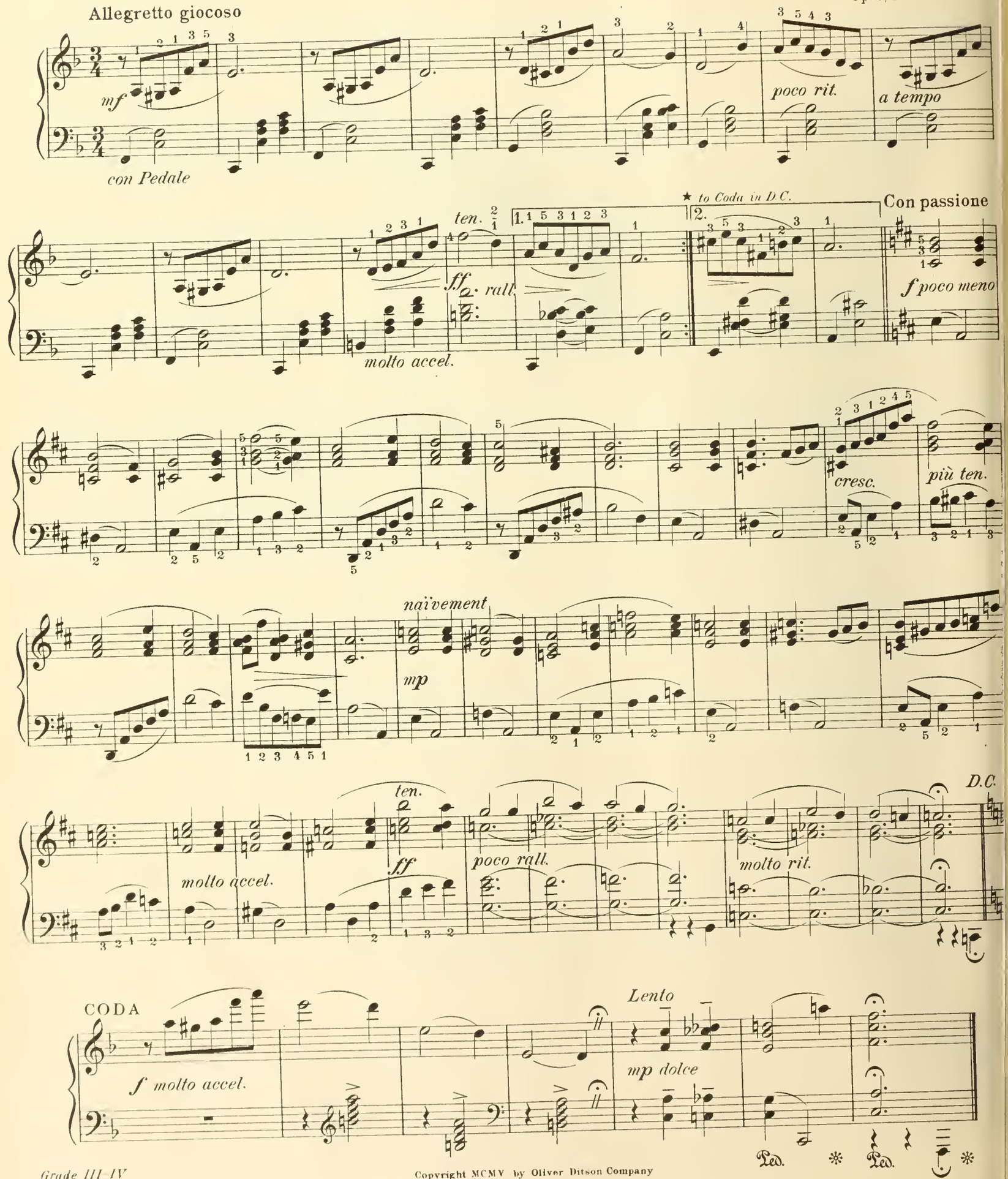
To W. C. Steere, Worcester, Mass.

THE SYLPHS
(LES SYLPHES)

See Offer on Page 667

R. SPAULDING STOUGHTON
Op. 2, No 1



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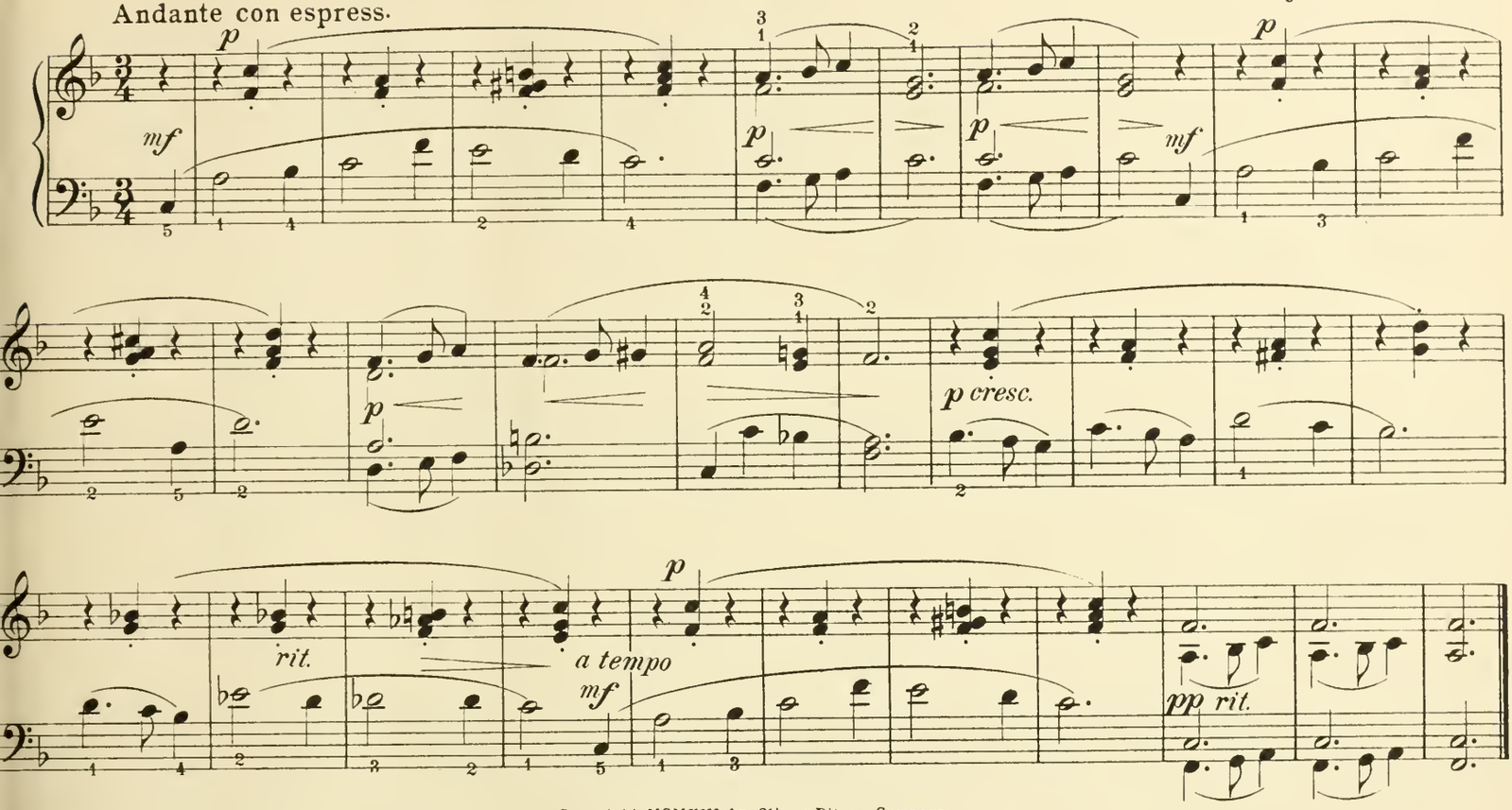
See Offer on Page 667

EVENING SONG

J. P. LUDEBUEHL

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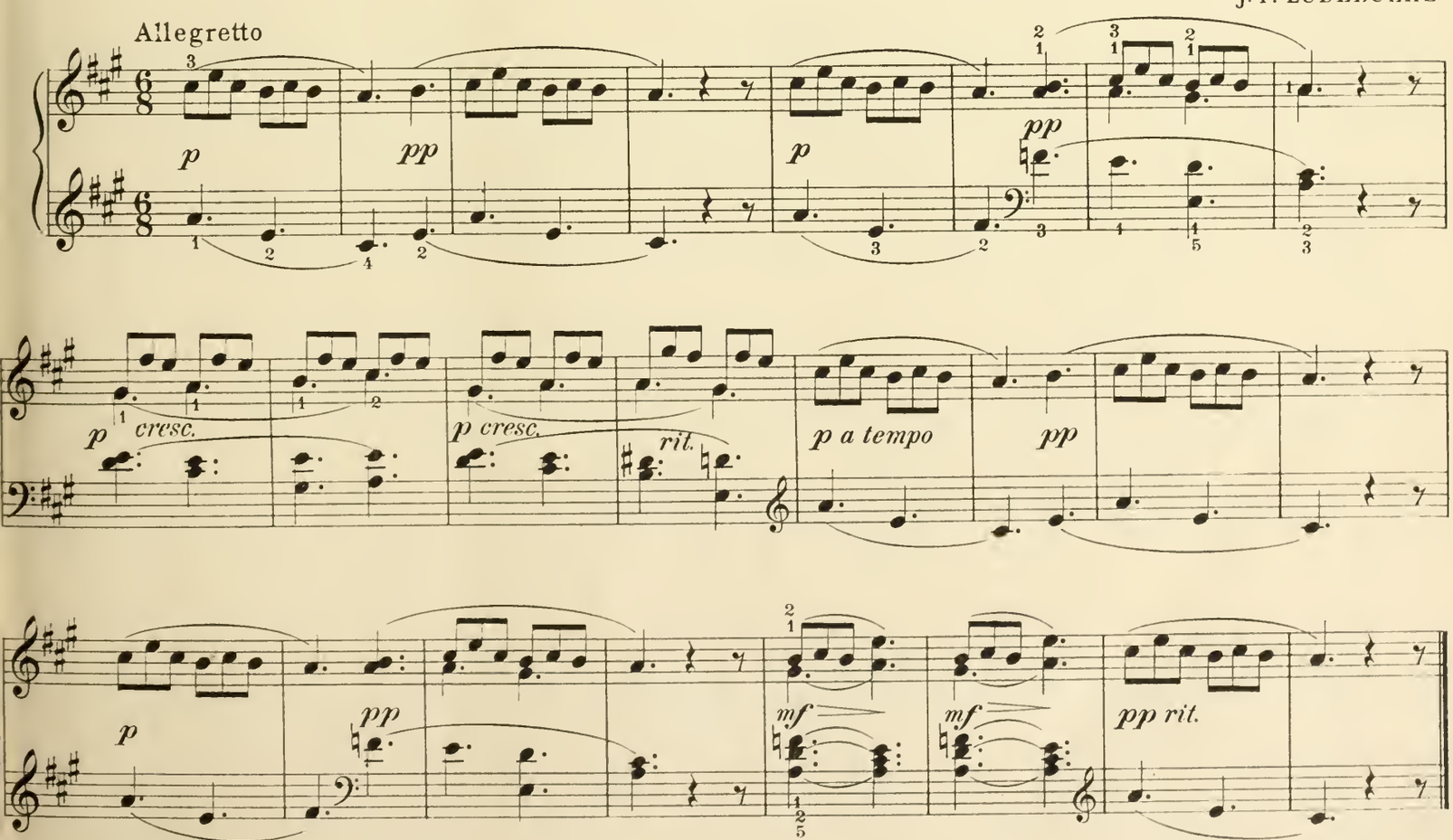
SHEPHERD'S SONG

J. P. LUDEBUEHL

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á Madame Tolstoy, née Princesse Galitzine

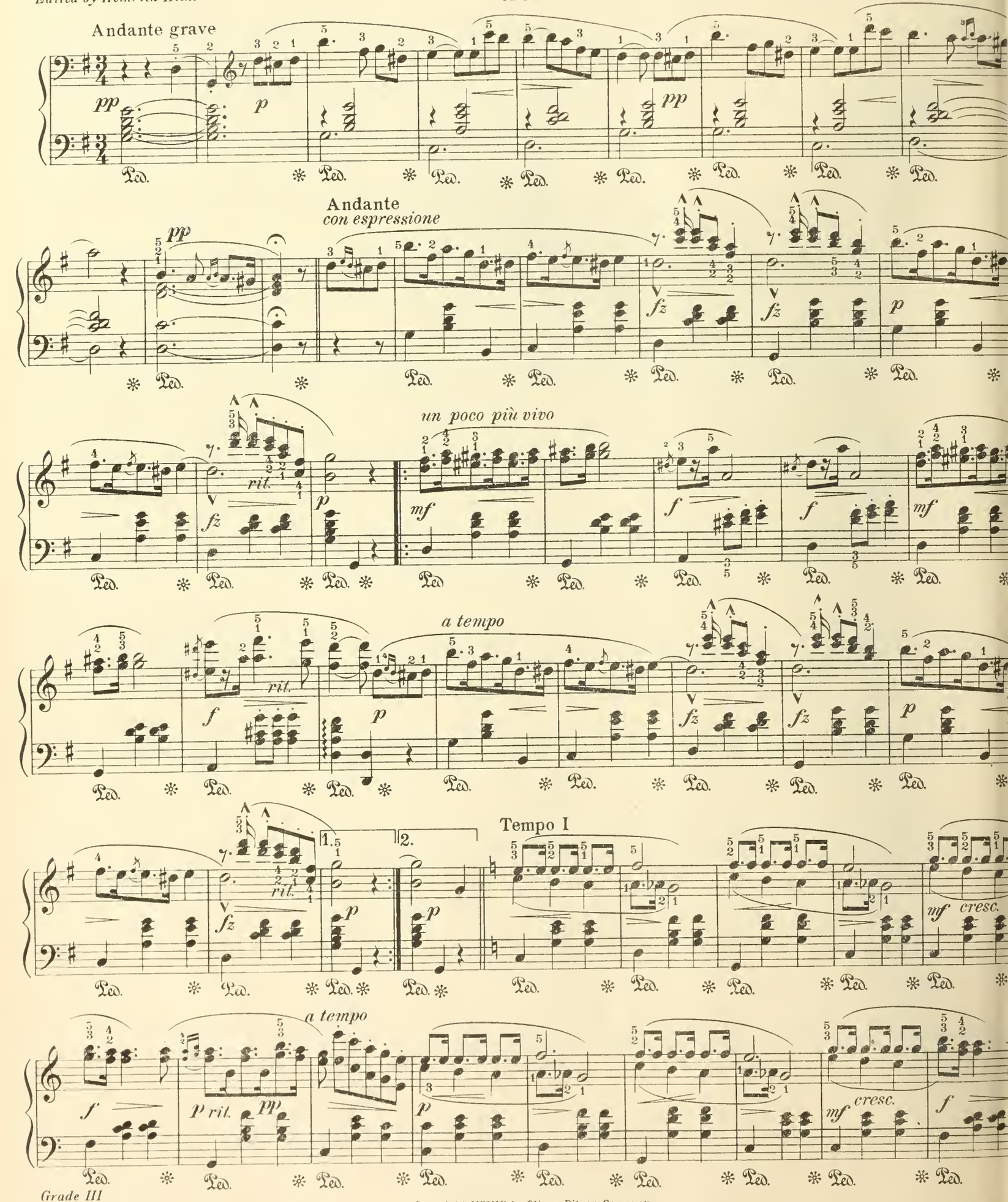
DREAM OF THE SHEPHERDESS

(TRAUM DER SENNERIN)

IDYL

Edited by Heinrich Kiehl

AUGUST LABITZKY, Op. 45



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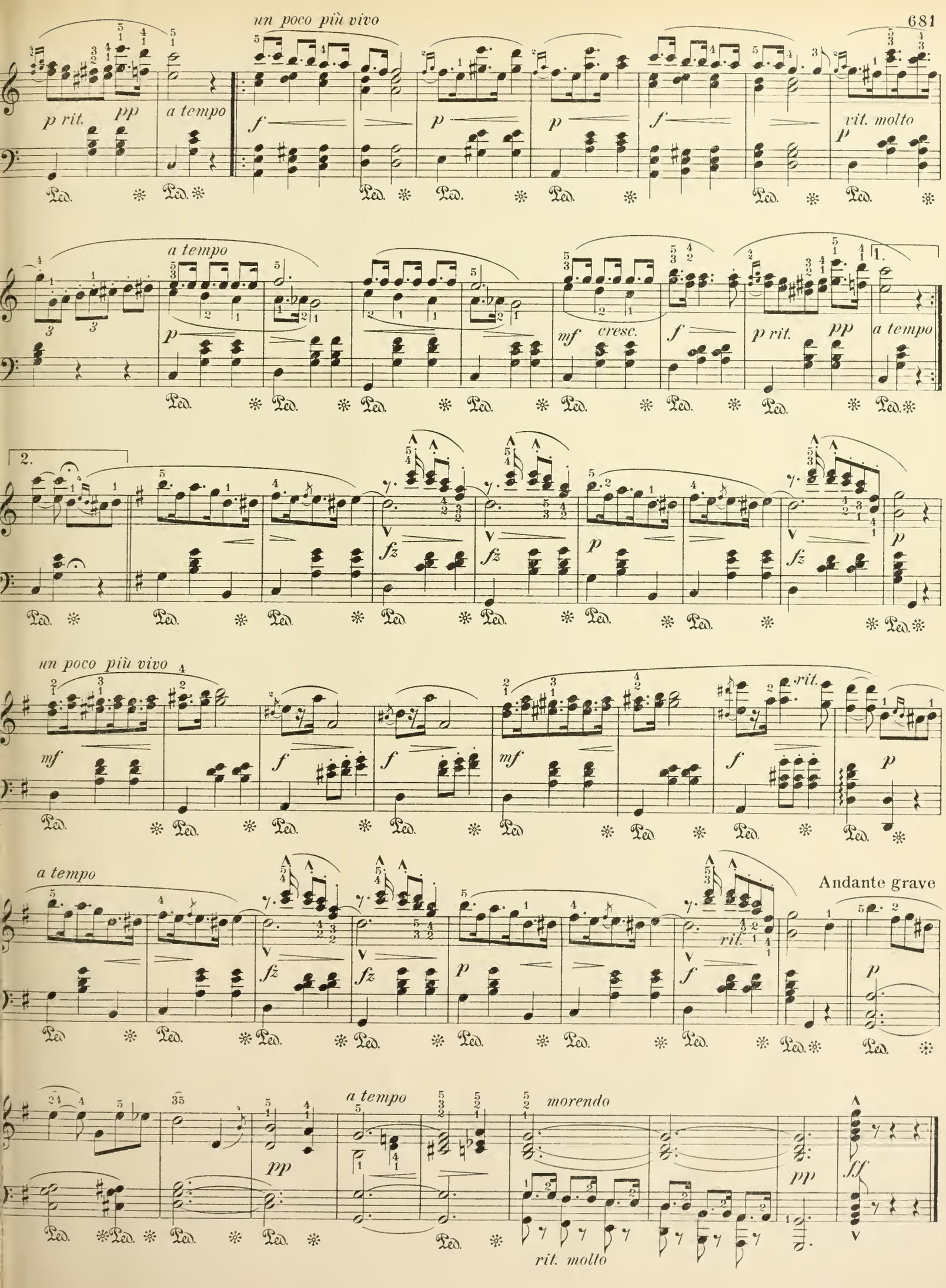
un poco più vivo
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un poco più vivo
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a tempo
fz
fz
p
f
rit.
Andante grave
p
pp
a tempo
morendo
pp
ff
rit. molto

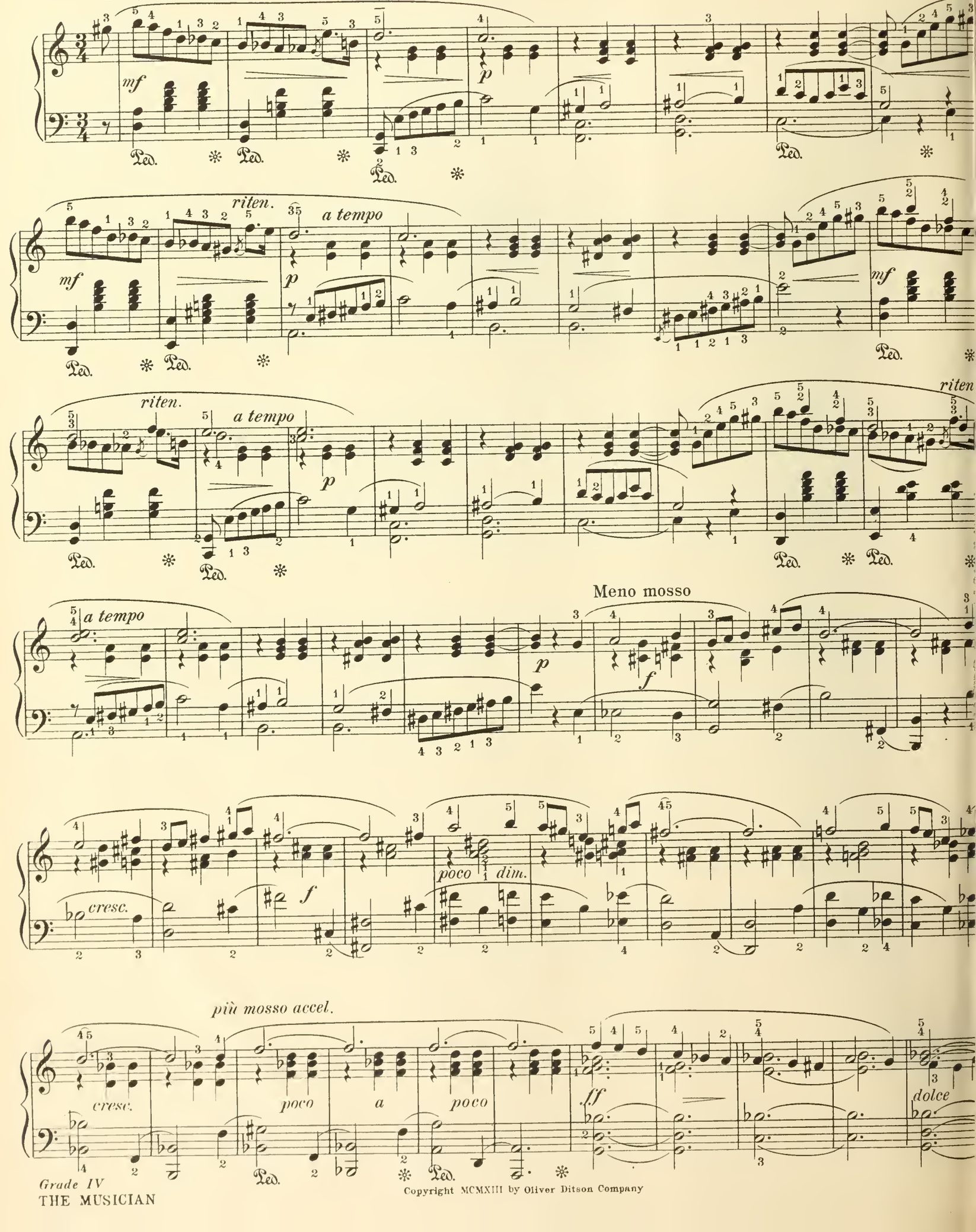
See Offer on Page 667

PETITE VALSE

Edited by John Orth

WASSILI G. WRANGELL
1862-1901

Vivo (*Vite*) (♩=about 80)



Grade IV

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pp *mf* *riten.* *a tempo* *sempre f e cresc.* *ff pesante* *riten.* *pp*

THROWING KISSES

(KUSSHÄNDCHEN)

MAZURKA BRILLANTE

CARL HEINS, Op. 127

ited by Hans Lichter

Allegro moderato

con eleganza *f* *p* *poco rit.* *f* *poco rit.*

de III-IV

MUSICIAN

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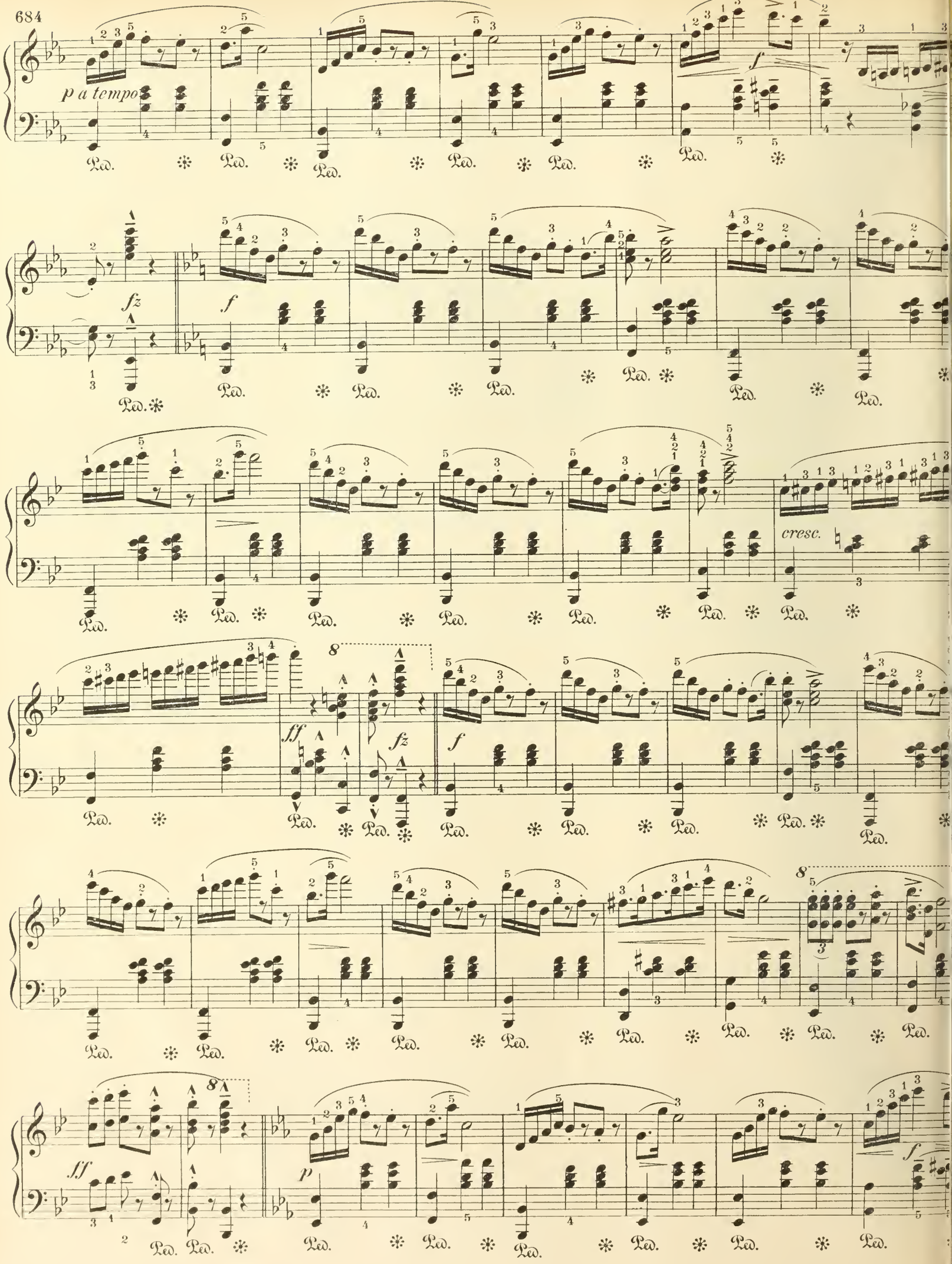
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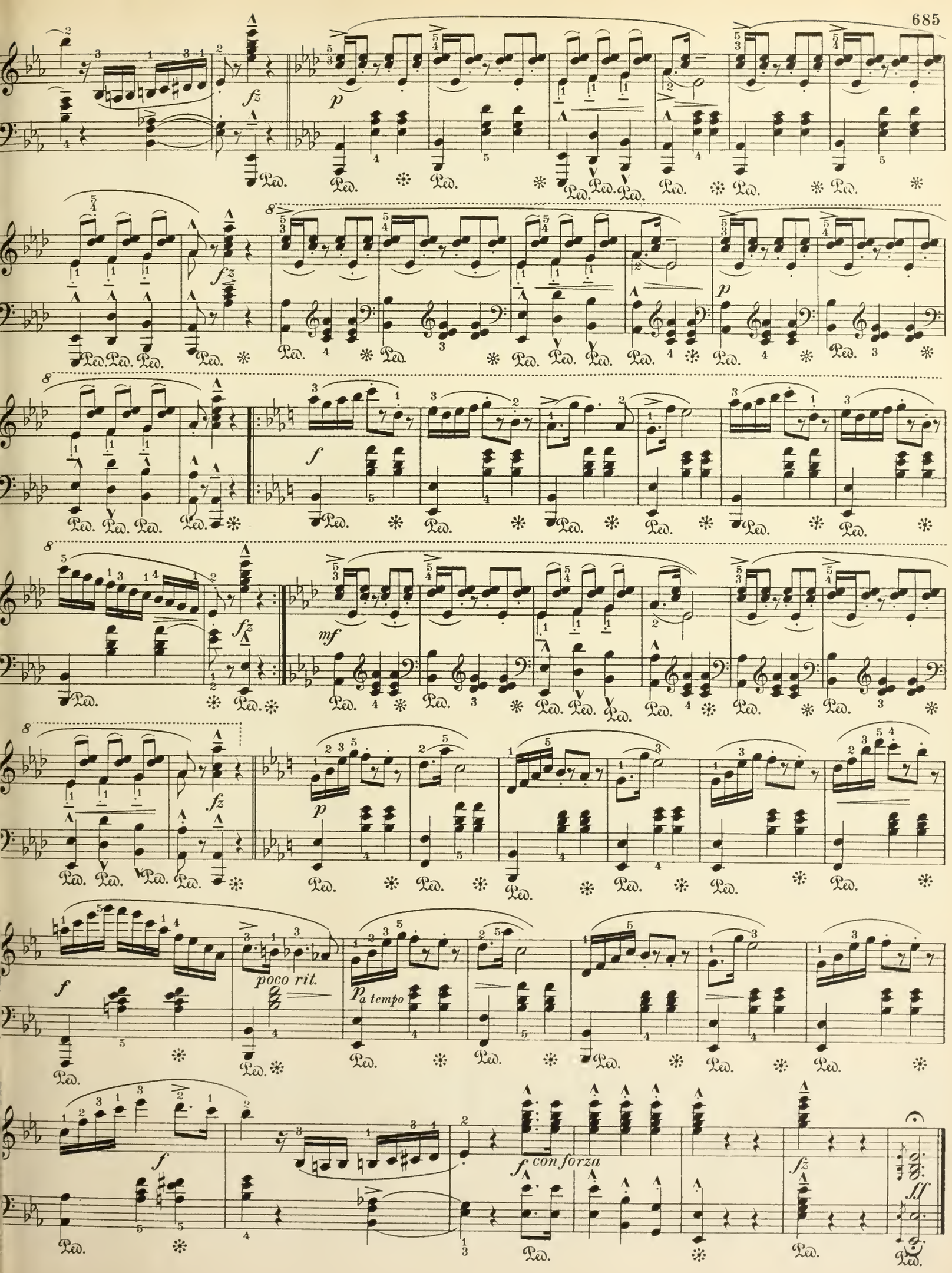
fz
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fz
p
f
mf
fz
p
f
poco rit.
a tempo
f
f con forza
fz
ff

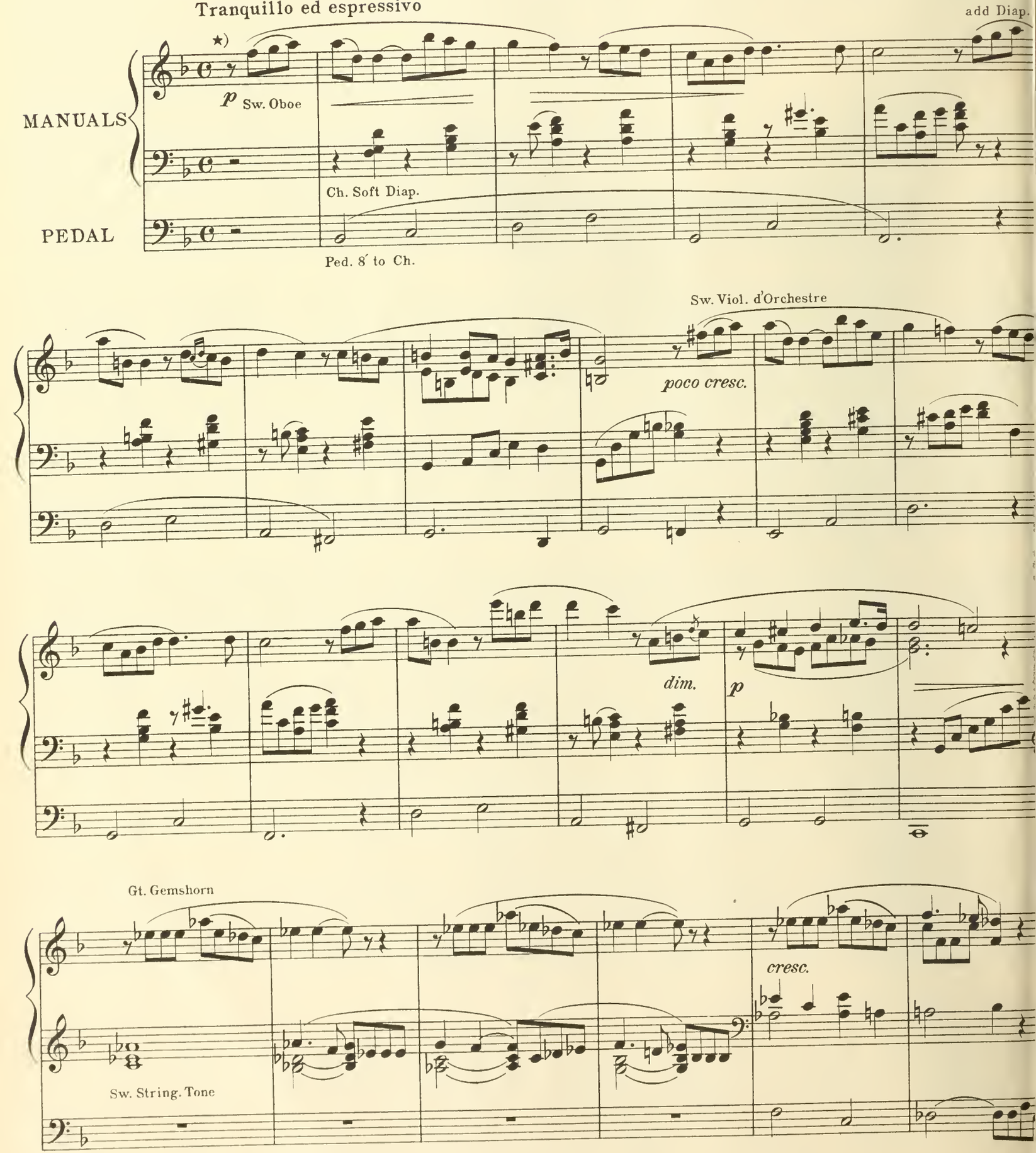
SUNSET

See Offer on Page 667

Prepare { Choir: Soft Diap. / Swell: Viol d'Orchestre and Orch. Oboe / Great: Gamba and Gemshorn / Pedal: 8′

ALFRED TOFFT, Op. 46, No. 2
Arranged by Harvey B. Gaul

Tranquillo ed espressivo



★) *In this composition use Solo Stops freely*

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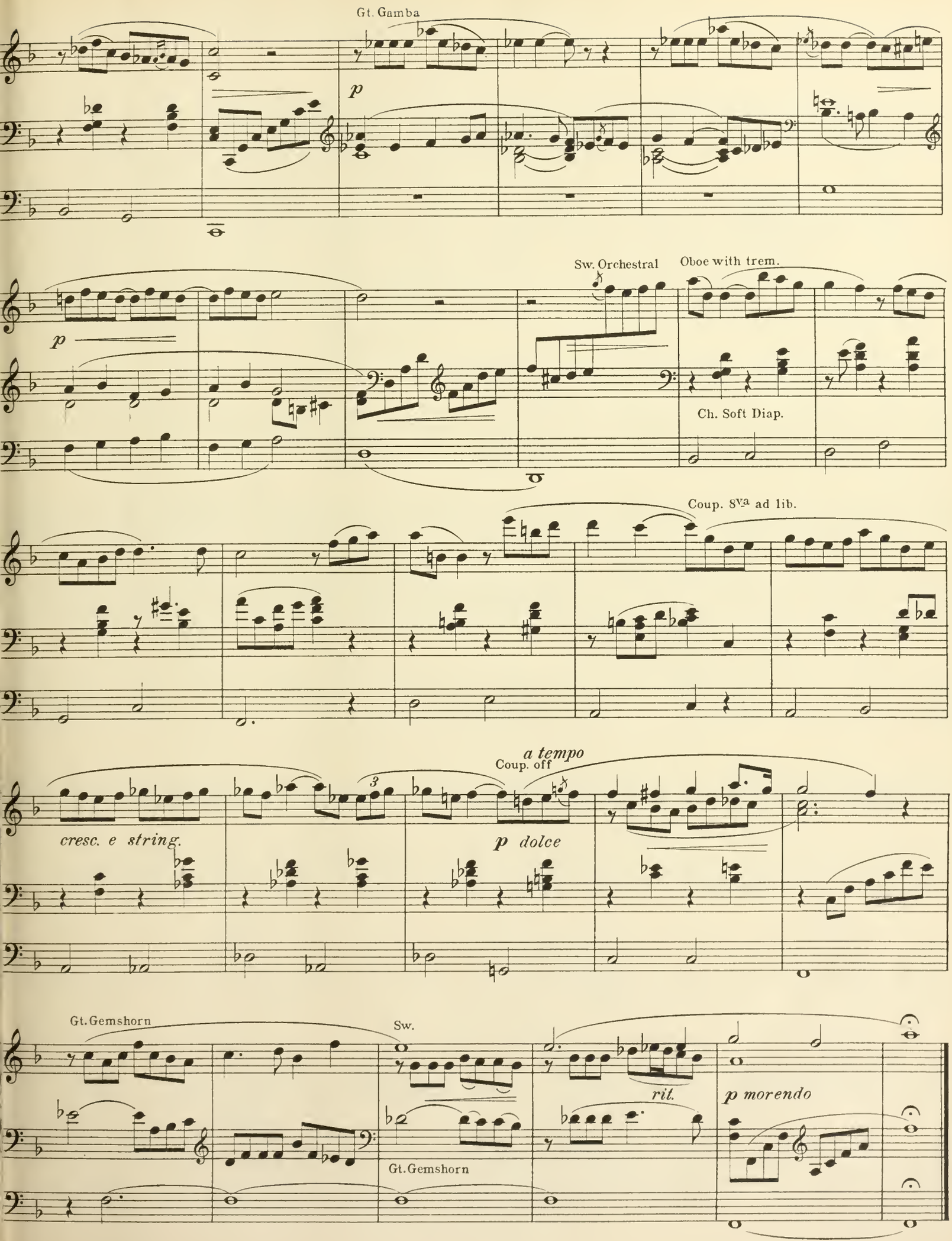

Gt. Gamba
p
Sw. Orchestral
Oboe with trem.
p
Ch. Soft Diap.
Coup. 8va ad lib.
a tempo
Coup. off
cresc. e string.
p dolce
Gt. Gemshorn
Sw.
rit.
p morendo
Gt. Gemshorn

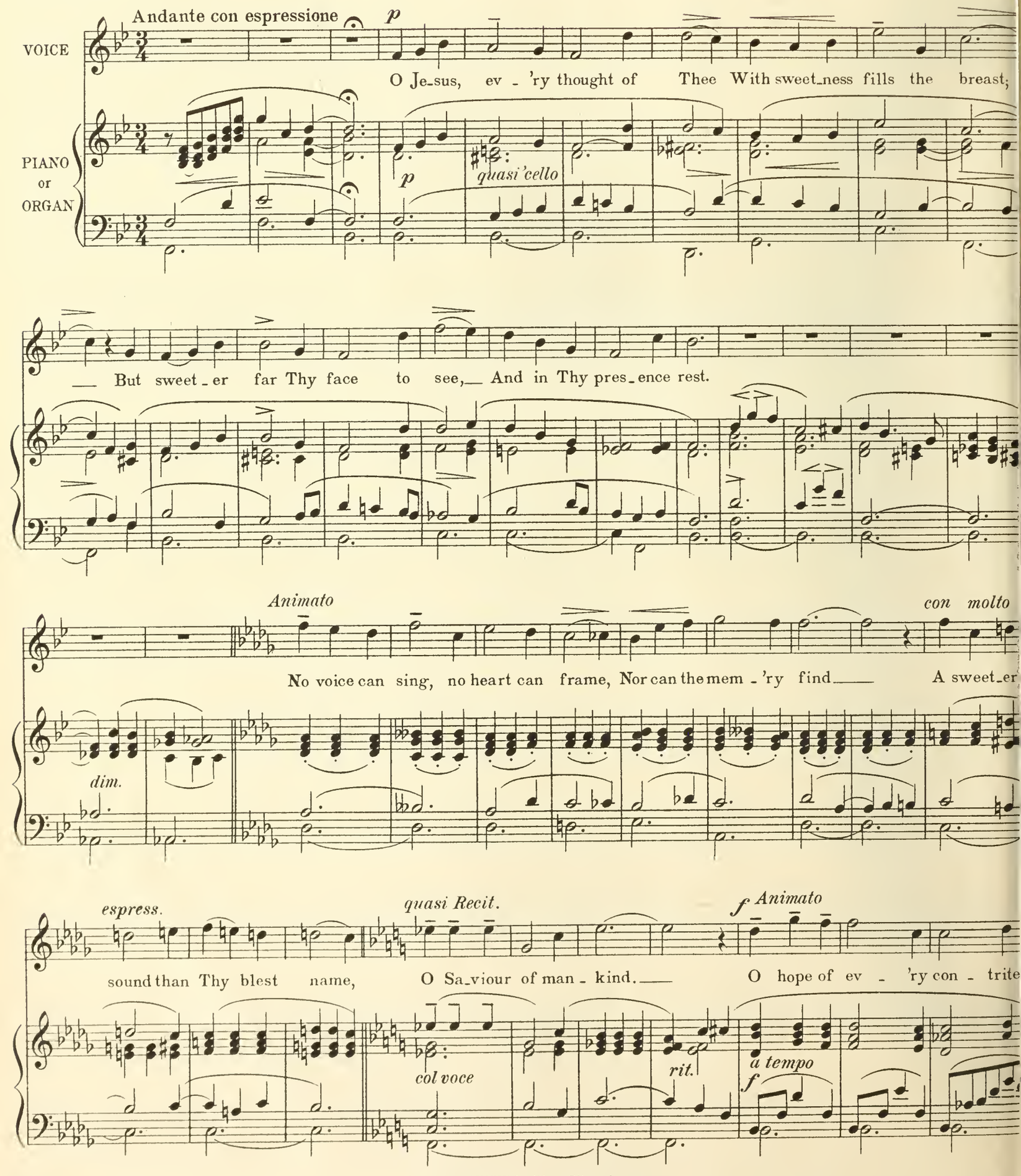
O JESUS, EVERY THOUGHT OF THEE

See Offer on Page 667

ST. BERNARD OF CLAIRVAUX

Translated by Edward Casewall

WILLIAM G. HAMMOND


Andante con espressione
VOICE
PIANO or ORGAN
p
O Je-sus, ev - 'ry thought of Thee With sweet-ness fills the breast;
quasi 'cello
But sweet-er far Thy face to see, And in Thy pres-ence rest.
Animato
con molto
No voice can sing, no heart can frame, Nor can the mem-'ry find A sweet-er
dim.
espress.
quasi Recit.
f Animato
sound than Thy blest name, O Sa-viour of man-kind. O hope of ev - 'ry con - trite
col voce
rit.
a tempo
f

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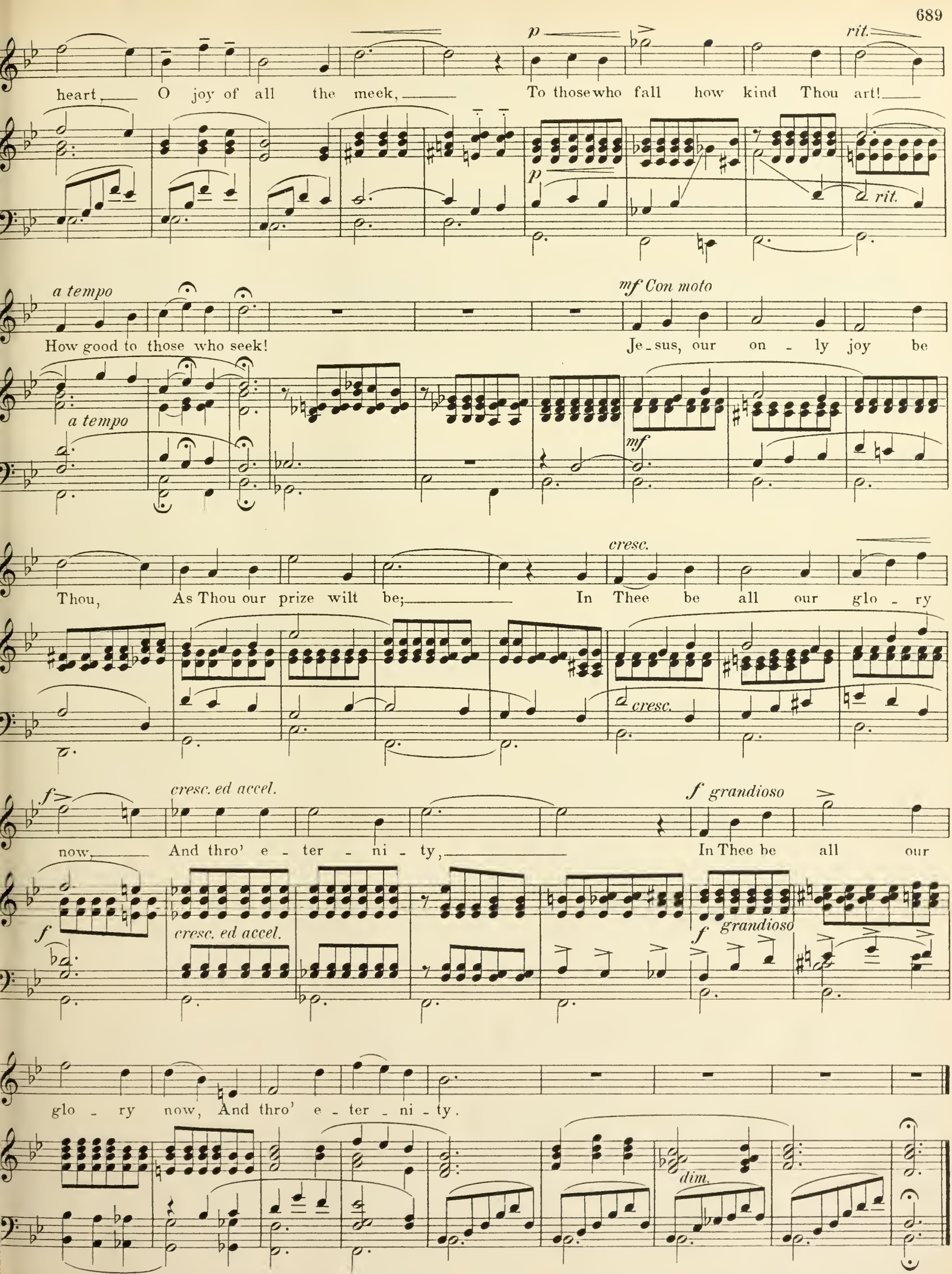
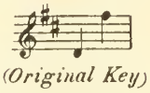

heart, O joy of all the meek, To those who fall how kind Thou art!
p
rit.
a tempo
How good to those who seek!
mf Con moto
Je - sus, our on - ly joy be
Thou, As Thou our prize wilt be; In Thee be all our glo - ry
cresc.
now, And thro' e - ter - ni - ty, In Thee be all our
f grandioso
cresc. ed accel.
glo - ry now, And thro' e - ter - ni - ty.
dim.

To Mrs. Charles Ditson

SING A SONG OF ROSES

See Offer on Page 667

(Original Key)

RAY CLARKE ROSE

FAY FOSTER

Allegretto grazioso

mf

Sing a song of ros - es,

mf

poco rit.

mf

mf a tempo

Ped. *

Heart and day in tune; Ev-'ry breeze that blows is Red - o - lent of June. Bird - ies in the

legato

bram - ble Bub - ble o'er with glee; Won't you come and ram - ble, Sweetheart, with me?

f

rit.

a tempo

f

rit.

a tempo

mf

Sing a song of ros - es, In my cheeks they blow;

mf

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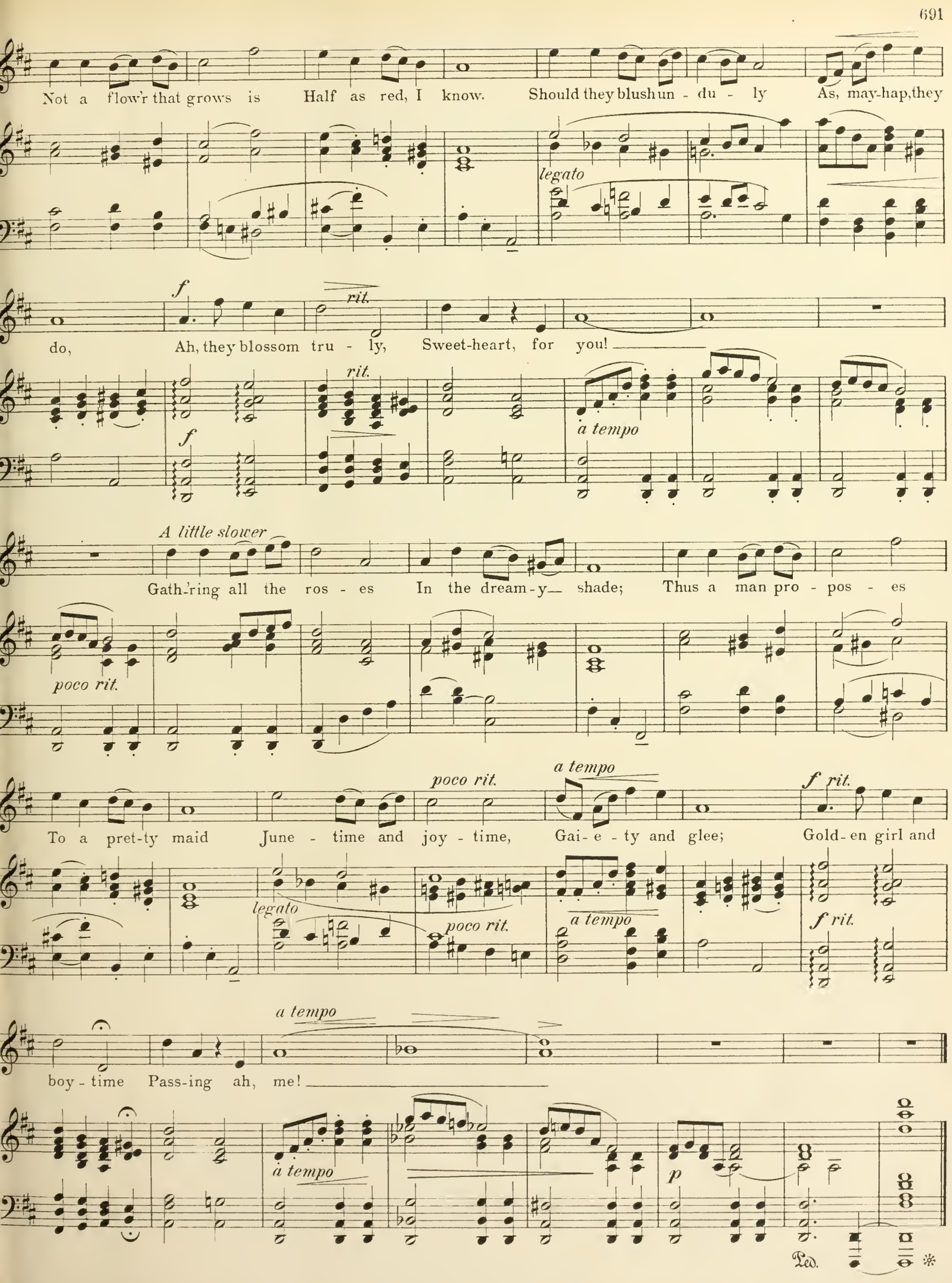

Not a flow'r that grows is Half as red, I know. Should they blush un - du - ly As, may-hap, they
legato
do, Ah, they blossom tru - ly, Sweet-heart, for you!
f
rit.
f
rit.
a tempo
A little slower
Gath'ring all the ros - es In the dream-y— shade; Thus a man pro - pos - es
poco rit.
To a pret-ty maid June - time and joy - time, Gai - e - ty and glee; Gold - en girl and
poco rit.
a tempo
f rit.
legato
poco rit.
a tempo
f rit.
boy - time Pass-ing ah, me!
a tempo
a tempo
p
Ped.

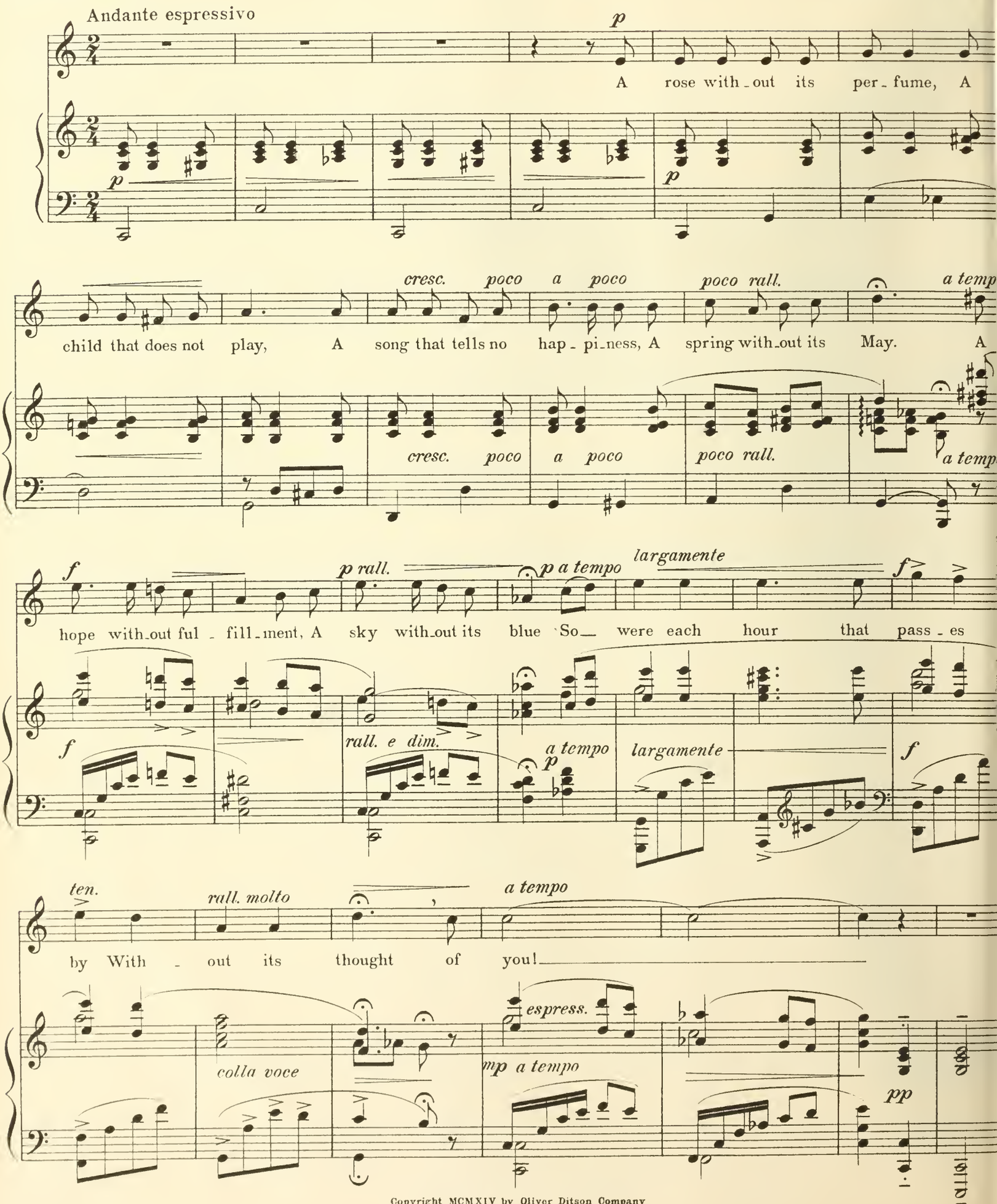
To Alice Louise Mertens

THOUGHTS OF YOU

See Offer on Page 667

Words anonymous

WILLIAM STICKLE



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The SINGER and His ART

A FEW SIMPLE STATEMENTS ABOUT THE VOICE AND ITS CULTIVATION IN AMERICA

BY GEORGE CHADWICK STOCK

I

THE great material want of nations is food, shelter and raiment. The supreme spiritual want of nations is God and music. God is in music. God is in the heart of humanity. He is the truth; He is the source of all life, of all rhythm. He is the source of all inspiration and of highest worship.

In music individuals feel influences that impel and encourage advancement towards ideals; in the case of nations, towards ideal civilization. Music is the handmaid of God, the monitor of worlds and of nations.

The American people, like other peoples of civilized lands, feeling the all-powerful and irresistible appeal of spirit to spirit, of music to morals, and of music to human love for it, are moving in mysterious ways, yet with certainty toward a more perfect morality and a deeper love and appreciation of music.

We are in tune with the Infinite, and so, notwithstanding the shock of worlds, the clash of nations, of systems, and of opinions, the trend of human travel is eternally upward.

MUSIC IN EARLY AMERICAN HISTORY

In the early history of our national existence we were occupied with swords, bullets, and the making of our daily bread. We had no spare time in which to arouse, strengthen, and develop the latent capacity for music that existed in the nation's heart. Consequently music received very limited attention and the teaching of it was primitive and fragmentary. Nevertheless, the kernel of love for music, implanted in human hearts, though no larger than a mustard seed, contained *the Life*. It could afford to wait until the rush was over.

When national growth, wealth, and leisure permitted the turning of attention from rigid commercial pursuits to the fine arts, music was the first of the arts to receive attention. It was taken up with an enthusiasm characteristic of the American spirit. Subsequent developments have proved that we are not only a music loving people, but one giving promise of becoming foremost among the musical nations. Our musical interests have scarcely kept pace with our material development, nevertheless our advancement musically has been encouraging and on a sure foundation.

A quarter of a century ago music took deeper hold in America, and from that time on progress in music has been remarkable.

"It is generally supposed that program concerts in America were unheard of until well along in the nineteenth century. In view of such belief, it is a matter of considerable interest to know that London gave its first public concert in 1672, but it was not until 1728 that a continental city, Vienna, followed its example. The earliest public concert in our country, of which we have record, took place in 1731, a date which proves that our interest in professional musical performances is practically as old as that of any of the great continental cities of Europe. This interest may not have kept along with the material growth of the country, but its development has been both healthy and substantial."

It is not within the province of this article to relate in detail the growth of musical interests in America. The purpose of it is to make clear to music students and to vocal students in particular, that splendid advantages for instrumental and vocal study are obtainable in our own United States.

As musical matters stand at the present time in America, all departments are as ably represented here as in Europe. How fortunate that such is the situation.

A terribly unfortunate and uncalled for European war makes it impossible for music students to go to Europe or to remain there probably for some years to come. There is but one country of first importance left for the music students of the world to turn to for musical education, and that is the United States. Doubtless many who will visit America for the first time have heretofore considered Europe as the only place affording the advantages of a thorough and liberal musical education. They will find that they have been laboring under a wrong impression, for in America will be found every want in music ably supplied.

Twenty-five or thirty years ago the vocal branch of music in America was in its early stage of development. The comparatively few Americans who taught singing exclusively were doing excellent work, but they had opposed to them a superabundance of opinion and inclination in favor of European vocal training. The yearly failure of great numbers of naturally well-endowed American singers to "make good" abroad finally brought about a revulsion of feeling in favor of the American teacher.

American standards of vocal performances and vocal training today are easily equal to the best. For American singers the American vocal teacher is incomparably superior to the foreign. This fact is not new to men and women who keep in close touch with the condition of vocal matters of the world, but it may be to some of the younger American aspirants for vocal honors who credulously listen to the faint echo of a call that once beat loudly and ceaselessly in American ears: "European training for voices!"

For the sake of those who may yet entertain lingering doubts about the efficiency of American training for our American singers, they believing that foreign methods of vocal training are well-nigh faultless, a few truths are herewith presented for thoughtful consideration.

THE GOLDEN AGE OF SONG

In the first place: There is or was a world-wide notion prevalent that during the so-called "golden age of song" in Italy no blanks were ever drawn. That is to say, everyone who studied with the old masters sang perfectly or gloriously, achieved distinction and all the rest of it. The ancient method of training was supposed, or asserted, to be so complete and so unfailing in its application as to preclude the possibility of failure. It is to be stated in this connection that only those whom the old masters considered as having exceptional gift of voice and musical talent were accepted by them as pupils. Furthermore, the best voices from all over the civilized world flocked to these old masters. They had, then, the choicest vocal material to work with. This is more than a considerable help to any teacher or any method. The story runs that quite all of these pupils became able to do the most wonderful things with their voices, astounding the populace by marvelously skilled performances, executing trills, roulades, and cadenzas *ex tempore* at an astonishing rate. The high notes sung by singers of olden days were said to be extraordinary and far beyond the capacity of modern singers. Furthermore, the beauty of quality of the tone of these singers, it is recorded, "surpasses description."

In such laudatory strains do we find the condition reported as regards the "golden age" of song. The truth has no doubt been told, but not the whole truth. In all ancient chronicles fact and fancy are about evenly divided. Despite the many points of attractiveness of the art of singing at that time, its development was along narrow lines and within a limited sphere of action as compared with the boundless reach and comprehensiveness of modern views on singing and vocal training. Of this more will be said later.

Let us look a little more closely into some of the ancient writings and traditions, for there is information not ordinarily touched upon that will throw a stronger light upon ancient singing times, revealing conditions as they actually existed in the days of the so-called lost vocal art, that period of song once commonly thought to be unalloyed with mediocre teaching and inferior singing performances.

"About 1659 Francisco Pistocchi established his great school of Italian singing at Bologna. Before this, says an old writer, 'they used to howl like wolves.' The singers of present times are at least some hundreds of years distant from the influence of such crude vocalizing."

"It is a situation lamentably to be recorded that the number of really excellent artists is diminishing from year to year. Interest in the heavenly art of song seems no longer to be on fire with enthusiasm. Voices do not prosper, some fail miserably."

"Superb natural voices founded on great natural feeling for music succeed with little training. The weakness of masters is revealed in inability properly to direct and bring to full fruition the voices of singers of lesser gifts and talent."

"Singing as a fine art is disappearing. Among the many who study, few appear as artists."

Statements of this character are found among old records; those above quoted are translations of writings made in the latter part of the seventeenth century.

The chronicles of old have a familiar ring, for they are not unlike the tales that occasionally emanate from the lips of dubiously inclined lecturers, and from the pen of fault-finding critics of present times, who furiously fire fatuous fusillades of denunciation upon modern vocal training and singing.

(*Continued on page 707*)

PET PHRASES OF TEACHERS

BY BERNHARDT BRONSON

THE singing teacher's profession in America, partly through carelessness, partly through the influence of rank charlatanism, has become cluttered up with innumerable terms and phrases supposed to have a true bearing upon the technic of the art. Some of these are more or less individual or personal in character; others have crept into the general terminology.

"GROOVE THE TONGUE"

While many of them are merely figurative and do no real harm, others again have a decidedly pernicious influence in that they convey erroneous impressions to the mind. They magnify the importance of something purely non-essential. Let us take for instance the well known phrase "groove the tongue." As this is a specific direction the pupil conceives the idea that there must be a groove or depression in the center of the tongue, and his mind becomes occupied with the thought that he must bring about this condition. He may find it easy or he may find it difficult or impossible. Still the thought will persist and harass him, perhaps for years, until reason comes to his rescue.

He then begins to realize that the groove or depression in the tongue so long sought and to him so desirable in his case means absolutely nothing; that his struggles to attain it have been decidedly detrimental to his progress as well as injurious to his voice.

Observation on the part of his teacher would have saved him all this had not he too been obsessed with the importance of it. When will teachers learn this lesson? Common sense is too often thrown to the winds.

The "groove" in the tongue, when it does exist, is a purely spontaneous condition and varies in shape and size in different individuals. In some it assumes a "cup shape," while in others it is a straight groove.

Where the "groove" occurs spontaneously it is desirable, for the simple reason that it is the natural condition of quiescence in that particular tongue. It would be just as foolish to attempt to remove the groove in this tongue as to try to produce the "groove" in the tongue which lies flat when in a natural state of repose.

As a means to an end the "groove" means nothing. In itself it has no bearing either on tone quality or resonance. The wise teacher excludes the term from his teaching vocabulary.

The ideal position for the tongue on open vowels is the low position of repose where tongue and jaw drop together as one. The edges of the tongue do not spread themselves over the upper surface of the molars, but the whole tongue is gently depressed within the oval of the lower teeth. Its upper surface is about even with the tops of the molars. Its tip rests gently against the backs of the front teeth.

In this position it lies compact but flexible (grooved or flat as the natural case may be) ready instantly to obey the command to form consonant or changing vowel. Investigating fingers beneath the chin should find relaxed but flexible muscles, yielding to the touch but not flabby and inert. Inertia is as bad as extreme tensity.

The problem for both teacher and pupil is to bring about this condition; for the pupil to experience a conscious sensation of the correct position of the tongue and the conditions attending it.

There are various ways of accomplishing this, one of which is to use a hand mirror, first visualizing it, and then looking off and allowing the mind to study and *dwell upon the sensation.* Then reverse the order and try first to experience the sensation, afterward verifying it in the mirror. Gradually the pupil gets *mental* control of the muscles which govern the tongue and it comes under the domination of the will. When, after a few days of silent work with the hand mirror, sufficient mental control has been acquired so that the tongue will obey the thought of relaxed quiescence, the pupil may begin trying tones.

The vowel shade "aw" is good because it requires a low position of the tongue and an open mouth (dropped jaw), and is round enough in character to insure against "whiteness," which in singing is a term used to define lack of *color* (French, *timbre*).

It is assumed that the pupil has been instructed regarding the principles of breathing.

Upon phonation of the vowel "aw" it is important that the tongue should *not* rise. Its duty is to do *nothing.* If it rises the conception of attack and support is wrong. The cause of a bad tone here is a tense tongue, but the causation (the cause of the cause) lies in the wrong conception of attack and support, and the attention should now be directed *away* from the tongue and *centered* upon the breath. Gradually co-ordination is gained, and the tone improves. Better and broader conceptions of what good tone really is and what the ultimate result should be take possession of the pupil. He becomes self-critical. He begins to develop himself. He knows that effects are the logical results of causes.

In this way does psychology help the teacher, not in having his pupils indulge in vague imaginings of effects that are perhaps impossible of attainment, but in helping them to realize the necessity of common sense and reason.

The use of technical terms is of inestimable value to the teacher, provided that they really have a vital significance.

OTHER TERMS

The phrase "in the mask" is better than the word "forward" in referring to tone placement, because it conveys a sense of location. It expresses exactly the idea of *where* the tone should be placed.

The words "place" and "placement" have been objected to on the grounds that they convey the idea of "doing something with the tone." Of course they do. A singer *should* be able to do things with his tones. What does he train for? Why does he spend years in acquiring a technic? A finished singer "does wonderful things" with his tones. The use of the term "place" is therefore justifiable.

The term "color" has likewise been condemned because "it is ridiculous to say that sounds can be red, or blue, or yellow." Of course it is. But the term "color" in music is quite different in meaning. It applies to the aural sensations produced by different sound waves.

Tones are characterized as "dark" (French, *sombre*) or "bright" (French, *claire*) or "white" (French, *blanche*). Visual sensations of color never enter the mind of the musician in connection with music.

Teachers of singing find technical terms indispensable, but they should be careful not to make use of terms, the exact significance of which they cannot explain.

THE TREMOLO AND A REMEDY

[The following question was received at this office and forwarded to Mr. H. W. Greene, with the request that he give it his attention.—The Editor.]

"WILL you please explain the cause of the tremolo and its remedy? Proper placement of the voice and breath control does not seem to help. I have a pupil with a strong mezzo soprano voice, who is unconscious of the fact of a very decided tremolo. What is to be done in such a case?"

The cause of the tremolo cannot be found to be identical in all cases. Primarily we must take up the nomenclature. The word "tremolo" does not mean to one person what it means to another. We must select carefully our use of the terms which describe the fluctuation of the vocal tone. They are: Tremolo, vibrato, flutter, and wave.

There are many who do not differentiate at all when they hear a tone that is not steady, but dispose of it by employing "tremolo" as a generic term covering all irregularities of tone. The members of the vocal profession are becoming more clear as to causes and effects of tone irregularity, and are beginning to employ the terms that more nearly describe the effect from the standpoint of the cause.

Let us begin with the flutter of the voice. It is a disagreeable jarring effect that indicates utter ignorance as to the emission of tones, accompanied by a pressure that corresponds with the desire to produce a tone as loud as possible. One rarely hears that irregularity in a professional singer.

Next the tremolo. The cause of the tremolo in the majority of cases is similar. Success in correcting it is elusive because its nature is not understood. In fact, it is a combat between right and wrong, or, differently expressed, it may be said that it is caused by two groups of muscles attempting to perform a duty that should devolve upon but one. Again, differently expressed, a tone that is making a sincere effort to assert itself through its most natural control is made irregular by the involvement of muscles that have no right to be employed in the making of the tone. An illustration of this could be given in the part of a tenor who is singing an "E" flat. The voice left to itself might sing it somber, or somber clear, or open, according to the natural pitch of the voice. The muscular control for the open is entirely different from the muscular control of the somber clear or covered. Purely somber the tone would be steady; entirely open the tone would be steady; but with a mixed employment of muscles in that place there might easily result a pronounced irregularity of the voice which would be properly called the tremolo.

The vibrato is the term that should be employed to describe the effect which one hears in all professional singers. It is the result of freedom of the vocal organs, and usually accompanies what is known as correct tone emission, or a good method. Because it is associated with the freedom of the organs it is very liable to swing too widely, often times to such excess that one gets the impression of a faulty intonation. This can be easily corrected when the method is being formed, by the pupil taking the matter in hand and allowing the tone to vibrate but little.

The wave of the voice is almost identical with the vibrato, except that the curve of the vibration is very much longer and less abrupt. In some voices this effect is fine. The wave or the vibrato, which we consider the artist has the right to employ should be as much a part of his equipment, and as definitely under his control as stress or pitch.

Nothing tends to weaken the voice so much as an over-use of the vibrato; nothing can be worse for the voice than the tremolo, but the vibrato, controlled that it can portray the thought or mood is one of the singer's most ideal vehicles of artistic expression.

The pupil in question can only be corrected of the tendency to too much tremolo through her own initiative. Five minutes at a time once or twice a day, attempting to sing a perfectly steady tone on different parts of the voice on different vowels if persisted in, will correct the tendency and bring the vibration under control. If the pupil's method is not fixed and safe the effort to correct it will fail.

THE BYWAYS OF THE ART OF SINGING

BY S. CAMILLO ENGEL

II

ORNAMENTATION (EMBELLISHMENT)

LEST the gentle reader think that the trill and other embellishments are antiquated and need not be studied any more, let me remind him of the long trill at the end of the third act of *Siegfried*.

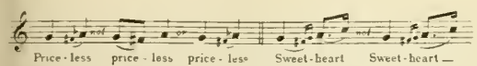
I also call attention to *Die Meistersinger*, the pages of which abound in ornaments of all sorts. This fact, I believe, sufficiently proves the undying vitality and importance of the embellishments, and, such being the case, their study is self-evident.

The embellishments used in singing are the accented *appoggiatura* preceding a note, the unaccented one following it, the double *appoggiatura*, the turn (*gruppetto*), and the trill.

The sources of my information will be found in the works of Agricola and Philipp Emanuel Bach, both of the eighteenth century. According to these authorities, the accented appoggiatura is either long or short. If long, it is variable; if short, unvariable. But, be it well understood, it is they that receive the accent and not the note to which they belong.

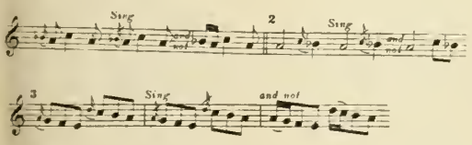
I. THE ACCENTED APPOGGIATURA

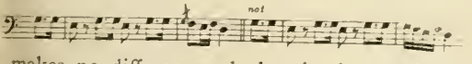
Being part of the value of the principal note to which it is united, the syllable underlying the main note must already be sung on the appoggiatura if it precedes, and extended to it, if it follows.



1. The short, or unvariable, appoggiatura, also called *acciaccatura*, stands, as a rule only before short notes.

2. Likewise must the appoggiatura be a short one before a note on the unaccented beat. In both cases it must be sung very short taking away as little as possible from the value of the principal note.

3. Before triplets, too, the appoggiatura is invariably short.

In the air of Figaro, *"Non più andrai"* sing:

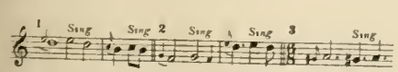


makes no difference whether in the vocal score the appoggiatura has a dash through the stem or not. Under the above three conditions, it is always short, just as it is always long (though of variable length) if found under the following conditions:

1. Placed before a note the value of which can be divided by two, it receives one half the value of the principal note.

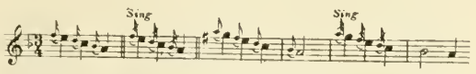
2. If the principal note is a dotted one, the appoggiatura gets two thirds of its value and the principal note gets the value of the dot.

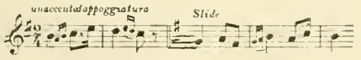
3. But this does not apply to the dotted half note in 6-8 or 12-8 (which is duple time), in which case the appoggiatura gets again half the value of the principal note.



In singing a long appoggiatura, always use a delicate portamento from it to the principal note. Exceptions to this rule are:

1. If the melody consists of two consecutively rising thirds, the appoggiatura is always short.

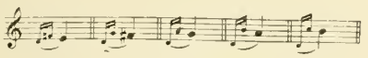
2. But if followed still by another one, the last appoggiatura is long.

II. THE UNACCENTED APPOGGIATURA

On account of its resemblance to the slide, the student must be very careful not to mistake one for the other.

Whilst the unaccented appoggiatura forms part of the preceding note, from the value of which it takes away as little as possible, the slide belongs to the note before which it stands, and though also to be sung very rapidly, its first note is emphasized, comes *on* the beat and not *after*, as in the unaccented appoggiatura.

The music of Bach and Handel abounds in this kind of ornaments.

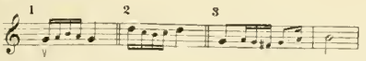
III. THE DOUBLE APPOGGIATURA

The double appoggiatura is formed by an accented appoggiatura from below, followed by an unaccented one from above at any convenient interval.



IV. THE TURN (GRUPPETTO)

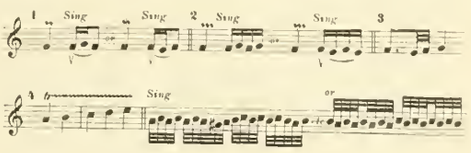
There are three kinds. 1. Starting with the lower auxiliary note.



2. Starting with the upper auxiliary note.

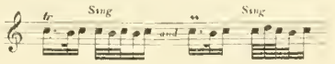
3. Starting with the principal note.

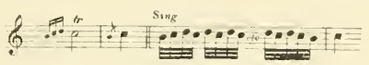
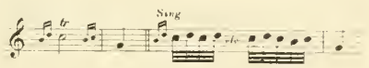
V. THE TRILL

Besides the generally known, rapid, and even reiteration of two tones extending over the time value of the principal note, there are four other kinds.

1. The Mordent.

2. The Double Mordent.

3. The Mordent with unaccented appoggiatura (after beat).

4. The chain of trills, that is, a trill extending over several successive notes:

Observe well the difference between the *tr* and the signs above the note, as there is a difference in the meaning of the two.

Frequently the trill will be introduced by a slide, in which case the trill starts with the auxiliary note:

or a double appoggiatura, when the trill begins with the main note:

In the older music, mostly all long trills start on the auxiliary note.

In conclusion, I may recall Schiller's noble words, "It is death to stand still in any human endeavor, but most surely so in art."

To **build up** and bring to full fruition the latent *talents* and *powers* of the vocal student it is *essential* to bring *intelligence* and *reason* to bear upon a *consistent* and *practical* course of training.
On the physical side this means preparation leading to *strength* and *endurance* so that the voice *will meet uninjured* the demands made upon it by the *works* of the *great masters*.
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THE LITTLE PIECE AND THE LITTLE SCALE

BY MATHILDE BILBRO

A PERT little Piece, with ruffles and frills,
And ribbons, and laces, and warbles, and trills,
Put on many airs,—was rude without fail,
And turned up her nose at a plain little Scale.

The little Scale smiled as she went to her play,
And said "Little Piece, who are *you,* anyway?
You may think you are Something, and make much ado,
But I'm very much more important than you!

"You haven't a sign of a family.
And twenty-five Scales are related to me!
One Scale can make Pieces like you by the dozen.
Why, child, you were built from my own First Cousin!"

TWO MUSICAL GAMES

BY LAURA ROUNTREE SMITH

No. 1. TO TEACH POSITION OF NOTES ON THE STAFF

The children stand in line.

The Leader stands by a screen on which is a staff containing the treble clef.

On a table near are black paper notes to be pinned on the staff.

The Leader nods to any child in line and says,

"The note is 'C,' find its place,
On the staff, in line or space."

The child goes up to the staff and pins the note on line or space. The children all say,

"'Tis a pleasant thing to place,
Singing notes on line or space."

The Leader has the same note placed again and again until it appears on the staff and on added lines or spaces above and below.

When a child fails, another is called on.

The Leader may call for notes until the children have built up a whole scale.

Notes may be placed on the bass cleff in a similar manner.

No. 2. TO TEACH NOTES ON ADDED LINES

The children stand in two lines. They march forward and back singing to the tune *Comin' Thro' the Rye*:

If you ever chance to journey
Far in Music Land,
To the staff some lines are added,
You must understand,
See the treble clef above,
On lines read, A, C, E,
Below the bass clef on the lines
E, C, A, you will see.

The Leader goes through the lines carrying a banner on which is a staff, containing letters, A, C, E, on added lines above the treble clef, and E, C, A, on added lines below the bass clef.

The Leader points to any child in either line and asks quickly for notes above the treble clef on added lines or notes below bass clef on added lines.

The child must answer correctly or go across to the opposite line, or out of the game. The Leader at any time may call another child to take his place.

Call attention to the fact that the notes on the added lines above the treble clef are the reverse of the notes on the added lines below the bass clef.

THE SAD LITTLE SCALE-SPIRIT

BY ELIZABETH A. GEST

FAR away in the land where the Spirit of Music lives, and where the Spirit of Melody lives, there is another little elf called the Scale-Spirit, and his name is Scalia.

He is a very sad little spirit, for he thinks that nobody loves him. "Oh," he would say, "if people only loved me, as they love Melodetta, the Spirit of Melody!"

He did not see the Spirit of Melody behind him, and thought that he was alone. But Melodetta heard his complaint, and felt sorry for him. "Of course people love you," she said.

"Oh no, it is not true," answered Scalia. "Everybody on the earth loves you and the Spirit of Music; for everybody loves to play and hear beautiful music, but no one likes to practise scales," said Scalia, sadly.

"But just think how important you are," said Melodetta. "No one could ever learn to play such beautiful music without you. Think of all the wonderful piano players in the world, and all the violinists, and the singers—they all love you because it was you who helped them to become what they are."

"Oh yes," said Scalia, "but think of all the children! They do not like me, and they are the very ones I love, and want to help. That is why I feel so sad."

"What makes you think they do not love you?" asked the Spirit of Music, who had been listening to the conversation.

"I have heard them say so, over and over again," answered Scalia. "I heard Betty Blue tell her teacher yesterday that she just *hates* scales; and Billy Brown says they are worse than measles; and Miss White says every day that she can not get any of her pupils to practise scales. And I would love to help those children, if they would only let me. Now, do you wonder why I feel so sad? Indeed I do not know what to do about it."

"I tell you what we will do," said Musica. "Tomorrow when we go down to earth to take the songs to the lark and the music thoughts to the composers, we will whisper in the ear of every child we see, and tell them to practise their scales, and promise them that if they do that Scalia will love them, and help them to become wonderful players when they grow up."

"Oh, I will be so glad if you will tell them so," said Scalia, smiling.

"Indeed we will," said the Spirit of Melody, "we will whisper in their ears, as we go by, and they will not see us, and will not know who spoke to them, but they will go home and practise faithfully, and you need not feel sad any longer."

And Scalia felt so happy he could not speak, but went away singing to tell the stars; and the Spirits of Music and Melody filled their arms with lark songs and beautiful music, and jumped on a cloud boat and came down to earth.

And they whispered a tiny whisper in the ears of each child, and told them how the sad little Scale-Spirit loved them, and wanted to help them.

JOHN SEBASTIAN BACH

[This is an essay prepared and read at the Music Club by Veda Leonard, aged nine, Newtonville, Mass.]

JOHN SEBASTIAN BACH was born in Germany in 1865.

His father was a musician, and John dearly loved music. When he was ten years old his father died and John went to live with his brother, who was an organist. This brother gave John lessons on the piano; he learned

very rapidly and could soon play as well as the organist himself. His brother had a book of fine compositions, which he kept on the shelf and would not allow Bach to touch. But Bach thought that if he could only use this book he would learn all the faster. One night when the house was still John rose and tip toed downstairs and got the book. He scampered back to his room delighted with his good fortune. He wanted to copy every note of the music, but he had neither lamp nor candlelight, and as he could only work by the light of the moon it took six months to finish copying it.

Although he played well on the violin and piano he was most skilful on the organ.

Before Bach's time people had only used the three middle fingers in playing, but Bach introduced the use of the first and fifth fingers as well.

His best known work is the *Well-Tempered Clavichord;* and he is the best known writer of fugues. He was called "the father of Muses."

Bach died in July, 1750, and left behind him the most perfect organ compositions the world can ever hope to possess.—Veda Leonard.

MASTER HARRY ALLEN

This is a portrait of a little boy who learned to play the cornet before he learned to read or write, who learned to read notes before he learned his A, B, C's. He has appeared in public many times, plays for clubs most difficult selections, although he is still so small that a cornet is really heavy for him to hold. He likes best to play with his cornet resting on his father's knee.

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THE MUSICIAN'S CATECHISM

What do you seek?
Fortune. (For tune.)
How do you weigh your motives?
In scales.
What medicine do you take?
A tonic.
What do ambitious aspire to be?
Dominant.
What note helps you in the dark?
The leading note.
What do you use at dinner?
A (tuning) fork.
What kind of work is yours?
Manual.
Which note unlocks your door?
The keynote.
With what do you secure your boxes?
With chords (cords).
What is your advice to boys?
B sharp.

MORE TALKS BY MISS BROWNING

ORATORIOS

"So you went to hear *The Messiah*, Dorothy?" said Miss Browning. "I am so glad you had the chance to hear that wonderful music."

"Yes, indeed," said Dorothy, "it was wonderful and beautiful. But why do they call it an oratorio? Isn't it just a concert where people sing and the orchestra plays?"

"If you can stay a while after your lesson, Dorothy, I will try to tell you about it. Marion has gone away for a week, and so I have nothing to do in this next hour."

"Of course I can stay," said Dorothy. "I do love stories, and if you tell it, Miss Browning, I am sure it will be just like a story, even if it is all true."

"Well," said Miss Browning, when Dorothy's piano lesson was over, "a thousand years and more ago there were a number of centuries which are sometimes called the Dark Ages, when almost the only persons who knew how to read or write were the monks who lived in the great convents which flourished at that time in all the countries of Europe. Even the kings and great nobles usually could only put crosses or other marks for their names when they had to sign important papers; and, indeed, if they had known how to read, the only books were the rare and precious manuscripts which were kept safely locked up in the monasteries, and of which copies were slowly and carefully made with ink and pen by talented scribes, who often spent their whole lives at this kind of work.

"Printing was not yet invented, and outside of the monasteries the only way the people had of learning anything was through the preaching in the churches and the stories and legends which from generation to generation were told by the old to the young. The royal courts had their minstrels, who put into verse and recited histories of the great deeds of the nation's heroes, and the common people also had their singers and story-tellers, who were always certain of interested listeners.

"But to uneducated audiences a story acted out before them on a stage is much more impressive and entertaining than the mere recital of events or description of scenes and personages; and from the earliest times of which we have any records there seem to have been some sort of attempts at dramatic representations. In those so-called Dark and Middle Ages there were companies of strolling players who wandered from city to city and set up movable theatres in the streets, where a crowd was sure to gather, or acted out their scenes in the courtyards of old inns, where the guests and travelers could command a good view of the performance from the surrounding galleries.

"These primitive plays were on all sorts of subjects, and were often very coarse and vulgar, as well as grotesque, in spite of the fact that they were frequently founded on stories from the Old and New Testaments and the lives of saints, or were allegories designed for instruction in religion and morality; showing the punishment of evil and the rewards of uprightness and good living.

"The Church soon realized that these performances were a much more effective means of teaching the people sacred history, and of putting before them examples of morality and good behavior than the mere reading of the Scriptures in the churches and the preaching from the pulpits by the monks; and so the Church early took these primitive dramas under its protection, purified them from the absurd stories and traditions, the comic personages and vulgar dialogues, and made them a means of education and moral training.

"These early religious plays were called *Mysteries, Moralities,* or *Miracle Plays.* They were usually associated with music, and it is from these primitive performances that the modern oratorio has been developed."

"But why," said Dorothy, "are they called oratorios?"

"Oh! yes," said Miss Browning, "that was the question you asked. Well, it was because a good monk, who was a great preacher and a devoted lover of music, thought so highly of them as a means of instruction that he had them regularly performed in the *oratory* of his church; and so they came to be called oratorios.

"These early oratorios were, even when given in the churches, performed with scenery, costumes, acting, and even dancing on a regular stage; for at first an oratorio differed from an opera only in the fact that a Biblical story or moral allegory was taken for its subject, instead of a tale of love or heroism, as in the opera. Have you ever heard an opera, Dorothy?"

"Oh! yes, indeed," said Dorothy, "two—*Pinafore* and *Die Meistersinger*. Uncle Frank took me both times."

"Well," said Miss Browning, "and which did you like best?"

"Both," said Dorothy promptly. "They were both best."

"I think so, too," said Miss Browning, laughing. "Now, some Saturday afternoon when all the girls are here I will tell you something about the opera; but this is enough for today. So, goodbye."

A HARMONY PARTY

BY ELIZABETH A. GUEST

ONE night, long after midnight, when the rooms were dark, and the pianos were all closed, the chords had a tea party. They had been very busy all day and were tired and wanted to have a good time.

Tonic Chord came first—Tonic Chord always was good at starting things—and then the other triads soon followed. Tonic Chord had a lovely disposition, and every one loved her, but tonight she was *so* tired. Willie Smith had treated her badly at his lesson, and she really had a headache. "Willie Smith is so stupid, anyway," said Tonic Chord.

"He certainly is," said Dominant; "he doesn't know the difference between me and Subdominant yet, and Miss Brown has told him over and over again. Really it is distressing to be confused with Subdominant. We are not at all alike, are we, Subdominant?"

"Not in the least," answered Subdominant. "I never did like Willie Smith, anyway, for he told Miss Brown that I reminded him of pink lemonade, and I considered it an insult."

"Oh, that's nothing," said Diminished Triad; "Tommy Green told his teacher that I reminded him of cheese, because every day you think you will like it, only you never do. These children certainly are hopeless. I will be so glad when they grow up and treat us with respect."

"Well, I don't know," said Supertonic. "Strauss is grown up and he does not treat us with respect."

"Oh yes, he does," contradicted Leading Tone; "he does make us work very hard, but it is rather interesting. He even makes us meet harmonies face to face that we never used to associate with at all. It is rather wearing on one's nerves, and I am always worn to a frazzle after he is through with me, but it is rather interesting, after all."

"Yes, that is true," said Augmented Fifth; "he does make us jump around, but you know it is getting to be all the style now. Everybody is doing it, and it is lots of fun."

"Maybe you think so," said Dominant Triad; "but you always were very modern in your views. Now I am more conservative. I do hate to have my third doubled in the bass, and every first-year pupil I know does it to me. I'm sick and tired of it."

"Oh, well," said Subdominant, "it is much better to have your third doubled in the bass than to be mixed up in parallel fifths and octaves."

"No it is not, either," contradicted Dominant.

"Well, I think it is, anyway," said Subdominant. "There is nothing worse, in my opinion, than to be mixed up in parallel fifths. It always causes feeling on some one's part."

"It is a hard life we have to lead, is it not?" said Diminished Seventh. "But it does not pay to get mad every time our feelings are hurt, or we would be mad 'most all the time."

"I should say we would," said Lowered Third; "for I just hate to be moved up instead of down."

"And I just hate to be moved down instead of up," said Leading Tone; "so you see we are just opposites. But I suppose it would be rather tiresome if everybody always wanted the same thing."

"Dear me," said Diminished Fifth; "it is almost daylight, and Tessie Green will be here for her lesson in less than four hours. I really must go and get some rest, for I know she is going to treat me badly today."

"And I must go, too, for as I said before, I have had a headache all day," said Fundamental Triad. (Fundamental Triad is the same as Tonic Chord, you know.)

So the chords all went away to rest, before sunrise and daylight, when the pianos would all be opened again, and the lessons would begin.

Are you going to treat them badly at your lesson today?

THE REAL MEANING OF "ALLEGRO"

THE actual meaning of the term *allegro* is "cheerful," from which you can form some idea of its application in musical expression, but its proper significance relates to the speed to be used in playing any portion of a piece of music which is marked *allegro*. The *tempo*, time, of such portions is between *andante* and *presto*. Various words are combined with *allegro*, as *molto, con brio,* which indicate a quickening of the time; then *allegro moderato,* or *non troppo,* meaning a slower time. Perhaps you never thought of it, but with an orchestra the size of the hall in which it plays, and the number of instruments playing influence the time at which *allegro* is taken.

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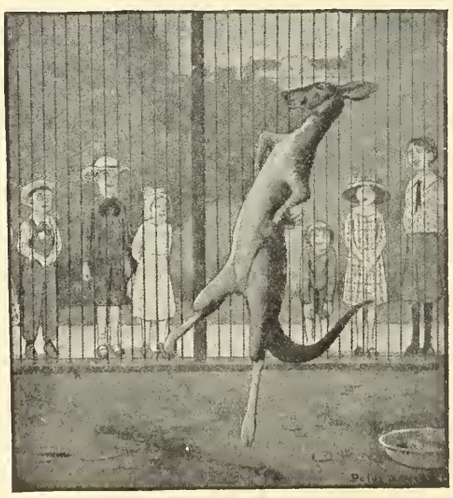

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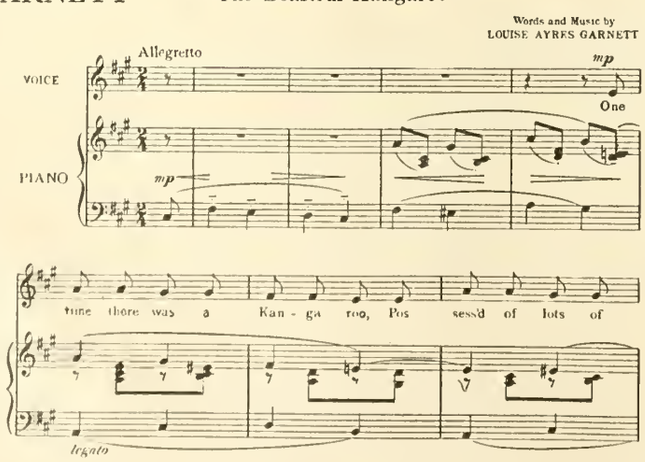

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The present year is the hundredth anniversary of the birth of one of the greatest violinists the world has ever produced. For on May 6, 1814, Heinrich Wilhelm Ernst was born at Brünn, in the province of Moravia (Mähren), Austria. How often does one hear him spoken of as the "German Paganini!" But Ernst was not a German; he was an Austrian and though he spent his life traveling all over Europe, and died at Nice—Henri Guillaume Ernst, the French delight in calling him—he was essentially an Austrian.

It is said that he heard Paganini in 1830, and was so enthusiastic about him that he followed him from city to city with the desire to study his style. In 1832 he settled in Paris for six years, appearing in public there with great success. Schumann wrote of his art with praise of the highest kind when he appeared in Leipzig. London became his home for very nearly the remainder of his life, after he played there in 1844. But he was the nervous type of artist, the type subject to all the varied emotional changes which abound and some years after he had to give up playing in public. His playing, if we are to believe those who heard him, was notable for a technical excellence of the highest order, a splendid deeply-felt tone and a truly passionate style. Virtuoso alone he was not, though he surmounted every obstacle that lies in the path of the supreme performer with success.

Ernst's musicianship is proved by the fact that Joachim thought well enough of his music to perform one of his two string quartets, now never heard, at one of his "Pop" concerts in London, in 1864. From his violin music it is difficult to ascertain just what style was most sympathetic to him. He composed much and in all forms. Best known are his *Fantasy on Hungarian Airs,* his fantasy on airs from Rossini's *Otello* and his *Concert pathétique* in F♯ minor. This last-mentioned work is still to be heard from contemporary violinists of the Kubelik or Elman type. Our real masters no longer play this music, not because they are not aware of its importance in the development of violin music, but because it no longer satisfies a musical audience.

The *Elégie*—a superb melody in C minor—is perhaps the work with which Ernst's name will be always most closely linked and by which he will be remembered. It stands out as a violin composition of real importance. Even with all our modern development, harmonic freedom, and disregarding of conventional forms, this composition remains a worthy contribution to the literature.

These then were the works he created, his contribution to the literature. For, like all *virtuosi* he was anxious that his name go down as a composer, in addition to a performer. Perhaps a hundred years from now his list of compositions will be more faded, less performed. His *Elègie,* I would say, has enough humanity in it to last down the ages. It is the cry of a soul in suffering, the expression from within of sorrow in terms of lovely tonal melancholy. I think it was Otto Ruppius, who is responsible for the following word-picture of the *Elégie.* To me it has always been both an intelligent insight into Ernst and a splendid background through which the composition may be more fully understood.

It was in the year 1831, in the richly furnished parlor of a Viennese mansion, two children were sitting together on the sofa—at least anyone would have called them children who saw their youthful faces, in which no impure thought could have been reflected, and which intimated no premonition of the care of this world. From his physical development the young man might have seen seventeen years; his finely formed head was poised on a pair of well-turned shoulders and his eyes was sparkling with the emotion evidently evoked by the conversation. The maiden, of surely not more than fifteen summers, a bud just beginning to unfold, had rested, while gazing up at him, both arms on his knees, and followed his words with such absorbed interest that her countenance seemed to mirror every changing shade of meaning.

The door opened noiselessly and a tall man entered the room. . . . "Leave us alone together for a moment, child," said the intruder to the abashed maiden; and when, after casting a half-anxious glance at the two remaining behind, she had withdrawn, he beckoned the young man to resume his place on the sofa.

"How old are you, William?" he began, taking a seat beside him.

"Seventeen," was the slightly hesitating reply.

"And you are fully aware of what you still have to learn before attaining that artistic rank which alone can render a man, who devotes his life to a musical career, a person of consequence in our circle? You are a young man of great talent, William; I have permitted your frequent visits to my family with pleasure, and have observed without interference the growing mutual inclination between my daughter and yourself; for I consider the aristocracy of genius as the peer of that of birth and I know your uncontaminated soul. But where can this lead to now? . . . As yet, William, you *are* nothing. Go, work, and study, devote your best energies to your years of apprenticeship, become the artist who, ennobled by his genius, may rank with the best; make a name for yourself and then come back; if your youthful inclination be not dissipated, my door shall again be open to you—and I, in the meantime, will not persuade my daughter to any other alliance; do you agree to this, William?"

The youth raised his head: in his eyes there beamed a marvelous light. With a deep breath he laid his hand in that extended toward him. "I do —and I thank you!" he responded with a voice, which, despite the strong resolution apparent in its tone, had a tremulous sound.

"Good! But in that case you should leave the city tomorrow. I am inclined to think, in any event, that you have been quite long enough in our conservatory here for your own good."

"Tomorrow morning I shall leave for Paris—I have long intended to go there; but may I not —"

"Come to see us this evening, when your preparations for the journey are finished, and take leave of us then."

* * * * * * * * *

Seven years had passed. Not only Paris, but the whole of Europe, was familiar with the name of the young violin virtuoso, whom even Paganini had deemed worthy of peculiar attention. . . . Not even a letter had he been permitted to exchange with her whom he proposed to celebrate in his first great composition and for whom no thought had yet appeared to him grand or beautiful enough. Only indirectly had he received greetings from or tidings of her; and the messages which he himself sent were nothing further than newspaper notes concerning his work and progress. . . .

Two days before the end of the seventh year he was ready to journey homeward, so that he might not reach Vienna an hour later than the time set by her father. Day and night he traveled with extra post and at nightfall on the second day he arrived at Vienna. Hardly taking time to doff his traveling garb, he strode with eager haste to the house whose walls held all of happiness for him.

The street door stood open, but within all was dark and hushed. A feeling of dread, like a sudden foreboding of a great misfortune, seized upon him. He ascended the well-known stair, opened the door of the parlor—and stood as if turned to stone; a pang, as of the death-blow to his heart, pierced his breast, his vision grew dim, and he swooned away.

In the middle of the room stood an open coffin, surrounded with candles; and in the flower-decked coffin there lay, herself a broken blossom, the maiden for whom he had striven, labored and patiently hoped. One glance showed him that every hope, every fresh flower of his young life, was withered forever.

She was buried — but he knew nothing of it; prostrated by brain fever, he himself lay at death's door, and it almost seemed as if the dead bride would not have to await the bridegroom long. But

his unenfeebled natural strength won the victory. Two months later, he reappeared for the first time among men—but as a man utterly changed; his eye seemed to glance aside from outward things, as if turned introspectively upon his own melancholy moods.

His violin became his sole familiar friend; in the silence of the night, tones of immeasurable grief sounded from its strings; he wrote a dirge for his dead love, this very *Elégie* which moves every heart with so potent a spell and which is known throughout the length and breadth of the musical world. For the man whose story we have told was the violinist Heinrich Wilhelm Ernst.

Heinrich Wilhelm Ernst — man, violinist, composer—a hundred years have passed; yet we rejoice in paying him that homage which befits a member of that royal line of men who have made the violinist's art the superb calling which it is today!

———*———

THE FLORIDA MUSIC COLONY

With the tide of music students turned away from Europe, new centers of musical life will develop in America, and as the winter tourists will, in large numbers, seek out the beauty spots in our southern peninsula of Florida, it is quite in order that a new music colony is announced on the west coast, near Tampa, in the college town of Ruskin. Musicians, and especially amateur and professional performers upon the instruments of the orchestra, and lovers of chamber music and ensemble playing, are invited to Ruskin to spend January and February.

With the nucleus of stringed instrument players under the leadership of Ray G. Edwards, director of the School of Music, Ruskin College, an orchestra will be formed for daily practice. There will also be divisions of the players into piano trios, string quartets, etc., and lectures on harmony, composition, musical history, and the needs of musical art in America, while in the evening all may join in a "songfest."

A music colony should be far reaching in its influence and encourage not only better performance among ensemble players in chamber music, orchestra, and chorus, but helpful as well to American composers. One of the important events of the music colony at Ruskin will be the celebration of American Composers' Day, February 6th, 1915, by the performance of works for piano, violin, voice, quartet and orchestra by composers born in America or resident here for ten years. It is to be hoped that the musicians in every city in the country will also celebrate the day in like manner. Amateur and professional musicians and lovers of good music intending to visit the music colony at Ruskin should write to Mr. Ray G. Edwards regarding musical ability, instrument played, etc., also for accommodations during January and February, or for a part of that period.

———*———

TO THE YOUNG VIOLIN PLAYER

BY RAY G. EDWARDS

Take two lessons a week during the first two years if you can possibly do so. No sacrifice of time or money is too great at the beginning if you have serious intentions of mastering the violin.

Do not get in the habit of missing lessons; even if your teacher does not charge up the lessons (which he should) you cannot afford to get into careless habits. When a pupil misses lessons he is on the down grade, and after a time will drop out entirely.

Get the best violin and bow you can afford, and keep them in good condition. A cheap bow is even worse than a cheap violin.

Practise any finger gymnastics that will strengthen the fingers without straining them. One of the best exercises is to bend slightly the fingers and then spread them apart. Shaking all the joints loose from the wrist is also helpful.

Hear all the good music possible; attending concerts frequently is almost as important as taking lessons. Keep your programs and make notes of the performance and of the compositions, in this way becoming familiar with the compositions of various grades and styles. Your analysis will be interesting to look back upon, and in time you will acquire a habit of looking deep into the compositions for things you would not otherwise notice. Your estimates of the performers may be wrong at first, but in this too you will learn to distinguish proper relations. If you are in a large city you can compare your notes the next day with the newspaper reports by mature critics. With these you may not agree, but hold to your ideas and opinions just the same, until you can honestly change them.

If you can hear a large symphony orchestra do so by all means; but unless you have attended many concerts you may not enjoy your first symphony. A certain intellectual understanding is necessary, and this will come by the analysis of smaller musical forms. This should be done in your own way, the main thing is to do something. Make notes of whatever seems interesting or important.

This understanding and appreciation of music will come more rapidly if encouraged by some slight knowledge of harmony and composition, and of musical history and the lives of the masters.

This suggests that a dictionary of musicians, and one of musical terms, and a short history of music, should be purchased and referred to frequently. The next purchase should be a musical encyclopedia of several volumes. After that books may be added on special musical topics.

Unfortunately the law allows anyone to attempt to teach music, whether prepared to give valuable advice and instruction or not. This is the greatest problem for young players and their parents. The latter are often poor judges in such a matter. It is only by careful inquiry among disinterested persons whose opinions are worthy of consideration, that a young player can have any reasonable assurance that he is choosing wisely in the selection of an instructor in music. Usually the best way, if you have to depend upon yourself, is to hear the pupils of different teachers.

After studying a term or two with a teacher, if you have not acquired a comfortable position with the violin, ease in drawing the bow straight across the strings, and accurate intonation of a few scales, it will be just as well to stop taking lessons; either the teacher is not capable of imparting knowledge or you have not the required talent. In either case further study with the same teacher will be an utter waste of time and money.

If at the end of a term or two your teacher plays duets with you, and you are able to keep your part going to the end, without glaring faults of intonation, you may be justified in going ahead with your musical education.

Do not attempt difficult music when called upon to play before people. Confidence is not easily regained after a failure in public. Do something easy and do it well to begin with, there will be other occasions for displaying your ability.

When you find young players of your own age and ability do your best to establish friendships and when there are several such players have a time appointed for meeting at each other's houses to spend a musical afternoon or evening. Such meetings may result in the exchange of much valuable information about art matters and continue through long years of musical study.

Avoid jealousy. When there are parts to play in a quartet, duet, or orchestra, take the second violin part if you can get it. Others will be anxious to take the first, but you will have a part from which there is much to learn, and at the same time you will become important and necessary to the ensemble.

———*———

ELEMENTARY VIOLIN TEACHING

BY FRANZ C. BORNSCHEIN

III

The two preceding articles on *Violin Teaching* give the novice teacher some pedagogic knowledge and suggest plans for imparting the fundamental requirements of holding the instrument and the bow. As yet the beginner has not been required to busy himself with the problems of notation. Instead he has been gaining correct mental impressions through the physical suggestions as given by the assisting teacher, who has molded the pupil into a free position of the body, adjusted the instrument correctly and aided in the forming of strokes. Through this process much has been absorbed subconsciously, and his mind will have been trained to control certain muscular actions necessary for the work.

Before advancing to the use of the printed page the beginner should be taught the importance of associating the tones of the open strings with the respective characters used to designate their pitch. Even a child who does not know the alphabet will soon associate the letter names of the strings and recognize the appearance of the corresponding notes

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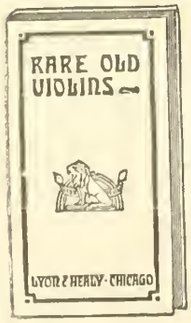

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pon the page. In fact, with the mere mention of ny open string their should rise in the pupil's mind picture of the staff showing the corresponding ote. Try to have the pupil imagine the four open ring notes like a flash. But before attempting this eat of the memory, be certain that he is not con- used and is able to associate each string with its espective note, calling it by name, stating its order pon the violin, and describing its position upon ie staff. From these four "landmarks" his eye 'ill be able to build the system of notation, first y adding neighboring letters, upward from one ring to another, filling in the gaps on the staff. Re- ember that the old way of insisting upon a long nd puzzling array of notes being memorized, merely y rote and without some particular association, as been found impracticable by modern teachers. After some little practice in forming mental pictures f the four "landmarks" the pupil will be prepared or actual sight work.

From now on it will be the teacher's object to rain the pupil's eye so that it quickly recognizes ie various characters as they occur upon the rinted page. Have him perform the bowing actions, old the instrument and attend to all other physi- al adjustments with an ease which proves that the ubconscious mind is directing these matters for him. 'he player's position must be such that he can see *ll* that is happening,—the motions of the right arm, ie position of the left hand, the violin, and the iusic on the rack, which must be in the center of his ight. This quick use of vision as a form of sense- erception is what enables many pupils to make peedy progress. The teacher must carefully ob- erve just to what extent the pupil can center his ttention upon the page, and note when there is ny digression of the mind toward some particular lement of the task in hand. Such side glances will ndicate that the proper co-ordination has not been stablished, and by observing to what special feature he pupil's sight is directed there will be disclosed ome problem of control which has not been thor- oughly comprehended. Such faults should be leared away if they seem to halt bowing activity y going over the process of stroke formation again nd again, patiently showing the three fundamental ositions of the arm and correcting any latent tiffening of the joints or muscles.

THE MODERN TEXT-BOOK

The choice of a modern text-book is a point worthy of the fullest consideration. The inex- erienced teacher may not be acquainted with what as been published recently, or, for means of better nformation, may rely upon his recollection of early tudent efforts and adopt some antiquated method which may have been of excellent service to him but ot be suited to the present needs at all. Some of ie distinctive qualifications which a modern text- ook must have are: 1. Logical presentation of ie subject in which a collected endeavor to train the ye, the ear, and the physical faculties is made so iat correct thought will quickly result. 2. Theoreti- al knowledge given concisely, but always practi- ally applied. 3. The merely mechanical problems reduced to a minimum. 4. Instilling analytical ideas, tending to develop the natural instinct, and forming correct habits through well-directed material having imaginative appeal, elucidative and stimulating anno- tations, and, above all, appropriate melodic sub- stance.

The old-fashioned method, with its many pages of technical drill unbroken by any attractive melody, has been cast aside long ago. We have seen how much more important it is to form habits which lead directly to musical appreciation, even when the little melody is limited to the use of the open string tone with perhaps the neighboring first finger tone occasionally interspersed (see Kelley, *Fifty Easy Melodies* for violin and piano, Ditson Edition, No. 40, and Fyffe, *Eight Violin Pieces,* Ditson Edition, No. 137), than to grope through the mysteries of "systems," theoretical methods, and other pe- dantic courses of instruction. True enough there are in existence and perhaps in considerable use some works which attempt to represent the alpha and omega of violin knowledge. The reason for not indorsing such material is that its bulk of over- whelming substance does not inspire the prospective violinist. Immediately upon seeing such volumi- nous matter there arises the thought, "How long will it take to conquer this endless task?" It being the desire of the young teacher to create enthusiasm in the beginner, to spur him on to real musical effort, a more successful manner of proceeding will be to select a text-book that at first sight shows its attrac- tiveness to the aspiring student. However, do not expect to find in such a text-book every subject of violin technic, for not only is it impossible to crowd between its covers lengthy descriptions which at best do not come in for the beginner's immediate consideration, but it remains for the teacher to elaborate, demonstrate, and further augment by supplementary material upon the frame work which has been outlined in the text-book.

Let it be understood that the selection of the text-book must be based upon the deductions which the young teacher has formed of the beginner's in- telligence and mental characteristics. To use but one text-book in all cases has serious objections. The pupil of philosophical mind or phlegmatic na- ture will have to be approached with different mat- ter than the more alert and highly temperamental student. During the preliminary lessons and while the explanatory advice has been given to the begin- ner the teacher will have had sufficient opportunity to gauge the temperament of the individual. This is absolutely necessary so that suitable instruction

(*Continued on page 707*)

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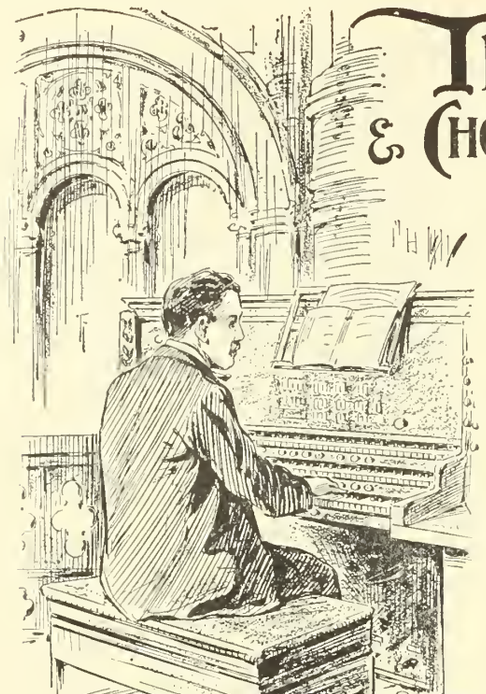
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THE PIPE ORGAN IN THE HOME

BY E. I. FARRINGTON

THERE is no instrument to compare with the pipe organ. Not only does it possess peculiar and wonderful characteristics of its own, but with it may be simulated—and with remarkable accuracy—the best effects of many other instruments, reed, string and wood. By means of the improved Vox Humana stop the tones of even the human voice are closely imitated.

Always popular, it is only of late years that it has been possible to enjoy pipe organ music in the home. When the demand for such music began to be appreciated by the organ builders, the development of an instrument fitted for use within the limited confines of a music room in a private residence was undertaken. The result has been all, and more, than was to be expected. Now pipe organs are being installed everywhere. They are found in new houses built by men of means and a fondness for music, as a matter of course. Many of them are being placed, too, in houses already built, for the ingenuity of the modern organ builder is able to master almost any difficulty in the matter of location and space.

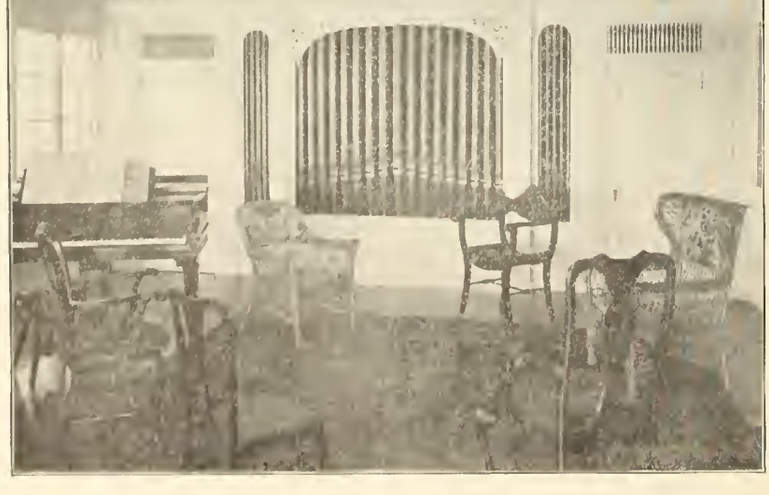
ORGAN IN SPECIAL MUSIC ROOM

It should be said that the pipe organ is not a luxury to be found only in large houses or to be enjoyed exclusively by the rich. There is hardly a home of reasonable dimensions where it is not possible to place a pipe organ, and a creditable instrument may be purchased for as small an amount as $1,200, although the price may easily be made to run as high as $50,000. The smaller organs are limited, of course, as to stops and possibilities, yet are high grade instruments with which splendid effects may be secured.

An organ for the home must be essentially different from a church organ in order to be satisfactory. It must have special voicing, above all to give it an orchestral quality not to be found or desired in the ordinary church organ tone. In this way the rendition of a class of compositions hitherto considered quite unsuitable for the organ is made possible. The home organ retains the unrivaled musical qualities of the church organ but carries more delicate tones. It avoids the somberness of the ecclesiastical instrument, but yields an orchestral brilliancy more suited to home playing. Any kind of music may be performed on a good instrument of this character. When a pipe organ in the home has proved unsatisfactory, the cause usually can be found in the fact that it actually was an instrument of the type designed for churches and halls, rather than one suited to the private music room.

The home organ is in effect an organ and an orchestra combined. On it may be performed operatic and orchestral music of the most elaborate character. The various instruments found in a complete orchestra, as, for example, the flute, clarinet, oboe, viol, piccolo, trombone and even the harp, are, in effect, at the command of the organist. Opening a stop or tilting a tablet introduces any of these instruments in solo parts with organ accompaniment, or makes possible the grand ensemble produced when all are played in concert. Such music as is never attempted on the church organ is undertaken with perfect freedom on the home instrument. That church and home organs are distinct in voicing, scaling, and purpose is a fact to be carefully emphasized. The delicate tone colorings of the home organ are among its greatest delights. Crashing effects are not in forte, although there is no lack of volume. Refinement of tone, extreme flexibility, and the greatest ease of manipulation characterize a good home organ.

A properly constructed modern organ for the



ORGAN FRONT A PART OF A DECORATION SCHEME

ORGAN IN ALCOVE

home does not contain the old, conventional reed-tongued oboe and other stops, which are continually getting out of tune and are easily affected by dust. Modern methods of scaling and voicing keep these stops always in pitch.

It is not at all necessary to have the console in front of or attached directly to the organ. The performer may just as well sit at the keys in another part of the room or even in another part of the house. This is a great advantage; it allows the player to remain at a sufficient distance from the organ pipes to hear the effects produced to much better advantage than if close at hand. One can then be both performer and audience. The application of electricity is responsible for the fact that the console may be divorced from the organ proper. The console occupies but little more room than an upright piano and may be given a most unobtrusive position. Commonly the console is equipped with two manuals and pedals. It may be plain or ornate, a statement which applies to the entire visible organ. In many houses the instrument is made the principal feature of an elaborate scheme of decoration. As a rule, of course, the sound-producing part of the instrument is mostly hidden, but the front or screen is usually ornamented. Usually a certain number of pipes are displayed in a manner to conform to the architectural scheme of the room.

With its electric-pneumatic action, the modern home organ is played with less effort than a piano. An exceedingly light pressure will depress the keys and the resistance is uniform. This action has other advantages, as well, among them the fact that the several parts of the organ may be divided and distributed. One organ may easily have three or four sections, according to the necessities of the situation or the desire to have special echoes and distance effects.

When a large organ is installed it usually is fitted with a set of chimes or a harp, in some instances both, and the effects to be secured with these accessories and an instrument full of orchestral coloring are beyond description. Certainly they entrance the lover of chamber music. Of course, the diapason quality of the church organ is there, too. Religious and all legato music may be enjoyed to the full, as well as the lightest of light operas.

It is the common practice to have the home organ supplied with an automatic player device, which doubles its value, for then the best music of the world's masters is placed at the command of the man or woman who does not know one key from another. With such an attachment, anyone with a taste for music, although entirely lacking technical skill, may find endless enjoyment. The automatic player is operated by a perforated roll, and there is a library containing many thousands of pieces, embracing practically all classes of music, from which to make a selection. The person at the keyboard has full command of the registration, which is expressed according to his individual taste, but he need know nothing whatever about the manipulation of an organ. There is no better or more enjoyable way to become acquainted with all that is best in music than by means of an automatic organ player. A recent refinement in the art of building home organs is found in the placing of an automatic player in a desk or table, where it is ordinarily hidden from sight.

A house organ must be made, obviously, to conform to the location for which it is intended and the extent of the proposed investment. It may be as small as a five or six-stop instrument and still be satisfactory. Usually it is built to order, for conditions in no two houses are alike. If the organ is to be placed in a new house, it is a simple matter to provide accommodations for it, and without much additional expense. Installing such an instrument in a house already built is often a problem, yet one which is being met and solved all over the country.

Occasionally space is found in the upper landing of a hall. Often a room is given up to the instrument, the console being placed in an adjoining apartment, part of the wall being cut through to display the pipes and give free egress to the sound. Sometimes a room on the second floor is used for the pipes, while the console is placed in the apartment directly beneath. The ceiling of the lower room is torn away and a grill work screen substituted, allowing free passage of the sound to the music room. Frequently an addition large enough to contain the organ is built to an outside room. In some instances the addition of a complete music room is not an architectural detriment. It is seldom that some way of getting a pipe organ into a house cannot be devised.

Electricity is made to serve a useful purpose in organ construction aside from the part it plays in linking the console to the pipes. It may be employed for operating the blowing plant which supplies wind to the bellows. A little electric motor is used in conjunction with a fan blower and may be located in the basement or even in the attic, if it cannot be placed conveniently under the organ. It really makes little difference, for the wind is easily piped to the bellows. This is one of the features of the modern pipe organ designed for home use which explains why it is that the installation of such an instrument has been simplified to the degree indicated. Water motors are much less desirable than electric motors, having a more uneven action, and often giving trouble. When used, the water pressure at the motor should not be less than thirty-two pounds to the square inch. Gasoline engines operating fan blowers are sometimes made use of in the country.

Although these proportions are by no means necessary and often cannot be obtained, it has been found that a music room twice the length of the width, with a height equal to the width, is the most satisfactory for the dissemination of the home pipe organ's tones. It is always well to have a height of at least ten feet, if it can be obtained.

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AN ARMENIAN SERVICE

BY J. LAWRENCE ERB

[The readers of THE MUSICIAN have seldom had the chance to hear about a service of the character of the one described by Professor Erb; we ask especial attention for the last paragraph of this interesting article. The party referred to in the article were delegates in attendance at the Paris convention of the International Music Society.—The Editor.]

AN unusual experience awaited a company of us who accepted an invitation to attend an *Audition de Musique Religieuse Arménienne* at the Rue Jean-Goujon, No. 15, at nine o'clock in the evening of the sixth of last June (Saturday). Possibly a few individuals knew what a treat was in store for us, but the great majority did not even know whether 15 Rue Jean-Goujon was a theatre or a concert hall, or what not; consequently a goodly number arrayed themselves in their evening clothes as for a theatre.

We drove down a dimly lighted street, within a stone's throw of the Seine, and surrounded by a quiet residence district, to the arched portal of a mysterious looking building; and it was not until we heard the ringing of a bell that it dawned upon us that we were going to church! And on Saturday night in Paris! However, by this time the unusualness of it all had whetted our appetites for more, and we eagerly opened the door.

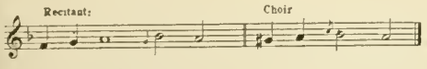
The interior was aglow with myriad candles in magnificent chandeliers. No glare of electric light or flicker of gas, but the soft radiance of a forest of candles, to cast its magic luster over an eager, expectant multitude that absolutely filled its rather restricted space. It was the Armenian Church, just about to celebrate its Pentecost service, to which it had kindly invited us "Congressists," as we were everywhere called, that we might undergo what was to most of us a new and unique experience.

The audience chamber is a room practically square, with a high ceiling surmounted by a lantern or dome. It seats probably 200 to 300 people, certainly not more. There is a gallery at the rear, high above the main floor, while in front rises a series of steps, right up to the altar, which is ornate and covered with a canopy. It contains a representation of the Holy Mother with the Child, and the usual candles and some other images and pictures. There is no screen of any kind between the congregation and the altar, although the chancel was separated from the body of the church by silken cords. The interior was largely marble, with a profuse use of gilding in the ornamentation, though the effect was rich and dignified, rather than at all gaudy.

The first thing that attracted the attention was that the priests, of whom there seemed to be four, were all heavily bearded, two of them wore black hoods which completely hid the face, and two were uncovered except for their thick hair. The choir consisted of two or three men and three women trained singers necessarily, but the priests joined freely in the music at times. They were all vested in red vestments of some heavy material, embroidered over the shoulders and chest and down the front with gold embroidery. At certain points in the service golden robes were placed upon two of the priests, and incense was freely burned in a heavy censer swinging from chains that rattled noisily as they swung. The priests conversed freely and not by any means noiselessly throughout the service except during its most solemn moments. An unusual touch was when the priest took the Book to read

the Gospel lesson, he held it in a cloth which looked like a napkin. His hand never touched the Book itself except in turning the pages. Immediately before the reading of the Gospel, two large candles were lighted and placed upon pedestals, one on either side of the priest, who faced the congregation while he read—nearly all of the service being conducted with the backs of priests and choir turned to the congregation. As soon as the reading was concluded, the two candles were extinguished, although the priests and choir continued to hold each a lighted candle throughout the service, as they had done from the beginning.

The music of the service was most interesting and unusual. Of course it was absolutely unaccompanied, there being no musical instrument of any kind in the church. It was most elaborate, consisting of fourteen numbers and lasting almost continuously throughout the entire service of a little more than an hour. It might best be described as in all cases a solo with two-part accompaniment usually. The accompaniment was hummed or rather droned with open mouth, but softly, and was invariably either in fifths or in octaves. When the solo was sung by a male voice, the female voices sang an inverted organ-point (sustained do-sol) above, with sometimes a second male voice doubling the melody an octave lower than the solo. When the women sang the solo, the men droned, bagpipe fashion, below them. Occasionally the men sang alone, in which case they sang both the solo and the accompaniment, and in the same way the women occasionally sang alone in the three parts. Only occasionally was there any slightest attempt at a rough sort of polyphony, a sort of canon in unison, and I was not able to determine whether that was premeditated or simply unison gone awry.

A considerable portion of the first half of the service consisted of responsive sentences, also of the Psalm sung responsively in a manner something like this (all in unison):

sung in true antiphony.

For the most part the music seemed to fall entirely within our minor tonality, with occasional intervals which seemed foreign to our occidental ears, but which may have been as likely the result of the singers being out of tune as of any difference in scale structure as compared with our own. One composition only, a beautiful setting of the *Pater Noster* (*Haïr mer*, in Armenian) was undoubtedly in the major. With the exception noted, there seemed not the slightest relation with any of the oriental scale systems as ordinarily understood. But in melodic character the music was gloriously and uncompromisingly oriental. All the ornamentation and elaboration of line which is always associated with oriental art was strongly in evidence. All sorts of graces and roulades and flourishes were constantly occurring, and it took a vocalist of no mean attainments to sing the solos. In fact, one tenor soloist had a beautiful voice, worthy of a larger public, which he used with much artistic discrimination.

One effect of the performance upon such of the listeners as were musical theorists and historians was to impress upon them in a manner that was likely to leave a permanent imprint the way the old *Neumes* must have sounded when sung. There is little reason to doubt that modern notation—or rather the traditional melodies as expressed in modern notation—does not do them justice. Here was a fine object lesson, sung with intelligence and artistic finish, of the sort of melodies which must have been written in *Neumes* and with the genuine Huebaldian *Organum* in accompaniment. It was like some wonderful form of ancient life, not embalmed, but preserved, in amber, and, like hearing the street gamins in Athens chattering the Greek that cost us so many pangs to acquire, it comes as a shock to find this ancient form of art preserved in the heart of the most sophisticated of modern cities.

———*———

THE ECHO ORGAN

BY H. C. M.

There are optimists abroad! In an article in the *Music Student*, entitled "Extemporising on a hymn-tune," I was rather amused to read of "facile technique, which all organists nowadays have." It may be that in England "all organists" are in that happy state where difficulties of execution trouble them no more; but on this side of the water I am sure there are a few of us still who need regularly an hour or so of daily practice!

I do not deny that the level of execution has steadily risen in the last twenty-five years. In 1889 I lived in a town of about 75,000 people, where there were not more than two organists who were able to play the Mendelssohn organ sonatas; now there are a dozen. The organ, as a mechanical and musical instrument, has been greatly improved and the standards of taste and execution have risen also.

We still, however, have with us, especially in the country towns, a good many persons playing the village church organ who are simply pianists; they are not organists by choice; they find themselves pressed into the service. They are glad to earn a little extra money, to be sure; but on the whole their job gives them a somewhat uneasy feeling of incompetency. What they know of organ playing has been picked up, a bit here and a bit there, from reading musical papers and from hearing a good organist. More ought to be done for this class of musicians than is done.

* * *

In the course of my wanderings during one summer I attended a small church with a volunteer choir of five sopranos, four altos, one tenor, and two basses. The music was rehearsed for a few moments before time for worship, and the singing, in quality and quantity of tone and in execution, could only be described as feeble.

Now, since they must have been aware of their incapacity, would you not expect them to refrain from any music beyond the hymns and a very simple anthem? Not at all! We had "responses" and "amens" and offertories and solos and duets *ad libitum*. There was a straining after something that their powers could not command. On another occasion I attended a small Episcopal church with a seating capacity of perhaps 200. The choir was absolutely the worst I ever heard in my life. Was the service simple? Not a bit of it; they aped a cathedral service of a somewhat elaborate type instead of doing a few simple chants within their reach.

Churches with small resources should do what they can do well; a little music carefully and correctly rendered is the ideal.

* * *

Do you pull your stops out with a bang?

At another church, this same summer, I was much annoyed by the noise the organist made preliminary to his prelude. I was quietly sitting in a side pew enjoying the stillness and feeling more than hearing the music of the wind in the trees outside the open windows, when, closely following the three strokes of the bell, whack! whack! slam! bang! out came some stops, two or three composition pedals were pushed down and the organist was off on his voluntary.

Pull the stops firmly, steadily, and slowly, and practise until you become expert.

* * *

Another thing characteristic of the country organist, who is an organist rather by necessity than by training, is his registration. Too often I have heard a player—and this applies to city as well as to country organists—add and take off stops in an irritatingly purposeless fashion. This is a sure indication of an unmusical temperament. Constant changes of stops are even worse than playing without any change at all. If a player has no instinctive feeling as to registration he cannot make up for it by changing the stops every phrase. Eugene Thayer—a name little known to the present generation, but a great power in the organ world thirty years ago—once said: "If you play one piece only, use all the stops in the organ; but if you play an entire recital divide your stops among your various pieces." Dr. Turpin used to say: "A wise man doesn't spend his money simply because he has it in his pocket." In other words, there is such a thing as economy in registration.

* * *

In *The Diapason* for July is an interesting letter by Flora Ellis Wells, telling of the various Parisian organists she has heard. She mentions particularly the playing of the *Toccata* from Widor's fifth symphony by the master himself and by Vierné. It would be interesting to hear whether either artist succeeded in "putting over" the staccato. It is one thing to make the staccato at the console and quite another to make it in the ears of the listener. One of my earliest enthusiasms was for this toccata, and I can remember playing it over in frenetic ardor to a complaisant landlady again and again, almost *ad infinitum*, in my solitary lodgings in London. The majestic melody, with its four sounds, is wonderfully great in its resistless march, but—and this is a scandalous confession — I have sometimes wondered whether, to the untutored listener, it did not seem like a grandiose velocity study. In conquering the technical we may sometimes forget our hearers' longing for the musical.

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In mapping out work for the coming season, teachers must not forget to reserve some time for their own musical growth. If necessary, take one pupil less, and at the end of the school year the hour given to yourselves will bring in large dividends.

* * *

"I have a new pupil who has the habit of playing her left hand before her right. She is well along in the fifth grade and otherwise has a very good technic. Please suggest some technic and pieces that will help to get her out of this bad habit."—L. M. B.

It surely is a bad habit and hard to correct, because it is of such long standing. She must first hear how bad anything sounds played as we call "cross-eyed." Imitate her playing until she is conscious of the fault. Assign a hymn tune made up of chords, or *America,* to be played slowly, the legato being made with the pedal. Have the chords played with a falling arm touch, taking the pedal half way between each chord. The ear must test each chord, to be sure that the sound comes in a block and not one hand limping along after the other.

The Chopin *Prelude,* No. 20, is most useful to follow. Then possibly the Chopin *Nocturne* in G minor, and, after all of above, the *Butterfly* of Grieg. The last named is most useful, as here the left hand comes in after the right.

* * *

"Will you give me some suggestions as to how to make the history of music interesting to children?"—L. W.

There have been many articles from time to time in THE MUSICIAN on how to interest children in the history of music. A teacher whom I visited this summer showed me a very novel course which she has outlined. I am sure this will interest you.

Each pupil has a Musical Scrap-book in which on one page the picture of composer is pasted, on the opposite one the little biographical sketch given by the teacher in the lesson. The composers are grouped according to nationality and chronologically, and the little sketches are made up of material which will prove most interesting to children, with references to the music which the children had had by the composers as they appeared.

The books included reproductions of some of the celebrated paintings of the masters as well as portraits of the great virtuosi of piano, violin, and great vocalists. It seemed to be very attractive, and certainly it worked with the children.

* * *

"I find myself very nervous in public work where formerly I felt no fear to play before people. I haven't been playing for some years and am astonished that I should develop this most uncomfortable trait. Will you suggest through THE MUSICIAN a remedy?"—H. B. R.

You have accounted for the difficulty yourself. If you haven't been doing any work for some time how can you expect to pick it up just where you left off? The power of concentration is very easily lost and public work demands concentration above everything else. You will probably have to regain this power through some failures, but by playing every chance you get and studying carefully you will, in time, win out. Use for public work music which appeals to you strongly from every side and try to shut the public out of your vision when you go on the platform, thinking only of the music and of making it truly expressive. Your path is not exactly an easy one, but after you secure poise again you will not need to be reminded that sometimes it is easier to keep in trim than to get in trim.

* * *

"I have seen many references lately to hand manipulation. Will you tell me what is meant by this?"—C. D. S.

I presume "manipulation" refers to a course of training for the muscles of the hand which was discussed by one of the men who first brought it into this country, Mr. Burnett Jordan, in a splendid series of articles in THE MUSICIAN.

The articles appeared in the issues for December, 1913, and February, 1914, and if you will refer to your files you will find the work splendidly outlined.

There is no question but what the treatments are most helpful and time savers.

* * *

"Do you use table work for forming the hand?"—B. S.

Yes. It is very hard to get the attention of the child on her hand without it. I continue it during the first twenty lessons with some tapping exercises on a table of the right height.

* * *

"Will you give me some help in bringing out a melody in the upper voice in chord work? I am unable to get the effect I want."—P. C. S.

The voicing of chords is to bring out a melody with ease in any part of the chord. As the soprano voice is generally the voice carrying the melody, this is begun early in grades. I would advise you to keep two things in mind: First, that the melody voice should be stronger; and, second, that the other voices should be softer. It is not enough to try to bring out the melody, but the other parts should be subdued.

Begin with any chord passage which you can easily reach and play the hands alone. Practise the right hand part as follows: The melody alone, getting a clear tone; they play the rest of the chord written for the right hand, very softly, noticing how the hand feels with the weight thrown on the melody finger and the other parts touched in lightly. Repeat the lower part of the chord, playing very softly, and then try to play the chord all together, and see if you can secure the effect of melody as when played by itself. The bringing out of the melody necessitates throwing the weight of the hand on that part of the hand carrying the melody, and it is not so difficult as it sounds. The left hand parts of the chord should be practised alone, to get them soft enough.

* * *

"I am anxious to play some pieces by Liszt. Will you suggest some for me to begin on? Would the *Second Rhapsodie* be too difficult?"—G. D.

I would not advise the *Second Rhapsodie.* Try the *Liebestraum* in Ab, or the *Eclogue.* I would begin on some of the transcriptions like the *Spinning Song* from *The Flying Dutchman* or the *Rigoletto Fantaisie,* rather than the rhapsodies. But the first named would be preferable, as they are shorter and far less difficult for a beginning.

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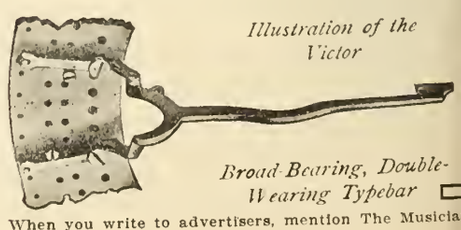

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A FEW SIMPLE STATEMENTS ABOUT THE VOICE AND ITS CULTIVATION IN AMERICA

(*Continued from page 693*)

IDEAS OF THE OLD ITALIAN MASTERS HIGHLY ESTEEMED

The many excellent ideas on the singing voice ontained in the records and traditions which have ome down to us from bygone centuries are not un-lerestimated. They are of real worth and value. Many of these ideas are utilized by American eachers, especially as they relate to the principles f breath development and so-called tone placement. These principles are equally well understood and ractised in one part of the world as well as in nother. They are eternal and inviolate, therefore, ot a national but a universal heritage.

American writers on the subject of vocal culture ive space and unstinted praise to the erudition of arly writers and teachers, especially the old Italians. But while the common sense views of the old nasters are gladly accepted, it is to be said, with ruth, that they fall far short of covering all that s necessary for the singers of modern times to now. An exacting and discriminating public ex-sts in the America of today which demands more f American singers than they would be able to give f they depended wholly upon the requirements, for nstance, of the old Italian school for their devel-pment. Lovers of real song demand of the singer ot only a beautiful quality of tone, but beauty of one clothed with the full meaning of the text.

That the art of singing, at the time when it is enerally believed to have attained its highest form f development, was deficient in this most essential tter named feature is apparent from records and raditions handed down from the old masters. They early reveal that the trend of thought and training as toward the ultimate acquirement of beauty of ne. W. J. Henderson has something to say upon is point in his excellent book, *The Art of the inger*:

"The radical error of the entire Italian school of nging, despite its proclamation of other belief, lay the fact that in actual practice it held that the ltimate purpose of vocal technic was the produc-on of beautiful tone;" whereas, "the fundamental uth," he says, "is that the object of vocal technic the *vitalization of the text* by musical tone, and ie creation of the tone must be for that purpose nd that alone."

If there were no other reason for proclaiming the periority of the voice as a musical instrument an that it is able to elucidate the text, that alone akes it incomparable and absolutely beyond the wer of human invention to duplicate.

As bearing upon the marvelous ease with which e voices of the long ago sang the highest notes, should be remembered that the pitch of those rly days was considerably lower than that in use modern times. The highest pitch in its relation the voice furnishes a problem that has called for creased throat strength and endurance and a more ilful management of the voice. This is particu-rly true in the case of English speaking singers.

A semitone raise in pitch has an appreciable re-rding effect upon the mental, nervous, and muscu-r activity of a singer.

(Part II in THE MUSICIAN for November)

HE PROFESSOR TALKS ON A TEACHERS ACQUIREMENTS

(*Continued from page 667*)

ey find it for themselves, well and good. They ll soon come back to their pure pabulum, to their fty ideals and elevated imagery, tired and ashamed having played 'hookey' with unworthy compan-ions,—and their delight with the great masters will be increased. It is by tasting the bitter in art as well as in life that we learn to appreciate the sweet."

"Imagination, my dear Editor, plays the great-est and most important part in our musical life. Without it, our pupils would make no progress, our sublime profession would become a sordid occupa-tion, our work would be a dreadful drudgery, dig-ging for dollars and music would stagnate. With it, we can reach realms of expression, of thought and of fancy, unattainable by any other gift; and, great-est privilege of all, we can lead our young and old and uplift them beyond the passions and material-ism of grosser vocations.

"Imagination will live as long as the human race. It will expire with the last man, after having light-ened the pain of his approaching end. It is a charitable illusion that adds to life a super-sense. It dangles before the child's eyes the alluring prism of the future; it beckons men on to inaccessible chimeras and consoles the dying old man with fal-lacious hope. Without it, life would have a taste of ashes, the most subtle philosophers would be un-able to find any meaning in it and, in short, music would be but an empty word and a sound without signification."

"But, Professor, has not imagination a higher, more important mission to serve in the realm of in-spired composition?"

"Indeed it has; the sublimest and most elevating of all. But my time is up! Perhaps we may con-tinue the subject when next we meet, eh? For the present *Au revoir et merci!*"

WHAT MEN LIVE BY

(*Continued from page 668*)

forces push you on." How to acquire a taste for work is one of the problems which the book solves most admirably.

We cannot refrain from quoting the author as to seven points of a good job: 1. Difficulty and crude-ness enough to call out our latent powers of mas-tery. 2. Variety so balanced by monotony as to suit the individual's needs. 3. A boss. 4. A chance to achieve, to build something and to recognize what we have done. 5. A title and a place which is ours. 6. Connection with some institution, some firm, or some cause, which we can loyally serve. 7. Honor-able and pleasant relations with our comrades in work.

The music teacher has every one of these factors in his work, except that he unites in himself the two points of being the "boss" as well as the work-er, that is, he must initiate and plan as well as carry out. In his discussion of Play, the author calls attention to the fact that "everybody is taking play so seriously today." It is right "to deliberate about play, devote time, money and brains to work it up"; but in so doing we must not lose our sense of humor and proportion; we may take it seriously, but not forget that it is play. Another delightful thought for the musician is: "Art and Play fulfil the same function, provide us the same refresh-ment." "Play means recreation, and this is also the essential function of art." "Play is one type or aspect of art." Every page of the book is full of thought for the art worker, and the expression of the thought is so delightful, so animated, and so full of modern life and ideas that one reads the page again and again, so that not one phase of the thought shall escape. Here is a book for the quiet hour, for Sunday reading. And above all, we say, keep it on your studio table where every pupil may see it and pick it up while waiting.

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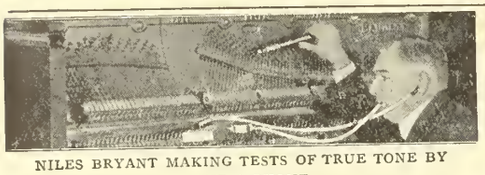

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ELEMENTARY VIOLIN TEACHING

(*Continued from page 701*)

material can be selected which will best arouse and develop the latent forces of talent, gradually training these into musical knowledge and understanding. Of course it depends upon the teacher's natural teaching ability and the keenness of his perception as to how well this first musical matter is chosen, so that it will serve most effectively in meeting the psychological conditions of each individual.

To allow further illustration three excellent modern text-books will be referred to in these articles, *First Lessons on the Violin,* by John Craig Kelley, Ditson Edition, No. 29; *The Public School Class Method for the Violin,* by Albert G. Mitchell, Ditson Edition, No. 176; *The Violin,* by Berthold Tours, revised and enlarged by Franz C. Bornschein, Ditson Edition, No. 198. These works present the subject in a most attractive form, briefly yet thoroughly. Their contents have been chosen with a view to the rapid developing of musical appreciation without bearing too drudgingly upon mere mechanical phases of the study. Each work has its distinct merits and, of course, is meant to supply teaching material of a special nature. With these three books the inexperienced teacher can easily form a working basis for the pedagogic suggestions outlined in these articles. Remember, however, that in themselves they do not attempt to cover the subject in its entirety, and will need supplementary material to follow what has been only slightly described.

———*———

BOOK NOTES

Orchestration. By Cecil Forsyth. Macmillan & Co., Price, $5.25.

A new volume in the MUSICIANS LIBRARY of works on music, issued by the Macmillan firm. For the benefit of our readers we give a list of the volumes already published:

Musical Composition. By Sir C. V. Stanford.
Organ Playing. By P. C. Buck.
The First Year at the Organ. By P. C. Buck.
A Practical Guide to the Modern Orchestra. By James Lyon.
Interpretation in Song. By Harry Plunket Greene.
Chamber Music. A treatise for students. By Thomas F. Dunhill.

The student of musical composition who wanted to take up the subject of orchestration has not had a great deal of help in the way of literature or text books on the subject. The work by Berlioz, for many years the standard in the English language, was sadly out of date; other works available were too much condensed. It is true that several valuable treatises existed in the German and French languages, but comparatively few of American students were sufficiently familiar with these languages to undertake their use in a text book.

Mr. Forsyth's book of over 500 large pages comes in very helpfully, and will undoubtedly be taken up by teachers of the subject as well as by musicians who are working without the aid of a teacher. The author's special purpose, as he explains it, is "to describe our modern orchestral instruments, where they sprung from, how they developed, and what they are today; next, to trace the types of music which have been reflected in these constructional changes, and, in especial, the types most familiar since Beethoven's time." In examining the book in detail one notices first the very elaborate and practical list of instruments their compasses and notations which is found at the very beginning. With this available, the young student need have no fear of writing passages that cannot be played. The writer of this sketch is especially struck with the fine characterization of the tone qualities of the different instruments. Of the saxophone for example, he says: "Orchestrally a sort of bridge-quality between that of the horns and the wood-wind; thicker and heavier than the clarinet . . . in four-part harmony it produces at one time the effect of violas and 'cellos *divisi* with added clarinets and bassoons; at another, of the organ diapasons." "The whole compass of the English Horn is tinged with a curious shade of reflection, of sadness, and of melancholy," is a happy statement. The analysis of the tone quality of the viola, string by string, is particularly good.

The illustrations from the works of the masters are apt and well chosen, and include examples from the modern writers, Strauss, Brahms, Humperdinck Elgar, Tchaïkovsky, Debussy, Glazunov, Dvorák Bizet, etc.

The Star Spangled Banner (Revised and enlarged from the "Report" on the above and other airs issued in 1909). By Oscar G. Sonneck. Government Printing Office, Washington, D. C. Price 85 cents.

Issued by the Library of Congress with a special view to the centenary of Francis Scott Key, author of the poem. The question of the origin of the music, the composer, and all the various literature and theories that have been advanced, are discussed by Mr. Sonneck in his usual illuminating and exhaustive style. He gives his adherence to the claim of John Stafford Smith, as the composer of the air upon which *The Star Spangled Banner* is founded.

Sumer is icumen in. By Jamieson B. Hurry. Second Edition Novello & Co.

The story of this remarkable early English glee a composition which has been studied by the greatest authorities in music, its harmony being in advance of that of any contemporary composition, reflecting glory on the English school of music in the 13th century. It is in large octavo shape and profusely illustrated, with a facsimile in colors of the original manuscript, which is preserved in the British Museum. Every musician who is interested in the history of music should have a copy of this work.

First Year Music. Rote songs for kindergarten and first year. By Hollis Dann. American Book Co. Price, 60 cents.

The special purpose of this book is to furnish suitable and attractive material for the first year in music, together with directions for the presentation of the same. In the Introduction the author gives extremely valuable hints to teachers on the subject of how to use "first material." The tunes selected are simple, although the reviewer feels that some of them are set a little high for the tender voices, unless the teacher follows implicitly the directions as to tone quality and production; the light head voice must be used at all times.

Frank Lynes. Arthur P. Schmidt, Boston, Mass.

Readers of THE MUSICIAN who are interested in American music and American composers will be pleased to have a copy of this appreciation of the work of Mr. Frank Lynes, who died June 24, 1911. In addition to a sketch describing Mr. Lynes' career as a musician and composer, the book contains a list of his compositions which shows the range and extent of his work in that field. Op. 62 is the highest in the list of piano pieces, most of them containing five or six numbers, with many songs

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Guiding Thoughts for Singers. By George Chadwick Stock. Published by the author, New Haven, Conn. Price, $1.00.

A book of suggestions and ideas for singers and teachers. Just the kind of thing one wants handy for reading at intervals, on the cars, while waiting for pupils or lessons, and at other odd times.

Graded Lists of the Music of the Great Composers. Compiled by G. Surtees Talbot. The Home Music Study Union, 30 Carlton Terrace, Child's Hill, London, N. W. Price, 50 cents

This makes a most valuable guide for teachers and students, covering the compositions in the classical and standard literature.

NEW MUSIC BOOKS

Parsifal. By Richard Wagner. Published by Boosey & Co. Price, $1.50.

Vocal score with piano accompaniment, German and English text, uniform with Boosey's *Royal Edition of Operas.* This should prove very welcome to musicians who are interested in the opera and to music clubs for their study programs, as it presents the whole opera in a convenient time.

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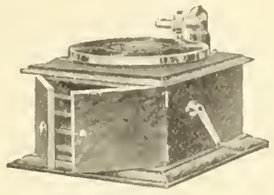

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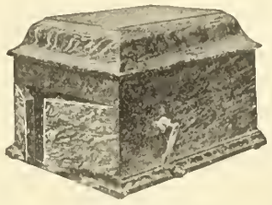

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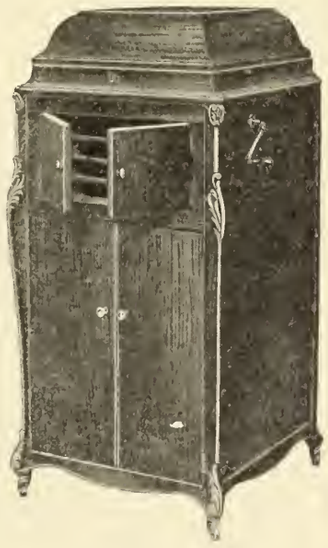

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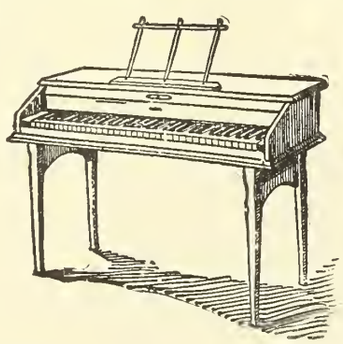

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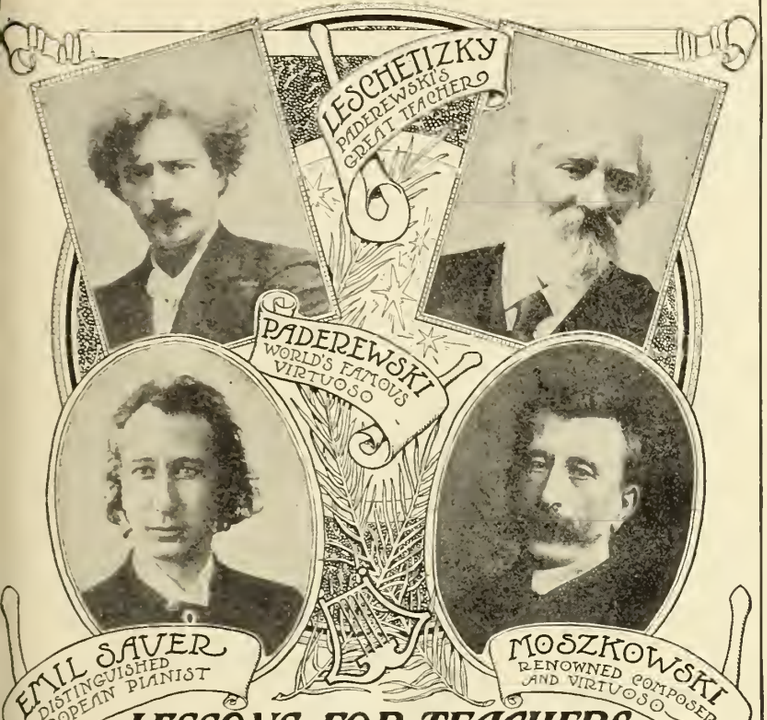

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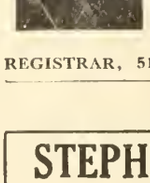

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TWENTY-FIVE cities will be represented in the con tests for prizes open to choral and other music organizations at the Panama-Pacific International Exposition in San Francisco. About $25,000 will b distributed in prizes.

SAINT PAUL, Minn., will not have a symphon orchestra this season owing to the fact that suff cient guarantors have not been secured to make pr vision for the annual deficit. It is understood th the Minneapolis Symphony Orchestra will give series of concerts in Saint Paul.

ROCHESTER, N. Y., will have a series of six more concerts by the local Symphony Orchestr Herman Dassenbath, conductor.

GABRIEL DUPONT, one of the most promising the younger French composers, died at Vésine France, in August. He was thirty-six years of ag

POL PLANCON, the celebrated French basso, die in Paris, August 12, 1914. He was born June 1 1854, at Fumay, France. He first came to th United States in 1893, as a member of the gre cast of stars at the Metropolitan Opera House, i cluding Nordica, Eames, Melba, Calvé, and the tw De Reszkes. He retired from the New York se son in 1906.

THE pageant of Cape Cod was held on the ban of the Cape Cod Canal, in the village of Bourn August 15-19. Daniel Gregory Mason composed th music for the pageant, and William Chauncy Lan don was pageant master. The drama consisted fifteen scenes on land and water.

WORCESTER, Mass., held its 57th annual mus festival September 21-25, five concerts with ni public rehearsals preceding. The choral works pr sented were Wolf-Ferrari's *La Nuova Vita*, Me delssohn's *Elijah*, and Bruckner's *Te Deum*, give under the direction of Arthur Mees. The Festiv Chorus numbered 450 singers.

SAMUEL BRENTON WHITNEY, for 35 years orga ist and choirmaster of the Church of the Adver Boston, died at Woodstock, Vt., August 3, at t

age of 72. He was a founder of the American Guild of Organists. His reputation as a composer rests chiefly upon some fine hymn tunes, the best known probably being *The Son of God goes forth to war.*

THE New England Conservatory of Music, Boston, opened September 17 with a registration that indicates that the present unsettled business conditions will have no effect on the attendance. The director, Mr. George W. Chadwick, has added a new prize of $50 for superior performance in organ playing, pupils in the junior and senior classes being eligible to compete.

THE Illinois Music Teachers' Association offers a prize of $500 for the best orchestral compositions in large form, symphony, fantasia, or suite, by an American composer, native born or naturalized. The conditions are that the work has never been played in public, scores must be accompanied by complete parts for a symphony orchestra, that the Association shall have the right to produce the successful composition in Chicago during April, 1915, at the Convention of the Association in Centralia, in May, and at San Francisco as often as the conductors of the Exposition Orchestra desire. Otherwise the work remains the property of the composer. All manuscripts must be in the hands of the chairman, Mr. Glenn Dillard Gunn, Fine Arts Bldg., Chicago, on or before March 1, 1915.

LEONCAVALLO is said to be at work on an opera entitled *Ave Maria.* The scene is laid in old Naples.

PROF. FREDERIC NIECKS has given up his work as Professor of Music at Edinburgh University, a position he held since 1891.

MR. J. LAWRENCE ERB, who filled the position of director of the School of Music, Wooster University, Wooster, O., and went to Chicago a year ago as organist of a large Presbyterian Church, has returned to the college field, having accepted the post of Director of the Music School and University Organist at the University of Illinois, Urbana-Champaign. A new $15,000 Cassavant organ is being installed in the Auditorium, to be ready in October. He succeeds Dr. Charles H. Mills, who has gone to the University of Wisconsin, succeeding Dr. Louis Coerne.

MR. G. W. L. MARSHALL-HALL has been appointed Ormond Professor of Music at Melbourne University, who filled the position 1891-1900. It speaks well for the character of his work as an educator that he returns after a lapse of fourteen years. This is one of the best paid posts in the field of English music education.

THE second annual Saco Valley Music Festival was held at Bridgton, Me., August 3 and 4, under the direction of Mr. Llewellyn B. Cain. The chorus numbered 300 voices, made up from the Bridgton Steep Falls, Kezar Falls, Standish, Limington, Limerick, and Mount Kearsarge Choral Unions.

THE Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, begins its twelfth season. There will be twelve symphony concerts, October 21-April 1, 1915, a cycle of six Beethoven concerts, November 24-March 31, 1915, and twenty-one Sunday afternoon popular concerts, beginning October 25.

———*———

NEW YORK NOTES

BY EVA EMMETT WYCOFF

THE Philharmonic Society begins its seventy-third season on Oct. 29, followed by forty-one concerts, the last one taking place March 25. Prominent soloists will take part. Joseph Stransky, as conductor, has carried on the splendid work done by his predecessors, until the playing of the orchestra has reached a noteworthy standard.

THE Beethoven Society announces five musicales and two evening concerts, to be held in the Astor Gallery of the Waldorf-Astoria. Dr. J. Christopher Marks is director of the choral section, which is made up of 125 singers.

THE New York Oratorio Society will give three concerts, presenting *The Dream of Gerontius, The Messiah* and *Joan of Arc,* by Enrico Bossi, this being its première in America. Mr. Louis Koemmenich is conductor, and this is the 42d season.

THE Century Opera management announces its second season of twenty weeks, which opened Sept. 14. They have changed their policy. Each opera will have eight performances, but these will be distributed through two weeks, and, instead of one each week, two will be alternated during the two weeks, thus easing the situation for the artists.

MR. ELLMER ZOLLER, of Pittsburg, has located in New York City, and as his efficiency deserves, he is accompanying many artists. He will also be associated with Miss Eva Emmett Wycoff in a series of recitals for piano and voice.

AT *Ocean Grove,* in the great auditorium, splendid concerts have been given during the summer, as in former years. Clarence Reynolds is official organist, and Tali Esen Morgan manages and makes successful everything concerned with these concerts.

THE Zoellner Quartet has a busy season booked. They will visit California before their work is finished in the late spring of 1915.

MISS BEATRICE MCCUE prepared a recital of the "Songs of Americans," which she gave in Akron, O., early in September. She had the assistance of Mr. Charles Gilbert Spross.

MISS CECILE AYRES, pianist, will give joint recitals with Leo Slezak, this season.

MARGARETE MATZENAUER will tour in concert, as will also Jane Osborne Hannah.

GUGLIELMO CARUSON is the teacher of Miss Neida Humphrey, who recently gave a recital at Huntsville. Ala., singing a *Lullaby* by A. H. Edwards.

———*———

CONCERTS FOR THE PEOPLE

THE Boston Music School Settlement has arranged for a series of Sunday afternoon concerts, every other week from October 25-December 6. The following artists will assist: Maud Powell, violinist, Felix Fox, pianist; Arrigo Serato, violinist; George Mitchell, tenor; Tina Lerner, pianist; the Swedish Singing Society Harmoni, Gustaf Sundelius, conductor; Mme. Jeanne Gerville-Reache, contralto, and the Hoffmann String Quartet (members of the Boston Symphony Orchestra). The prices of tickets have been fixed at 15, 25, 50, and 75 cents.

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Hempel, Frieda, soprano: *Ah, fors'e lui,* the celebrated coloratura song from Verdi's opera, *La Traviata,* a brilliant piece of vocalization.

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Christmas feeling is successfully realized in this score, with suitable simplicity, the latter combined with originality and tasteful expression. The numbers are clear, and grateful for the soloists, and the organ part admits of delicate colorings in many places. About twenty-two pages of chorus-writing.

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Orchestra parts, full; $3.00.
The composer has set a well-constructed sequence of scripture texts and words of hymns, developing the thought of the prophecy of the Messiah, and of the manner and meaning of its fulfilment. In the music are felt the qualities of imagination and inventiveness. The solo parts are songful and telling, and the climaxes strong and dignified.

CAMP, JOHN S.
Prince of Peace, The..... .75
Solo voices: S. A. T. Bar. 90 pages; one hour.
Orchestra parts, full; $5.00.
The melodic outline of the solos and chorus-parts is largely diatonic in this work, and without complications for the singers, reliance being placed upon well-knit structure and an independent organ part that adds to the general feeling of firmness and activity. About sixty-two pages of chorus-writing. This text is chiefly biblical.

LANG, MARGARET RUTHVEN
Night of the Star, The. Op. 52 ..... .40
(Cycle for Christmas).
Solo voices: S. A. T. B. 16 pages; 10 minutes.
A distinguished simplicity marks this brief cycle—the hush and the pause, under the spell of Christmas wonder; but there is in it, too, the musical justification for finely prepared performance. There are four numbers: I. The Star of Bethlehem (quartet); II. The Vision of Mary (duet for soprano and alto); III. St. Joseph's Vigil (tenor solo); IV. When Christ Was Born (carol for quartet). Quartet choirs are well served by this composition, equivalent to a short cantata, of the right length to introduce into the regular Christmas service.

MANNEY, CHARLES FONTEYN
Manger Throne, The. Op. 9..... $0.60
Solo voices: S. A. T. Bar. 48 pages; 30 minutes.
String quartet parts; $3.00.
The large possibility of musical and religious impressiveness in this cantata, and the composer's moderate exactions in the manner of the means required, are two of the sources of its effectiveness and of its ready availability. There is variety, and the numbers are not too long. The text is made up of scriptural and metrical passages.

NEVIN, GEORGE B.
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REED, WILLIAM
Message of the Angels, The..... .50
Solo voices: S. T. 29 pages; 20 minutes.
Orchestra parts, full; $3.00
Choirmasters will find this cantata a thoroughly favorable selection for the use of average choirs, and for quick preparation by "better than average" choirs, too. The choruses are continuously interesting and the parts for solo voices illustrate the Christmas spirit in tasteful and likable melody. Seventeen pages of chorus-writing. The text is partly biblical with verses from *The Key of Life*, a mystery play by Rev. F. G. Scott.

SPENCE, WILLIAM R.
Story of Bethlehem, The..... .50
Part I. The Shepherds. Part II. The Magi.
Solo voices: S. A. T. B. 30 pages; 25 minutes.
Orchestra parts, full; $3.00.
Among the features of this cantata are the short pastorale which opens the first part, melodious and well-written solos, an affecting lullaby, interesting choruses, and the use of the familiar hymn *Adeste fideles*, at the end, sung by the choir and congregation with free organ accompaniment. Eighteen pages of chorus-writing, only moderately difficult.

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A FRIENDLY WORD

[The letter that follows is a copy of one sent to pupils by Mr. Charles S. Burnham, of Cleveland. It is so apt and right to the point in its handling of the "missed lesson" problem that we pass it along.—The Editor.]

A TEACHER'S only asset is his time. Upon the sale or disposal of his time does his income depend. And he must have an income to live.

Pupils on engaging time for lessons are apt to forget that a contract has been made to buy so much time of a teacher for a certain price, at certain stated intervals, for a given period of time, and that such contract ought to be as binding as though the article were merchandise instead of service.

If lessons must be missed through circumstances which are beyond the pupil's control—illness alone excepted—the teacher is always ready and willing to make up the time lost, and thus keep the schedule intact; and the serious minded pupil should himself be as anxious to do so, even in the case of temporary illness. In any event, if lessons must be missed through any cause, the teacher should be notified a day in advance so as to enable him to dispose of the time lost.

A mutual and friendly understanding between teacher and pupil regarding this matter will tend to progress and co-operation easier and better, and will enable both to work more harmoniously toward a definite end.

Soliciting your hearty co-operation, I am,

Very truly yours,

C. S. BURNHAM.

TWO THOUGHTS ON AMERICANS AND MUSIC

BY JOSEPH HOFMANN

[The New York *Sun* printed a lengthy interview with Mr. Hofmann from which we select the two paragraphs which follow.—The Editor.]

IN America the newspapers write of musical topics under the heading, "Amusements," and they are right. That is the attitude of the American public toward music. You go to a concert for pleasure, because you expect to hear something you will like, and you would rather take your pleasure in good company than in bad. Abroad they have an entirely different notion about it. They go to a concert there because they think it will add to their musical learning. They take it as mental food.

There are two things to be acquired in connection with music, the knowledge of music and the love of music. Sometimes people acquire so much knowledge of music that they lose the love of it. That is what is happening in Germany now, I believe. You have a great deal of love of music here, and you will keep getting a more thorough knowledge. I hope you will never "progress" to the stage of knowledge where you will lose the love. There is the artist's dilemma—to maintain a consistent artistic level and yet at the same time interest and educate the public. Between two sweet pills you must give them one bitter one. As Kipling says, the real man is he who can walk with kings and not lose touch with the common people.

WITH THE SCHOOLS AND TEACHERS

MR. PERLEY DUNN ALDRICH, vocal teacher, of Philadelphia, had a fine group of pupils with him at his summer school on Lake George.

MR. F. FLAXINGTON HARKER, for the past ten years organist and choirmaster at All Souls Church, Biltmore, N. C., established by the late George W. Vanderbilt, has accepted the position as organist at St. Paul's Church, Richmond, Va.

THE Detroit College of Music sends us a fine Year Book. Mrs. Louise Unsworth Cragg is director. Among the faculty we notice the name of Mr. J. Truman Wolcott, a composer of prominence.

THE Cosmopolitan School of Music and Dramatic Art, Chicago, Mrs. W. S. Bracken, principal, has kept up activity right through the summer. September 4 a recital of the songs of Mrs. Vera Brady-Shipman was given at the School.

BRENAU COLLEGE CONSERVATORY, Gainesville, Ga., reported a large registration up to September 15, when the school opened. Mr. H. C. Linscott returned as a teacher of singing, after a two years' stay in Paris. Dr. Henry G. Hanchett is principal of the theoretical department.

EUGENIO DI PIRANI, pianist and composer of New York, spent the summer at State Line, Mass. The Civic and Social Club of the village gave a benefit concert and entertainment August 28, in which Mr. Pirani and Mme. Alma Webster-Powell, soprano, assisted. Mr. Pirani played with great success his

Don't Miss the Great Magazine Bargains on pages 710 and 711

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Full of pathos and tender expression; a splendid study in tone color for a pupil of musical temperament.

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(For description see Secular Songs, High Voice.)

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A favorite old song in new dress; it is especially effective as a song for funeral or memorial occasions.

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The heavenly voice. [D♭] [E♭-g♭]..$0.50
The fine lyric quality of this song is supplemented by a warmth of religious color and a quiet dignity which will at once be recognized as appropriate and effective church music.

VINCENT, CHARLES
Nearer home. [B♭] [d-g]..... .40
A pleasing setting of the favorite hymn, "One sweetly solemn thought" will find a good place in the sacred repertoire.

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latest piano composition, *Whirlwind Gavotte*, which is still in manuscript.

MR. LOUIS ARTHUR RUSSELL had a successful summer teaching season in connection with his normal classes in New York, New Jersey and Ohio, adding over forty teachers to the list of those who use the Russell Method. He reopened his Newark School and his studio in Carnegie Hall, Sept. 7.

THE Fox-Buonamici School of pianoforte playing, Boston, removed from Steinert Hall to the Wesleyan Building, Copley Square.

THE Asheville (N. C.) Ensemble Music Club gave a delightful concert, Aug. 31, the following artists, in the city for the summer, presented the program: Mr. J. F. Surmann, Cincinnati, violin; Mr. M. Lucier, Providence, violin; Mr. C. B. Crumb, Cincinnati, viola; Mr. E. H. Pierce, New York, viola; Mr. R. E. Yarndley, Chicago, 'cello.

MR. JOHN T. WATKINS, of Scranton, Pa., sends us three fine programs given by his pupils this summer. Mr. Watkins is conductor of the Junger Männerchor, which has won prizes at various Sängerfests; his choir has also been successful in contests at various cities during the past twenty years.

MR. FREDERIC A. FRANKLIN, formerly director of music at Fredericksburg College, Va., opened the Fredericksburg School of Music this fall. He will be assisted by two teachers. We wish him a big success in his enterprise.

THE Music School of the Commonwealth Art Colony, summer quarters at Boothbay Harbor, Me., gave two concerts Aug. 7 and 11, under the direction of Prof. Clarence G. Hamilton, of Wellesley College, who is director of the school. During the session Mr. and Mrs. W. J. Baltzell, of Boston, gave two recitals on art and dramatic songs.

MISS MARY WOOD CHASE, pianist, of Chicago, gave a recital at the Epworth Assembly, Ludington, Mich., July 30. Miss Chase conducted a very successful summer normal school near Ludington, July 8-Aug. 19. The Mary Wood Chase School of Musical Arts, Chicago, of which she is director, reopens for the present season, Sept. 14. There are nea thirty teachers on the staff of the school.

MR. JOHN ORTH, pianist, of Boston, gave his ture recital "With Liszt in Weimar," at Denver, C July 29. The lecture includes personal reminisce of his teacher Liszt; and the program is made from compositions by Liszt.

THE College of Music, Cincinnati, A. J. G voort, director, begins its thirty-seventh acade year this fall. The average enrollment of pu exceeds 700.

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THE Minneapolis School of Music, Oratory, Dramatic Art began its new season Sept. 15. outlook is unusually good. The Northwes doing aggressive work in music.

VOL. XIX. No. 11 NOVEMBER, 1914

OF THE UNIVERSITY

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CHARLES HUERTER

Born in Brooklyn, N. Y., in the year 1885. Received his first instructions in music from his father. After completing his school education in New York City and Geneva, N. Y., he entered Syracuse University at the age of eighteen. Here he studied piano and harmony with Prof. Joseph C. Seiter; later he took up counterpoint and composition under the guidance of the well-known composer, William Berwald. Adolf Frey was his next teacher in piano playing. In 1913 Mr. Huerter went to Europe and made most profitable studies in counterpoint and composition at the Royal Academy in Berlin, with Paul Juon, the celebrated Russian composer, as his master. For a number of years Mr. Huerter has taught and held a position as choirmaster at Syracuse, N. Y.

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W. J. BALTZELL, Editor

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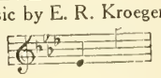

Words and music blending harmoniously together produce here a high voice solo of rare beauty and touching sentiment.

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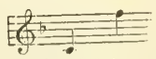
A dramatic song of power and imagery which, while by no means difficult, is exceedingly effective.

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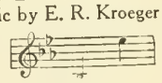

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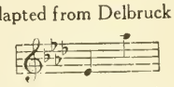

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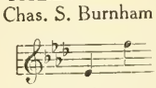

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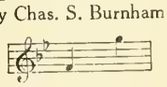

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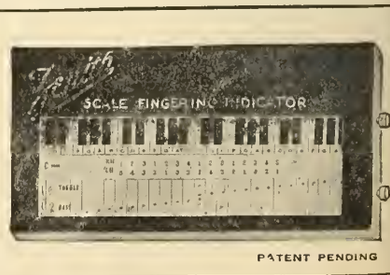

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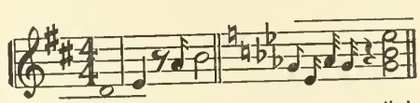

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Mr. Bromberg is a native Russian, but has been in the United States for a number of years. He is at present soloist of the Church of St. Mary the Virgin, New York. He was a pupil and protegè of Safonoff, the Russian conductor.

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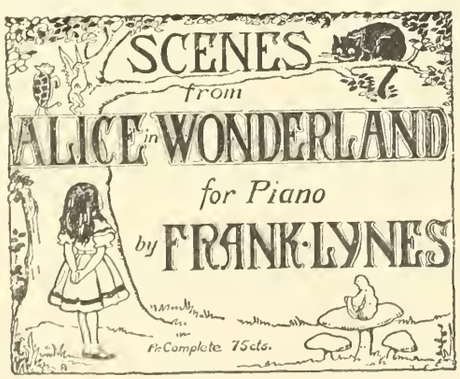
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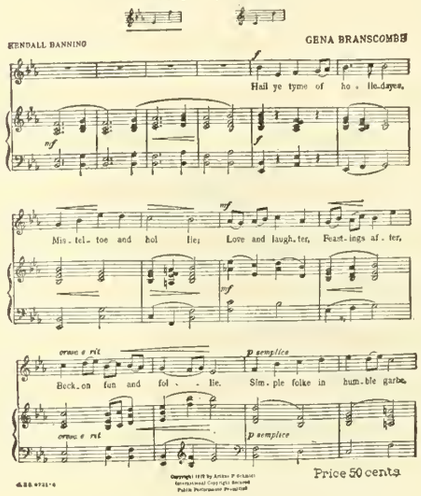
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MME. OLGA SAMAROFF

TALKS ON THE ARTIST'S WORKS BEFORE AND DURING A RECITAL, AND A SCHEME OF STUDY

Reported by G. MARK WILSON

[Madame Olga Samaroff was born in San Antonio, Texas. When quite young she was taken to Paris by her maternal grandmother (at one time a well-known European pianist), where she received her general education in the St. Sacrament Convent. Her piano studies began at a tender age under the able tutorship of the grandparent mentioned, from whose careful guidance she passed to the Conservatoire, being the only American woman ever admitted to that institution since its inception. Graduating from the Conservatoire with high honors, she became a pupil of Jedliczka (a friend and disciple of Tchaïkovsky and Brahms), who was greatly impressed by her remarkable talent. Later on Madame Samaroff made her début as a concert pianist, and from that time on her efforts met with immediate and decided public favor.

In 1911 she was married to Leopold Stokowski, who is at present conducting the Philadelphia Orchestra with marked success. Since her marriage Mrs. Stokowski, or Madame Samaroff, as we shall continue to call her, has with unflagging energy been devoting her time to the study of music in all its various departments, as well as mastering additional numbers for her already prodigious repertoire.]

"I WILL grant you an interview," said Madame Olga Samaroff, laughingly, "if you will promise not to ask what my hobby is. Perhaps you may turn the tables and inquire what my bugbear is. Though as a rule it is unusual for anyone to be interested in bugbears; and yet, for some unaccountable reason, they are more likely to be permanent than hobbies. *As a woman,* I believe my chief bugbear is a fog at sea. For when crossing the ocean such an atmospheric condition quickly reduces me to a state of complete nervous collapse. *As an artist,* my bugbear consists in being obliged to play certain compositions, at a certain hour, and on a certain day. Relative to this, for some reason, probably the 'eternal feminine,' I invariably feel a strong inclination to play almost any of the numbers in my repertoire except those on the program, and, moreover, have often divided the 'bad quarter of an hour' before the concert between wildly desiring to pursue this method and wishing I had never been born.

MME. SAMAROFF PLAYING CHORDS IN TCHAIKOVSKY'S B MINOR CONCERTO

IMPROVISED RECITALS

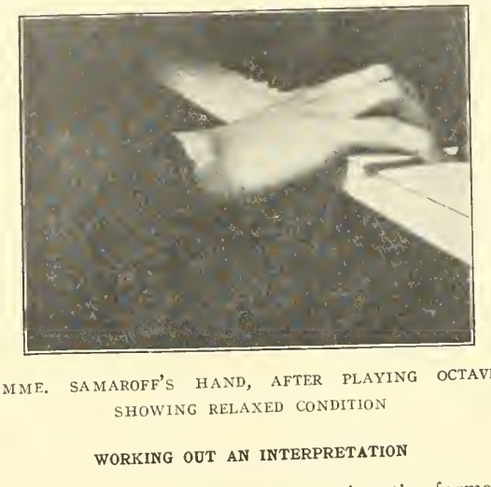
"Once upon a time I thought of satisfying such inclinations by giving improvised recitals. That is, selecting whatever my fancy dictated, and thereby allowing my current mood full play; but this idea, alas! suddenly came to grief by an incident that occurred in a small New England town.

"One of my program numbers on that occasion was a charming little composition by Paul Juon, entitled *Nymphs and Satyrs.* Owing to a change in the program, however, my audience, unacquainted with the literature of the piano, was wholly at sea as to what I was playing. Yes, and there was a heavy fog on that particular sea, for during the most strenuous part of the Rachmaninoff G minor *Prelude,* above all the tumult the big grand and I were making, I heard a nasal voice near the front row despairingly twang, 'Well, by gum, Mandy, if this is supposed to be them nymphs, they're a dern sight more hefty critters than the ones I used hear tell about.' After that I concluded the best plan to be, hold the 'eternal feminine' in check and follow the conventions, which, as a matter of fact, usually have pretty good reasons back of their existence.

JUST BEFORE THE RECITAL

"You ask about the 'bad quarter of an hour' before a concert," said the artist, with a smile. "Yes, I plead guilty to excessive stage fright, to the combating of which the above mentioned fifteen minutes is devoted. Fortunately for my performances, however, the panicky feeling usually ceases as soon as I begin to play, though this does not in the least alter the fact that the high tension occasions great distress while it lasts. Furthermore, and apropos to other virtuosi, I am personally acquainted with most of the famous pianists now appearing in public, and can say with authority that very few, if any, of them are free from this overpowering fear, which, after all, seems to be a natural consequence of the extraordinary strain to which the nerves are subjected by an artistic career, conjoined to the knowledge that all eyes are, for the time being, centered on *you,* and all ears listening to *your* tonal conception of the works rendered.

"How do I get rid of stage fright? By concentration. Concentration is the keynote of successful piano playing, and indeed the successful accomplishment of almost anything. Lack of it invariably breeds uncertainty and want of intensity. For example, many persons decide that while playing a sonata of Beethoven, for instance, the artist indulges in dreams, far removed from the work at hand, and that such airy flights of the imagination are what lends romance and poetry to the rendering. All of which is very esthetic and lovely, but, as a matter of fact (sorry though I am to destroy a popular belief), such a performance is an impossibility. Why? Simply because a virtuoso, to do himself and the composer justice, must concentrate absolutely all his mind and soul on those things that go to make up perfect interpretation. By this I do not necessarily refer to technic, which, needless to say, should have been brought to the highest degree of perfection before the public is invited to listen. On the contrary, I allude to the many other aspects of inspired rendition. Such, for instance, as the meaning, the balance, the light and shade, the mood, and the ensemble effect, each making its separate appeal to the artist for attention, which appeal he strives to heed in order that the combined result may be summed up in the words 'True Art.' Therefore the dreams are dreamed, cultivated, and wooed in the quietude of the studio, during the time the interpretation is being formed, and not, as so many fondly believe, before the audience."



MME. SAMAROFF'S HAND, AFTER PLAYING OCTAVE, SHOWING RELAXED CONDITION

WORKING OUT AN INTERPRETATION

In reply to an inquiry concerning the formation of a definite idea on the rendering of a work, Madame Samaroff exclaimed: "Do I believe in a fixed interpretation? Undoubtedly. Of course, I do not, in any sense, intimate that an artist, in playing, should lack spontaneity, or that in following a fixed interpretation he should do violence to his feelings of the moment. For it is undeniable that every virtuoso will, at times, play faster or slower than on previous occasions, and with more or less intensity and degrees of feeling in the various modes of expression he employs. On the contrary, what I mean by a fixed interpretation is his mental conception of the work as a whole, in addition to a well-defined plan of giving this understanding a tangible form in tone.

"As an example: It would be impossible for a great actor to believe Hamlet insane one night and perfectly lucid the next. Why? Because to attain a forceful presentation he must have a definite and an unchanging idea of the work. Moreover, the deeper and stronger this idea is developed the more convincing will his portrayal be and the less it will vary in its vital principles. The same is true of music. We must possess ourselves of a strong conviction as to the composer's or our own conception, desire, and intent, otherwise we can never hope to convey the message of the composition to others with authoritative eloquence. That is the sum and substance of fixed interpretation.

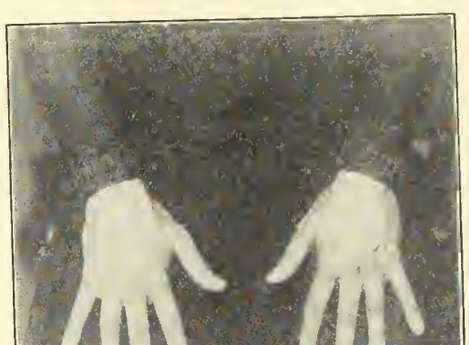
"And in this connection, I often think of what the great French actor, Coquelin, once said to me: 'A true interpretation,' he explained, 'is the fruit of several inspirations, many moods, much thought, and unlimited work. It is not a true interpretation until it has become fixed; that is, until all these things have crystallized into something tangible, capable of being grasped and controlled by the mind. No sincere artist relies on an inspiration of the moment. However, if he has an inspiration of the moment, strong enough to overshadow a preconceived, fixed interpretation, he may yield to it, and by so doing achieve wonderful results; but if he has neither an inspiration of the moment nor a fixed interpretation, he has nothing to offer the public but a mediocre performance,' which quotation applies equally well to every art. For an interpretation into which many fruitful hours of one's life have gone is not a will-o'-the-wisp, but something materially artistic, which one can offer an audience, even when dull or not in the mood. And apropos to this, every artist must, in time, realize that during a long career, perhaps one third of his performances will be given under these adverse emotional and mental conditions.

METHODS OF PLAYING AND STUDY

"Relative to the different methods of piano playing and study, I am satisfied that the last word has been said in this direction by many great keyboard masters, both past and present, who, for one reason or another, have taken part in the various controversies this much discussed subject has aroused. Therefore, any opinions I have on the matter reflect, to a greater or less extent, certain convictions already voiced by someone else; consequently, their expression at this time would be superfluous. However, I will say that eclecticism is the safest road to take. In other words, the mode or method in which the student achieves the best individual results is the best mode or method for him to follow, irrespective of any particular system or certain prescribed course of study someone may endeavor to force upon him.

A BROAD SCHEME OF STUDY

"Concerning future extension of technical achievement, as applied to the piano under



MME. SAMAROFF'S HANDS

present conditions, I do not think advancement in this line probable. However, we cannot peer beyond the veil of the present; so until another and more complex style of instrument is devised, having a greater number of keys, pedals, etc., or a genius appears who will revolutionize the *modus operandi* of today in both composition and execution, it seems that the best we can do, for the time being, is to remain in the beaten track and gratefully follow the splendid work heretofore accomplished by the world's great masters, at the same time devoting ourselves to the study of music in a wider sense.

"By this suggestion I do not mean simply the adding of new numbers to one's repertoire, striving for original forms of expression, cultivating the poetic, etc. No, I allude to the fact that there are other studies more or less directly connected with our art which, if cultivated, will have a decidedly beneficial and broadening influence on the inspiration, conception, and interpretation our repertoire arouses within us. For example, until I was married to Mr. Stokowski and became so vitally interested in orchestral effects, instrumentation, and musical history, to all of which he has ever been a devoted student, I never clearly realized the immense development and various beneficial influences such studies bring about. Therefore, the advice I offer all embryo artists is:

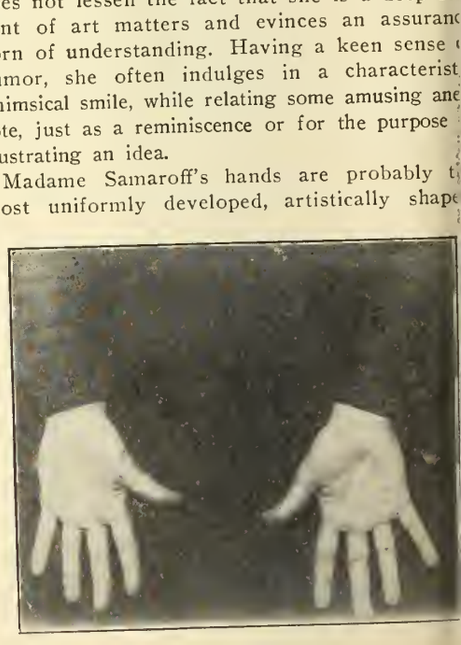
"Regard the mastering of your chosen instrument as only one step on the road of progress towards virtuosity, the next move being to take advantage of every opportunity offered to store away knowledge and keen appreciation of music in all forms of its expression; that is to say, music outside the pale of the particular branch in which you specialize. Such a plan, if systematically and thoroughly pursued, cannot help but unfold new thoughts, new ideas, and new views, by establishing a comprehensive understanding of the foundation on which the art as a whole is built, and at the same time broadening your artistic horizon.

"Aside from offering the virtuoso a chance to browse in foreign fields of study, I have found that a limited retirement from the exacting life of concertizing affords one time to readjust his or her mental perspective to the impressions, convictions, and desires formed during the rush and excitement inseparable with recital tours. For it cannot be denied that leisure moments, spent in a regular orderly review of one's art exposition, conjoined to unbiased self-appraisement and a critical analysis of partially formed hopes or decisions, are valuable in the extreme. For like the space across which a painter now and again views his canvas, the space o so-called inactive periods gives rise to a sense of freedom and impartially reveals the genera color effect, the balance, and outlines of wha we have accomplished in the past and wish t do in the future, in order to make the resul of our efforts more worthy the name of art."

THE ARTIST'S PERSONALITY

Madame Samaroff is possessed of a charmin personality, and the range of subjects wit which she is thoroughly conversant is large an diversified. Her face lights up wonderfully whe some interesting topic is under discussion, an changes to suit the varying moods of conversa tion. In disposition she is naturally cheerfu and easy of approach, all of which, howeve does not lessen the fact that she is a deep stu dent of art matters and evinces an assuranc born of understanding. Having a keen sense humor, she often indulges in a characteristi whimsical smile, while relating some amusing ane dote, just as a reminiscence or for the purpose illustrating an idea.

Madame Samaroff's hands are probably t most uniformly developed, artistically shape



MME. SAMAROFF'S HANDS

and well balanced of any woman virtuoso pl ing at the present time. They are soft, wh and of decidedly fine texture. The hands not exceptionally large in comparison w those of other pianists, but that they are greater size than is usual can be at once s when viewed side by side with the ordin type.

With heart and mouth in harmony,
The best of music there will be.—*Old Ger saying.*

BREITHAUPT'S IDEAS ON PRACTICE

BY ARTHUR ELSON

II

Individuality brings also dangers to be avoided. Not only the average student, but the fairly advanced pianist who practises by himself, may take wrong courses, and adopt technical procedures that bring bad results ultimately. One may judge his own nature wrongly, or practise for mistaken ends, or use incorrect means in trying to attain proper ends. There are also more wholly mental errors of judgment or knowledge. Many of these come through the interference of third parties, or the use of theories adopted from books but not thoroughly assimilated. The individual, with the teacher's guidance in the present or past, usually knows best how to take a passage with the most ease and effect. But frequently he is led away by the mistaken advice of some well meaning friend, and adopts a method of performance that is not so well suited to him. Often he is misled by reading the principles of some well-known teacher, which may suit in some cases but do not in his. There are many, too, who will follow an authority blindly, without trying to see the why and the wherefore of his directions. There are some talents today who become aware of their own mistakes only after many years, when it is practically too late to change.

The only case where the advice of third parties is of use is found where both the player and the adviser use similar methods of action, and reach the same result by the same means. But usually this case does not occur; nine times out of ten the adviser uses different means and methods from the performer, so that the advice does not fit at all.

Each one, therefore, must use the methods and actions that are most suitable in his own case. Thus in piano practice, at least, we find a proof of the old Jesuit motto—"The end justifies the means." Each one must find out his own way of putting mind and body into the best condition and using them to best advantage. Breithaupt maintains that "A real talent has the right to do everything as it desires, and not necessarily as the teacher does it, provided that it sounds good." This, of course, is for the gifted ones, and not for the laggards who need to be pushed forward. With the brighter pupils, the teacher's duty gradually resolves itself into watching that proper and natural procedure is used, the procedure most suitable for attaining the best results and minimizing physical obstacles.

Rules for practice are often negative rather than positive. Nearly everyone has an idea of what to do. The important point is to learn what not to do. The gifted ones in art seem to do right almost instinctively, and make the best use of their abilities. "If they followed this instinct always," says Breithaupt, "they would generally get along better."

Breithaupt wisely discourages any detailed researches in anatomy or physiology. In piano playing we have to do with feelings and experiences, and the reproduction of what these experiences have shown us. Just as the healthy man scarcely knows that he has digestive organs, so the singer will get along more easily if not made self-conscious by long discourses on the cricothyroid muscles, and the pianist will do better if he is not made to think too much of the physical means that he uses, and is therefore left free to pay full attention to getting beauty in his results. The good teacher will see that the pupil learns to control his physical mistakes and weaknesses; but he will do this practically, by training the pupil's ear to judge of results, rather than theoretically, by any over-long dissertations on muscular action or anatomy.

Errors of false conceptions and conclusions are to be found, especially in the domain of style, or expression. Here again individuality should be taken into consideration. What is right for one need not be considered necessarily right for another. True practice has so much to do with the inward nature of a piece that any real misunderstanding will at once be shown by its bad effect. Some artists, on finding that they cannot make a certain piece "go well," will abandon it altogether, just as a painter will leave a certain subject in the unfinished form of a sketch. The real talent will seek out its error, and study the thankless piece or the difficult rôle until the special detail is discovered that turns defeat into victory. Perseverance is needed always; and Breithaupt defines practice again as "The persistent overcoming of obstacles, or mental and physical limitations, imposed by the outward and inward relations of life and art."

Errors arise also through inexactness of observation. We think we have seen something done in a certain way, when in reality it was done differently. Thus, according to Breithaupt, arose the error concerning the wrist in technic. People noticed it shaking and "fluttering" in rapid passages, without seeing that the whole arm, clear up to the shoulder, had a share in the motion. "People believed the effect came from the wrist alone, and practised this by the stretching and bending of the hand. Thus arose the wrist technic, the false varieties of staccato, and octave practice." So, too, in singing certain phrases have arisen, such as singing "on the teeth," etc., which do not correspond with the actual facts of voice production.

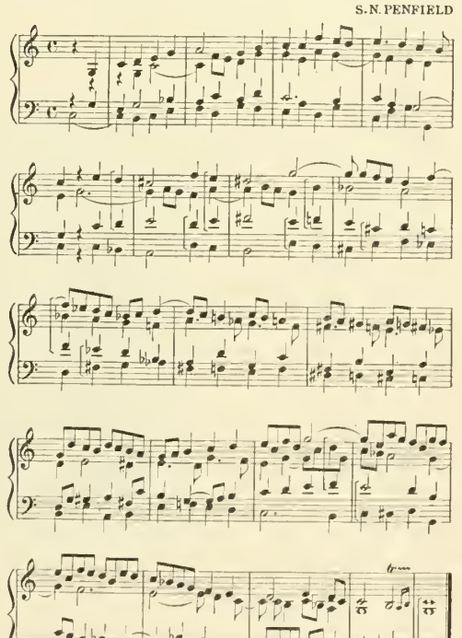
Errors of hearing exist, though they are far less common than most other mistakes. In fact, our appreciation of tones is, as a rule, the most accurate point connected with our study. This is not meant to refer to absolute pitch, which does not seem, after all, to aid its possessors in their journey to musical greatness. It is rather a matter of appreciation, a grasp of detail, that enables musicians to assimilate and imitate the methods of the best models with the least possible amount of trouble. An acute and well-developed sense of relative pitch is sufficient for this. Such a sense depends on the imagination back of the act of hearing; so that a Beethoven could create music although deaf. Actors need a similar gift in portraying or mimicking the speech of others. Such actors, especially those who work in dialect, must have this keen discrimination of sounds; so that they are probably gifted musically also. Conversely, musicians are able to master the delicate shades of foreign languages with more than average skill.

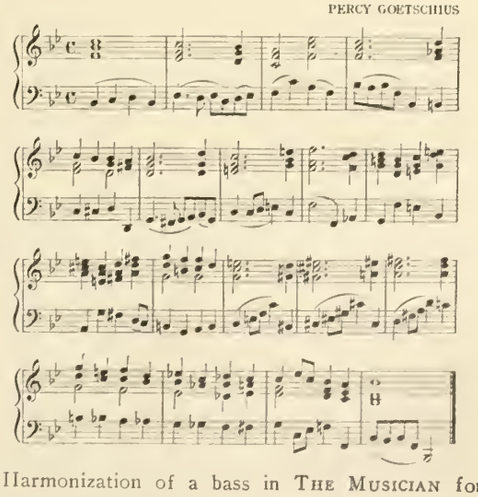
The imagination of sounds is most highly developed among orchestral composers. It may go to great lengths, and even surprise its own possessor. This was the case with Wagner, who was so astounded at first by the intensity of his *Tristan und Isolde* music that he actually thought of burning the score. This sense, which consists of an unusual number of perceptions and associations, is in large part inherent in the individual; but it can be much increased by cultivation. It is developed as the child grows, or the student attains continually new capabilities of appreciation; although there must be some foundation of musical temperament and capacity upon which to build in the first place.

Accuracy of memory is another valuable asset for the artist; not merely the ability to memorize notes, but the capability of remembering effects correctly, so that his nuances and expressive phrasing will not vary too much in repeated performances. Some variation is unavoidable. It is even desirable, if the performer is to progress from any level to a higher one. Sir Hubert Herkomer said that when an artist produces pictures of unvarying value he ceases to be an artist and becomes a manufacturer. The same is true in music. But the memory that can improve old effects by new devices is far different from the memory that fails to retain the value of former experience accurately.

"Much consideration," says Breithaupt, "delicacy of thought and contemplation, a search for the inmost feeling, a swift reproduction of this or that difficult passage, to assure oneself quickly of the needed conception, a constant watch against errors and defects, a daily improvement and refinement of the feeling for good tone, correct rhythm, and artistic phrasing, much hearing of finished masters and comparison with them; in short, a keen, wakeful, thoughtful diligence,—all this is and remains the best practice in the world." Carlyle defined genius as the capacity for taking pains; Breithaupt gives an equally good definition by saying that genius is the ability to overcome difficulties.

A HARMONIZATION OF THE BASS IN "THE MUSICIAN" FOR SEPTEMBER

S.N.PENFIELD

The above harmonization is by Dr. S. N. Penfield, of the New York German Conservatory. It shows the various treatments of a bass, and should be compared with those in the October issue, pages 664, 665.

PERCY GOETSCHIUS

Harmonization of a bass in The Musician for October, page 665.

TEACHING MATERIAL

BY HANNAH SMITH

A YOUTHFUL teacher of the pianoforte was told by a professor of years and experience that the most difficult portion of her task would be the judicious selection of music for her pupils. Upon which she mentally commented, "It may have been so when he was young, but nowadays, with catalogues of teaching material from every publishing house, there certainly can be no difficulty in finding pieces for any pupil at any stage."

But the examination of various consignments of sheet music and collections convinced her that, even with the wealth of material offered for selection, the difficulty still exists. Moreover, she found that a piece which seemed absolutely simple not infrequently contained some technical difficulty of which her trained fingers had been quite unconscious, but which postponed its mastery by the pupil until all interest in it was lost.

Now in the earlier stages of learning, a piece should first and foremost give pleasure to the pupil; but it should also be so selected that with a reasonable amount of work it may, in a reasonable amount of time, be performed with a sufficient degree of musical finish to give pleasure to a listener also. In more advanced stages it is not only desirable but necessary to study music which is much too difficult for any hope of immediate mastery. Great works of great composers may be practised by a mature student with entire appreciation of their musical construction and emotional content, while yet the technical equipment is inadequate for their proper rendering. Regular work will develop the necessary technic, and then the piece is already learned.

But with childish students the case is different. To a child a month seems nearly as long as a year, and childish nerves cannot endure much harping on one string. Therefore the piece for the little pupil should not be too long in the learning; else its freshness is lost, and the power of learning quickly fails to be developed. A piece for a beginner should contain nothing of real technical difficulty for the little player. It should be merely the application to musical ends of technic already acquired.

It is rarely that a little student does not come to the first lesson all aglow with enthusiasm and desire to learn. But to learn what? To play music, of course. Now to learn to play music it is necessary to play *music*. All patient practice of all sorts of exercises, all persistent use of patent machines for the acquirement of mechanical dexterity and the development of strength, will never teach a student to play music. They will help, in so far as they provide a means of gaining the control of nerve and muscle which is necessary to enable the pianist to exploit the possibilities of the keyboard, but they cannot teach the application of that power to the expression of musical thought; and more technic than can be applied to musical ends is a useless possession.

And yet the technic—the power to do—is indispensable. But why should not its development and its application to musical ends advance together? Why should a student postpone playing music until he can play difficult music?

During the first month or six weeks a little pupil may be persuaded by a clever teacher to do almost anything; will make his fingers stand properly and move up and down rhythmically, and, finally, will be able to play from C to G with a tolerable degree of evenness. Now unless he may have a tune to study his interest in the lessons will probably begin to flag; so this is the time for a first piece—a piece which, though simplicity itself, is yet really music; that is, has definite phrases and periods, and a proper harmonic construction indicated by single notes in the bass.

It goes without saying that such a little piece must use only white keys, and be within the compass of five notes in either hand. It should also avoid what is really the first serious difficulty of pianoforte playing—the raising of one hand to repeat a note while the other makes at the same time a legato connection. But even in this first tiny piece the pupil can be taught to end a phrase without the thump which, especially when the last note is played by the thumb, seems to give such pleasure to the untrained player.

At first it is better that each new piece should present but one new difficulty; and with some pupils it may be necessary to give several in succession presenting the same difficulty in different forms. Often the freshness of a new combination will help a student over what was before a stumbling block. With a slight extension of the compass, the complications of fingering are encountered in the simplest form. Accidental sharps and flats also may be introduced here and there, the rapidity with which new difficulties are presented depending, of course, upon the talent and industry of the pupil; but the technical demands of a piece should, in the earlier grades, never be so great as to preclude a certain degree of finish in its final performance.

But the technical demands of a piece are not alone the gauge of its fitness for a pupil. There are compositions by Chopin and Schumann which are technically quite within the power of many a twelve-year old, who would have no more notion of their musical meaning that a blind man has of color. Leave them till later. And if one, even a little older, who might, it seems, understand more of Schumann's *Jugend Album* than the *Happy Farmer* and *Wild Rider,* finds the later numbers difficult (which they certainly are) and uninteresting (which they certainly are not) do not be discouraged. Put them aside and wait. Such a pupil has been known to ask for them a year or two later, and play them with intelligent enjoyment.

The taste may be cultivated, but cannot be forced any more than the muscles. If a boy wants to play "popular" music, let him; but insist that it shall be well played. Even aside from the technical gain the time is not always wasted. After such an experience one boy quite lost his liking for the "popular," and asked to have something different.

But after all a child is a child, and must have music that appeals to his childish taste. Bright and gay tunes with decided rhythmical swing ought to be most attractive to a healthy little being who loves vigorous movement, skips instead of walking, whistles about the house and shouts out of doors. Why should he be expected to enjoy sentiment and pathos?

The average music student, whose appreciation of his art at the beginning is embryonic, needing careful development and cultivation, should have a pretty thorough training in ordinary rhythms, regular periods, and pure and simple harmonies, before making practical acquaintance with the exotic rhythms and piquant chords which are so fascinating in many modern compositions. To the pupil who cannot easily keep the regular beat of a march, or feel the compelling swing of a waltz, syncopations and cross-rhythms are only bewildering; and to the player who has not yet a quick apprehension of the fundamental harmonies, the extreme dissonances of many modern chords are positively vitiating to the taste. And even more gifted players of the younger class should not feed too much on such highly seasoned food. For the growing musical, as for the physical, organization, the regular diet should be substantial and nourishing.

But by the substantial and nourishing is not necessarily to be understood sonatinas and melodies with arpeggio or Alberti basses; but rather any good composition the melodic outline and harmonic foundation of which are easily comprehensible by the pupil.

The most successful teachers of today proceed more and more upon the plan of using pieces, rather than merely mechanical exercises, making them serve for technical development; and so acquainting the student with good examples of pianoforte literature while at the same time, and by means of them he is acquiring the technic which is necessary for their interpretation.

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SUPERVISION OF PRACTICE

BY DANIEL BLOOMFIELD

MANY teachers, particularly the less experienced ones, are often discouraged by the lack of progress in pupils as shown in badly prepared lessons. And this is true no matter how much energy and effort the teachers put forth in trying to make their pupils get ahead. All teachers realize the importance of proper practice. They give explicit directions; they have "practice slips" and other means of recording the time spent by the pupil in preparing his lesson; but they seldom make any serious inquiry into the conditions under which their pupils practise. Very often such an inquiry reveals to the teacher new problems to be mastered by him, new methods of correcting evils.

Teachers should investigate the conditions surrounding their pupils' practice. A pupil may have to practise in a room where several persons are present and occupied in conversation or some noisier occupation; others may have to prepare their lessons at a neighbor's house, where conditions make concentration hardly possible, and so on.

To gain the greatest efficiency out of pupils' practice, the writer of this note believes that a "Practice Class" where supervision is exercised is highly essential. Such a class (preferably a small one or several such) could meet weekly or more often, with the teacher or some advanced pupil in charge. Attendance should be obligatory. Effort should be carefully graded and the results made known to pupils and parents. A special point should be made to have backward pupils attend the class with the others, or in a class of their own.

The teacher should stimulate by his enthusiasm. He should drive home a few essentials at each meeting, and at the following assembly of the class give credit for proper home study.

About once a month a scale-playing competition for a suitable inexpensive reward should be arranged.

The time spent on a "Practice Class" will be surprisingly fruitful. It will result in an increase of interest on the part of pupils, a more logical use of their practice hour, and, of course, better lessons. The plan is not an experiment, for it has worked with marked success at a school with over 200 pupils. It is well worth trying.

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A QUERY FROM A HARMONY STUDENT

Some time ago we had a few short notes in reply to several queries from students who were struggling with certain difficulties connected with the practical application of the principles of harmony. We have a few more queries in hand now and will devote space to a short comment on one of these queries.

"Will you suggest some way to improve my harmonization of simple tunes?"

In the first place a simple tune will not call for other than simple harmonies. To use in the harmonization of a simple tune elaborate chromatic progressions will be much out of place, certainly not an improvement. Perhaps our correspondent means that his resources are too limited, that he has but little variety in the use of chords, and that he wishes an "improvement" in his knowledge of the material of harmony, and not in his use of the material he already knows in simple forms.

Going ahead on this premise, first let me say that the student has probably not sounded the possibilities in the use of the three major, the three minor triads, as well as the one diminished in major keys; also the two major, two minor, two diminished, and one augmented triad in minor keys. And it may also chance that he has not drilled himself thoroughly and tried to train his ear to conceive the effects of the use of the various chords in succession. If such be the case what he should do is to write successions of the various chords, in their various positions, for example, the Tonic and the other triads, the Supertonic and the others, etc.

After that try the effect of inverted triads, both in succession, and following or preceding triads with their roots in the bass. There is opportunity to make a great many combinations in this exercise. Pupils are apt to be careless in the matter of their use of inverted triads, thus writing a bass that lacks easy flow. For example, a bass moving diatonically is not possible with good effect, without the use of inversions. If the bass has a flowing, melodic character, and the soprano also has this tuneful quality, the two will make a fairly satisfactory two-part harmony. The two middle parts will come all right if the extremes are well taken care of.

The next step will be to learn the use of triads containing a chromatic alteration of one of the degrees of the scale; for example in the key of C, such degrees as C♯, D♭, D♯, E♭, F♯, G♯, A♭, and to do this without leaving the original key. Here is a suggestion: View a raised note as a leading tone, and harmonize it on the dominant of the scale in which the raised note is the leading tone. For example, C♯ is the leading tone in D; harmonize it as a part of the Dominant triad in D (A-C♯-E) and follow it with the tonic in D minor (not major), which triad is also the Supertonic in the original key of C. As an alternative to the Dominant triad one may use the Leading-note triad, first inversion, generally with third doubled (C♯, E, G, with E in the bass).

A lowered note may safely be considered as the lowered third or sixth of the scale and harmonized with the Tonic triad, minor form (C-E♭-G) with a Subdominant triad, minor form (F-A♭-C), or with a major chord on the lowered submediant degree (A♭-C-E♭), the triads used, in the main, as if they were the regular triads in the diatonic scale, being careful to avoid false relations, and other recognized faults.

The student can spend much time in writing successions of chords as suggested above, especially those in which one of the chords has the chromatic character. For example, C major followed by one including a C♯, or an F♯, or a D♯, or a G♯, an E♭ or an A♭; afterwards reverse the succession; then try the other possible successions, keeping in the key of C; after that try these successions in the other keys. The student will be surprised at the variety and extent of these successions. Once he has command of them he will find his resources greatly increased.

As a principle summing up the use of chromatic triads the following is offered: The key of C, by way of example, includes the major and minor forms and triads from the two forms may be used interchangeably. This gives an E♭ and an A♭. The dominants of nearly related keys, which are chromatic to the original key, may be used with the original key since the tonics are diatonic triads in the original key. That is, one may use chromatically with triads of the key of C the dominant triads of A minor, D minor, E minor, G major. One other chromatic triad used with good effect is a major triad on the lowered supertonic (D♭-F-A♭, in the key of C, and followed by the Tonic or Dominant triads.

Enough chords to keep you busy working for quite a time! But the time will be well spent. In another issue we may take opportunity to make some comment on the use of seventh chords, so as to extend the resources of students.

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DAYTON PUBLIC LIBRARY AFTER THE FLOOD

MUSIC AND MUSICAL LITERATURE FOR THE DAYTON PUBLIC LIBRARY

In the flood of 1913 which engulfed the homes of 85,000 people, the Dayton Public Library lost the greater part of its valuable music collection, comprising both literature and scores. Books, music, and musical instruments that can never be replaced were swept out of existence in a few hours.

The only hope of hundreds of students and music lovers is a general lending collection of music at the Public Library. But the Library is limited in funds and must meet largely increased demands in many other directions. Hence, beyond a moderate expenditure for books of general interest in the literature of music, nothing of direct help to students and musicians can be afforded.

The musical interests of the city are evidenced by the fact that twenty-two musical organizations, comprising a membership of over 1,500 musicians, have combined in a Civic Music League, whose purpose is to give concerts at cost, and also free concerts by local talent in churches, schools, and public auditoriums. Aside from the esthetic and recreational value of this movement, it has greatly stimulated the study of music in the city, and the dearth of musical material due to our flood losses is more than ever apparent.

To meet this situation, the Civic Music League has asked our co-operation in soliciting gifts for a general collection of music to be set apart in a special room at the Public Library as a lending library, where everyone may avail himself of the works of the great composers, ancient and modern.

Hence, I am writing to a number of composers, musicians, publishers of music, and conservatories to ask that the Dayton Public Library may receive their consideration in case they may have in hand any surplus music or books, or standard works of the composers, even if slightly used; or libretti of operas and interpretative programs, such as those of the great symphony orchestras, which they could donate.

The illustration will give but slight notion of the havoc wrought by the Flood of 1913 in the Dayton Library. For two weeks thirteen men were engaged in shoveling mud from the Library building; 50,000 books and all interior furnishings were destroyed.

The Library has received great numbers of gifts in all other departments, both from citizens of Dayton and from outside sources, and we believe that when the situation is known as to music the much needed help will also be extended to this important branch of our service.

The Library earnestly solicits the co-operation of readers of The Musician, and shall welcome any suggestions which they may give in attaining this object.

(Signed)

The Librarian.

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A MASTER'S CREDO

BY T. CARL WHITMER

I have faith in the desire of those who come to me.

I believe that the defects of many are but un- or misdirected good.

Turn souls to the light and they will grow that way.

Everyone who is mute may only be waiting for the right force.

The service to a soul leading to its self-expression is quite as valuable to humanity as the most conceded social betterment. Unless we believe that this is true we cannot serve as we should and we belittle our avocation.

To be understood just now is a small thing. Only those who are your spiritual contemporaries can be expected to see your soul. Grieve not over the slowness of God's mills. Are they not efficient?

The periodic impulses which reach us: Are they not a rhythmic activity which we cannot understand? We cannot yet expect our irregularities in inspiration to be clear. Who knows? They may only seem irregular because we have no measuring stick for eternity.

Modern methods recognize the differences between you and some other worker, and the Guide averages but few things in planning your work.

You believe in me and I in you. Only this is of constructive value in growth. Any lack of faith on either side should sever our relations.

THE FIRST PIANO LESSON

By HOWARD WELLS

(Chapter III of *Ears, Brain, and Fingers* soon to be published by Oliver Ditson Company)

THE first step is to learn middle C.

While the teacher is sounding the note, the pupil should listen with closed eyes. The tone should be sounded several times to impress it on his mind. He should also sing or hum the tone. The teacher should then play a few chords to ascertain if the tone has made an impression on his mind which cannot be erased. Then he should sound different tones in the neighborhood of C, coming back occasionally to C, which the pupil should call by name every time he recognizes it.

The pupil can practise trying to recognize this tone at home by standing with his back to the piano in such a way that he does not know just what part of the keyboard he is near, then he should reach back and sound tones until he thinks he has found C. (If the pupil has someone at home to sound the tones for him, it is better.)

This ear training practice should always precede the other work, for the reason that it is easier to force close attention when the mind is fresh. He should practise trying to recognize the tone at least ten times daily. It will do wonders for his powers of concentration. This development of his concentration will be worth more to him than the ability to recognize the tone.

The pupil should be able to recognize a quarter, half, or whole note by sound. The teacher sets the metronome at 50, tells the pupil that a tick represents the length of a quarter note; two ticks a half note; and four ticks, a whole note.

After the pupil has listened to the metronome ticking a few measures, the metronome should be stopped, and he should imitate the ticks by tapping a pencil on the table. This serves to fix the length of the quarter note in his mind. Then sound middle C for him in a rhythmical succession, for example, four quarter notes followed by two halves; or, two quarters, a half, a whole, and four quarters.

He should be able to tell exactly what is the length of the notes sounded, especially as they were presented to him in the simplest possible way (without any variation of pitch to distract his attention).

Then show him how to write the notes, and how to indicate the length of them. In this way, he is taught to recognize the real object, that is, the length of the note before he is shown the picture of it on the paper. (Later on, when the sense of rhythm has been more developed, the pitch of the notes may be varied in the rhythm exercises, but at first it is better to have the mind concentrated on the one tone.)

A pupil who has been taught the length of notes in this way will find "keeping time" much easier.

Note.—It is impossible to map out the exact amount of work in ear training which can be given in one lesson. For a beginner the above amount will be quite enough, but it might not be enough for the more advanced pupil. He should go on with the work given in subsequent lessons.

If the pupil does not know the notes, he should be taught them first on the keyboard, and then on paper.

Have him make the staff himself, then start him out to trace the location of the notes on the five lines and four spaces, giving him only E (on the first line) to figure from. This will take longer than to give them in the usual way, but a child is always more interested in something which he has found for himself, and remembers it better.

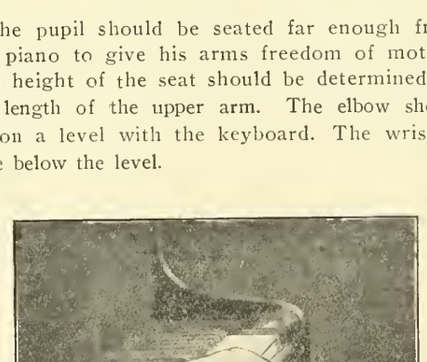
If he can figure out on the staff the location of middle C (which he has commenced to learn by sound), he should be encouraged to do so. Pupils often perceive that there is no place on the staff for any note lower than D, and suggest the necessity of adding an extra line for it. If found in this way, the name of the note on the added line will never be forgotten.

For practice in reading notes, the teacher should make a line of notes, for example, E (first line), A (second space), D, F, C, G, D, B, F, E, E, G, A, C, C (middle C), telling him it is a Musical Roll Call and that he must practise it at home until he can call all the names easily and quickly. He should have a line for each day's practice, giving only these notes, but in a different order.

To give the "roll call" he should go through it in the following way,—"First line, E"—then he sounds the note as if it answered to its name. "Second space, A," then sounds the note, etc. His mentioning the location of the note on the staff first makes him observe it more carefully.

TECHNICAL WORK

The pupil should be seated far enough from the piano to give his arms freedom of motion. The height of the seat should be determined by the length of the upper arm. The elbow should be on a level with the keyboard. The wrist, a little below the level.



The details regarding the hand position should be carefully explained until understood by the pupil.

The wrist is held slightly lower than the hand in the elementary work, the knuckles being slightly raised, particularly those of the weaker fingers, which should be up as nearly in a line with the others as the formation of the hand allows. In this way the fourth and fifth fingers have an equal chance of action from the knuckle with the stronger fingers.

Each finger, with the exception of the thumb, rests on its cushion. This is the position taken for the technical development of the hand. (The strength of the finger tip can be developed only when the finger is held curved. Later on the hand position is adapted to the needs of the passage to be played.)

The arch between the thumb and hand is insisted upon to give the thumb room enough to pass under the hand freely, as is necessary in scales and arpeggios.

The teacher should illustrate this careful explanation with his own hand, and the pupil should show whether he comprehends it by trying to put his hand in the same position. It is better for him to rest his arm on the table when he first takes the position.

REMARKS ON HAND POSITION

The knuckles are slightly elevated in order to give solidity and firmness to the hand, and to enable the fingers to move more freely from the knuckles, thus preparing the way for the finger action which comes later.

The thumb is held out and curved to give it more freedom of movement on the outside of the hand.

The fingers are curved in order to concentrate the finger action at the knuckles, to develop firmness and sensitiveness in the finger tips, and surety and clearness in the finger work.

This hand position is for the purpose of developing the hand for the piano, and should not be understood as a set position to be used in playing.

After this position can be taken easily and quickly, the arm should be taken away from the table, and the position taken with the fingers resting on the edge of the table, and the arm loose and relaxed from the shoulder. The wrist should be a little below the level of the hand, as this will insure better finger action from the knuckles.

Swing the arm at the side, noticing the sensation of a loose arm so that the condition may be retained when the hand is placed on the edge of the table.

The assuming of any new position had a tendency to cause stiffness. Consequently it is necessary to relax the arm many times and to take the hand position until one feels at home with it. Relaxation is the absence of effort, and this position must become so natural that there is no effort to assume and retain it. Every teacher tells his pupils that the wrist should be loose but how can the pupil be expected to have a loose wrist when he has no idea how a loose wrist feels? And does not know how to get one?

FIRST TECHNICAL EXCERCISE FOR THE PIANO

The pupil should put his hand in position then swing his arm at his side, and put the hand up in position again. This will take away any cramped feeling of the hand and arm, and give the relaxation necessary before another difficulty is presented. No beauty of tone or freedom of execution can be brought about with the arm and wrist stiff. The time to begin relaxing them is when the hands are first placed in playing position. That is the time when the tension begins.

This exercise should be practised until the hand assumes the position without effort. An older pupil can go on immediately with the wrist exercise of the next lesson.

To make the points of a lesson as definite as possible, a synopsis like the following should be in the mind of both teacher and pupil:

OBJECT OF THE LESSON

I. Learn middle C.

II. Learn to recognize the length of whole half, and quarter notes by sound, and also t

write them. (This must be practised either with the teacher or with someone at home.)

III. Learn what the correct position of the hand and arm is, and be able to explain the reasons for this position.

IV. Learn to take the hand position easily with each hand.

V. Learn the line of notes written out.

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GUIDE POSTS

BY MARIE M. BENEDICT

III

HAND POSITIONS

Our second Guide Post, which we passed in October, directed us to the vantage ground from which might be obtained a survey of the piano keyboard (the "open sesame" to so much of fascinating beauty), acquaintance with the individuality of its primary tones, and its simplest fundamental tonal relations.

The hands of the piano student, under the direction of the student's individuality, may learn to draw through this keyboard entranceway to the realm of music, all the infinitely varied charm that lurks within the strings of the piano. All the pathos, the tenderness, the tragedy; all the sparkling merriment, the piquant gaiety, the self-confident bravura, the quiet majesty, the soaring aspiration of spirit, which it is within the power of the piano to express. It is for the player to learn how to evoke that power, how to control and guide it to the interpretation of the entire range of life experience.

As means to this end, correct hand position is an absolute essential. Without this, the desired result cannot possibly be attained.

But before we try to place the hand in position upon its keyboard playground, let us pay a bit of attention to the condition of the muscles of fingers, hands, and wrists. The muscles are the messengers of power from the individual, through the piano keys, to the strings. If they are hard, tight, inflexible, unyielding, the tone produced will be hard, cold, metallic, unsympathetic in quality. In a word, we shall have sound, we shall have noise, but we shall *not* have music. It is therefore patent that the first necessity is the practice of simple muscular exercises, not at the piano, but with use of lap, table, or book, for development of the requisite degree of flexibility, that all-potent combination of elasticity and firmness in the muscles of hand, wrist, and fingers.

As you are seated in your chair by window or table, lift your wrists to about the level of the shoulders, allowing the hands to droop downwards in complete relaxation. Let us change that word allow, for it is not sufficiently insistent. You must see to it that the hands are as loose and as floppy, as absolutely without initiative, as is a wet cloth, when depending from a hook. Then drop the hands, palms downward, upon the lap, letting them fall with all their weight; just because you have countermanded the mental order which kept them in the air, and therefore they must fall, it is their natural necessity, to a resting place upon your lap. Now slowly draw the hands away from their resting place by *lifting the wrists*. Still keeping well in mind the wet cloth mood of muscles, draw the hands upward in such fashion that the tips of the fingers are the last points of contact with the lap. This may seem unnecessary emphasis upon a trifling thing; but it is in reality a matter of the greatest importance. If the whole hand be lifted at once, instead of being drawn up by the lifting of the wrists, there will not be that relaxation of muscle, which is the prior necessity to development of flexibility in strength, the absolutely indispensable requisites of beautiful tone quality.

Repeat this simple exercise ten or fifteen times consecutively, using a table, or a book laid on the knees, as basis of operations. Do not be content with fifteen repetitions, once each day, but go through the muscle training series of movements several times daily. Surprising freedom from constraint of movement will soon be your reward.

Now, with the hand lying, palm downward, in natural ease of position upon the table before which you are seated, draw the tips of the fingers inward. This movement will of necessity arch the fingers and lift the palm from the table. When the hand has thus been caused to stand upon its finger tips, fingers so arched that the slight angle at each joint is distinctly visible, or, in other words, in the position which hand and fingers would assume, if an orange were pressed against the palm and clasped by the fingers, the novice has attained the correct hand position. The slight angles just referred to should be three in number, two exclusively of the fingers, and the third where the finger joins the hand.

I know that it has long been insisted by many teachers that the knuckles should be depressed; that the back of the hand should be level with the first section of the fingers; but I have as authority the leaders of the profession in America and Europe when I say that this knuckle depression weakens the hand; breaks the connection with the source of power in the muscles of the upper arm, upon which the fingers must depend in the production of many most beautiful effects. In a word, makes the desired result impossible.

Having accustomed both right and left hand to this correct and most natural position, draw them to a point above the table by lifting the wrists, precisely as in the former exercise. Give the hands three or four careless shakes while they are in the air, to insure freedom from any stiffness and constraint of muscle. Then replace them in the easy, palms downward position upon the table, and again draw them to the standing posture, again draw them up, always by *lifting the wrists*. Repeat this exercise, at different periods, twenty or thirty times each day.

When the hand position has become a thing of easy familiarity, let each finger exert a slight downward pressure, just as it would if making an imprint in some cohesive, yet yielding, substance, and again draw the hands from the table by lifting the wrists, always seeing to it that, when in the air, each hand droops from the wrist in perfect relaxation.

Now let us go to the piano. Place the hand upon the keyboard, palm downward, let it lie upon the ivories in the same easy position which it had but now upon the table. Place it so that it shall cover the five tones, C, D, E, F, G, the first finger upon middle C, the fifth upon the G next above, with the fingers pushed well in between the black keys. Now draw the hand to the correct standing position by drawing in the finger tips, and so curving the fingers and lifting the palm, just as you did upon the table. Do not try to sound the tones, only try to find it as easy to assume the natural, unconstrained position of hand and fingers upon the ivories, as it was when practising on the table. Draw the hand up from the keyboard as you drew it from the table, and repeat the exercise.

Having caused the hand again to assume the true position, let us begin a promenade up the white keys by a "silent exchange" of fingers. Using only the first and second fingers, depress C and D, but with so slight pressure that the tones shall not be sounded. Then cause the first finger (or thumb) to take the second's place upon D and the second to move to E, the first to take its place there, and the second to move to F, and so on until the C next above is reached, when the order of exchange is reversed, the first finger taking the lead, the second always following to take its place, as we return down the octave to the starting point upon middle C. This exercise should be practised with each pair of fingers, one and two, two and three, three and four, four and five. Always remembering that it is a "*silent* exchange."

Why must it be silent? In order that, with no trace of tightening or constraint of muscle, the hand and fingers may in the easiest and quickest way learn the natural and, because the natural, the most effective position for work upon the keyboard. The most effective position for drawing from the strings all that enchantment which is but awaiting there, the player who shall have the ability to draw it forth in rhythmic, melodious life.

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LISZT AND WAGNER

The silhouette above shows the great pianist and the great composer in somewhat exaggerated characterization. At the same time the portraits are easily recognizable. The two were the warmest of friends, and indeed Liszt was one of the staunchest partisans of Wagner, and did much to introduce his music to the public of Europe.

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STIMULATING THE PUPIL

BY EDNA JOHNSON WARREN

Nearly everyone admits that a child is an imitator. This being the case, why not use it to good advantage along musical lines?

I have tried the following experiment and found that it works well in nearly all cases: When it is nearly time for a pupil to arrive, have either the teacher or the preceding pupil start playing the work which is least interesting to the one who is arriving. For instance, if my first pupil dislikes scales and is in the habit of playing them too fast, I sit down to the piano shortly before she arrives and start playing scales slowly while she enters the room. That helps to lead the conversation into scale work; when she finds that I am doing the work which she dislikes she will more readily take up what she considers a distasteful task.

If number two dislikes arpeggios I have number one do that work last, and she will consequently be playing them just as number two arrives. Then the second pupil will usually inquire if the first one doesn't hate them, and as I try to arrange as far as possible to mix up the pupils in this respect, she gets a negative answer. When her lesson begins, she has the pride which the majority of us have in competition, and will go at her task with much less dislike, and in many cases "horrid" scales, exercises, reviewing, etc., have passed along much easier.

In duet work I try to get two pupils who like opposite parts and after a little they usually like to try what the other one likes best; and that ends difficulties along this line, too.

THE STANDARDIZATION OF MUSIC TEACHING

A Review of the Progress of the Idea in the United States, What Has Been Accomplished, and Some Suggestions for the Future of the Movement

I

By ARTHUR JUDSON

SOMEWHAT over four years ago, the New York State Music Teacher' Association was holding its annual convention at Syracuse. The sessions opened with a banquet, at which were present perhaps twenty-five musicians from the state in general, fifty musicians from Syracuse, and about one hundred friends. There were after-dinner speeches on every conceivable musical subject, most of them interesting, but, at the end, several of us were called upon for whatever ideas we cared to express.

I had listened carefully to the many speeches and I felt that the most vital subject had not been touched upon. As my contribution to the evening's discussion I ventured to point out that there were approximately 30,000 music teachers in the state of New York; that the Association never averaged more than two hundred, at most, at its conventions; that since the teachers in attendance were not, in any sense, delegates, they could not represent adequately the 30,000 teachers of the state. Furthermore, I pointed out that these teachers were not present because it was evident that there was nothing of vital interest to them. The conventions were devoted to discussions which never settled anything, concerts which probably did not equal those in the home towns of the teachers present, and that there was no permanent value to membership in the Association since it did not pretend to do anything during the entire year. The Association activities began and ended with the convention, the dues for the year being paid at that time, and such membership actually expiring with the last session of the convention.

The chief point which I wished to emphasize was that the Association must stand for something if it wished to interest the average teacher and attract an attendance at all representative, and that it should be an active force throughout the year if it hoped to accomplish anything. The chief thing which would accomplish this, I stated, would be a standard for the Association, a foundation upon which it could build, from year to year, a structure which would command the respect of the public and the musician alike.

As a result, the Association appointed committees which were continued from year to year, the final reports being had at the Saratoga convention of this year. It is only just to state that certain committees are yet at work and that the end is not yet in sight. From this beginning with the New York Association there has arisen discussion in most of the state associations with more or less certain and drastic action as the result.

I disclaim any desire to assume credit for starting this movement for standardization. It had been discussed for many years in the New York and other teachers' associations, but, during many conventions, had lain dormant. I did not, at that time, see a definite and practicable method of standardization; and, at the present day, I will not venture to prophesy along what lines the troublesome problem will be settled. Of one thing I am sure: The question of standardization will, and must, be settled if the profession is to develop its fullest capacity for results.

The purpose of this article, and the one following, is to discuss the work which has been done; to sift the various, and widely divergent, methods of solving the problem; and to suggest the best way to standardize. In my suggestions, I shall view the problem from a national, and not a local, standpoint, and shall suggest general methods rather than the details of standardization.

In a comprehensive view of the entire field it will be found that the plans proposed fall into three distinct classes: New York, the minimum (essential) standard; Ohio, the legislative standard; Oregon, the legislative standard as a part of the state school system. A more or less detailed statement of these methods will be necessary.

THE MINIMUM (ESSENTIAL) STANDARD

After much discussion in committee and convention the teachers of the New York Association decided that it was best not to ask legislative action, but to proceed with the reformation from within the Association. It was felt that legislative action could not be recommended because previous experience of other societies had demonstrated that the examinations, if under the Board of Regents, would require impossible academic standards, or that examinations if under appointive officers of the legislature might become a part of politics.

In reforming the Association from within it was found necessary to exempt all members in order to pass the requirements, although many declared their intention of voluntarily taking such examinations. It was further decided that the standard should be an essential standard, that is, one which would require the minimum of knowledge with which a teacher could safely operate. It was further provided that there should be added, from time to time, certain more advanced grades of examinations. Graduates of accredited schools of teachers, or teachers who had, by years of good work, demonstrated the fitness of their pupils, were to be accepted for membership without examination. The general statement of the committee was as follows:

"First—That he is well acquainted with the essential facts of musical tone-phenomena, evinced by an intelligent appreciation of the artistically applied elements of music, rhythm, melody, and harmony, as well as the ready recognition and comprehension of the symbols and signs in common use, by means of which musical thought and emotion are chiefly transmitted from the composer to the executant whether artist, teacher, or pupil.

"Second—That he may be able to elucidate for his pupils any points of doubt or misapprehension, and that he be able on occasion to give an adequate illustration of the proper interpretation or execution of the music taken up for study by his pupils.

"Third—That he may know how to adapt his instruction, also his general personal attitude during the lessons, to the special needs and peculiar traits of each pupil.

"Fourth—That he be sufficiently acquainted with the instructive, classical, and romantic teaching literature of his department or specialty.

"Fifth—That he have a working knowledge of the technical and other difficulties that are most likely to be encountered along the path of advancement, reckoning with the mental, physical, and temperamental equipment of the average pupil, and know how in some effective manner to remedy or help overcome the faults, deficiencies, and problems as they arise.

"A teacher who cannot at all meet such requirements may mean to do well, and may in the isolated case of a very talented pupil show a partial success; yet he is likely with most of his pupils to misguide and influence injuriously against any future possibility of success. Experience constantly shows how true this is.

"It is understood that it will be left to practical experience to show wherein modifications or amplifications of these requirements must be made by subsequent committees and special sessions of this Association. Our committee has realized that it would be wise in making the requirements, at any rate to begin with, as liberal and flexible as can be, and yet fulfil the purpose. Especially is this required in all points wherein there still are held strongly divergent views. There was a strong inclination at times to insist upon this or that particular requirement or test—but finally everything was eliminated which could not be agreed upon as being absolutely essential. It was thought that as soon as our average standard of achievement was raised we could make our requirements and tests for examinations more exacting. We must be glad if at first we can keep out the frauds and incompetents."

These general statements were followed by definite recommendations from the committees on vocal and piano examinations. The demonstration required for teachers of voice was as follows:

"Resolved, That, before a person is considered qualified to teach singing he should demonstrate to the examining committee:

"1—That he possesses an ear, accurate in the appreciation of differences in the pitch and quality of musical tones and in the pronunciation and enunciation of the English language;

"2—That he has sufficient pianistic ability to play simple accompaniments;

"3—That he has had at least three years' continuous study with some competent teacher;

"4—That he possesses such elementary knowledge relating to general musicianship as is contained in such a book as *Musical Essentials*, by Maryott (John Church Co.);

"5—That he is familiar with the contents of one or more standard works dealing with tone production, voice development, and interpretation;

"6—That he possesses the ability to impart his knowledge, that is, to teach;

"7—That he has some familiarity with teaching material in the shape of vocal exercises and songs."

The requirements for pianists were similar in their general import to the vocal requirements, but are too long for detailed statement here. They may be found in their entirety in *Musical America* of July 18.

It is evident from the matter quoted above that the tendency of the committees on standardization of the New York Association was to find a sure, if somewhat general, basis upon which all of the teachers of the Association could unite. There was no desire to create an impossible standard or to specify examinations which could be definitely allied to this or that system of study. On the other hand, these requirements were designed only as a guide to the examiners and as a standard below which such examinations should not fall. Let us not forget that this is but a minimum standard and but a beginning in a reformation from within the Association. It does not force on teachers outside of its membership any such examinations, such as would be required by state legislation.

THE LEGISLATIVE STANDARD

The action in Ohio was taken toward legislative examinations. The resolutions adopted were:

"1. That a legislative committee of five be appointed by the president before July 1, 1914, the

members to be chosen from various parts of the state, to represent the profession as a whole.

"2. The legislative committee shall prepare a bill for the licensing and examination of music teachers; have it introduced before the Legislature; get a proper hearing for it, and push its passage.

"3. All professional music teachers of the state having five or more years of experience shall be assessed one dollar each to form a 'legislative fund,' out of which to defray the expenses necessary to carry on the work of this committee, said fund to be paid to the treasurer of the Ohio State Music Teachers' Association and placed in the hands of the committee.

"4. The bill is to embody the following points and provide for carrying out the same:

1. All professional music teachers now teaching in Ohio and who have had five or more years' experience in teaching shall be entitled to receive a certificate of exemption from examination. Dating from one year of the passage of this law, all persons not exempt from examination desiring to teach music shall be required to have state certificates.

2. There shall be a board of twelve examiners, to be appointed by the Governor on a non-partisan basis, upon recommendation by this Association, to examine applicants for certificates as teachers of voice, violin, organ, and piano. This board of examiners shall hold examinations at any convenient point whenever a sufficient number of applicants desire such examination. Acceptance of appointments as examiners makes obligatory the examiners' attendance or representation at the annual meeting of the State Teachers' Association for the purpose of holding such examinations.

3. The fee for examination shall be five dollars.

"The report then calls for four grades of certificates: elementary, intermediate, advanced, and artistic, the general scope of each being tabulated."

It will be noticed that the bill to be presented to the Ohio Legislature is to be drawn by a legislative committee of the Association. It is, therefore, apparent that the chief work, that is, that of deciding upon the standards, will have to be done by the Association, which is, in itself, an almost impossible task. Further, the examiners are to be appointed subject to the approval of the Association and all teachers of five years' residence in the state are to be exempt.

At this point, it may be of interest to print the standard adopted by the California Association, which, after much agitation, decided not to appeal to the Legislature, but to conduct its own examinations. The Association decided on the following.

"Class I. Teachers of ten years' experience, no examination to be required. This term of experience to be increased two years each year for six successive years. Class II. Teachers of metropolitan, national, or international repute as music artists or teachers, no examination. Class III. Pupils having completed or successfully passed the examinations in a four years' music study course in any accredited school or college of music; also, advanced pupils who have studied at least two years under teachers in Class II admitted upon presentation of diploma without further examination. Class IV. Persons not eligible under Classes I, II, or III may become active members by passing the membership examination as formulated by the committees in the various branches of music. Class V. All active members in good standing at the time of adoption of this classification will be accepted as 'Founding Members' without examination. The degree of title of Fellow shall be conferred upon any active members of this Association upon presentation of a post-graduate diploma covering at least a six years' course of music study in any accredited school or college of music or upon passing an examination formulated for such degree. The degree or title of Associate shall be conferred upon any active member, upon presentation of a diploma covering at least an eight years' course of music study in an accredited college or university, or upon passing an examination formulated for such degree which shall be considered uniform with the degree of Bachelor of Music."

The chief feature of the California plan is the requirement of ten years' teaching experience and the addition of two years to that amount for six successive years, so that to escape examinations in 1920 one must have taught successfully for twenty-two years.

THE LEGISLATIVE-SCHOOL SYSTEM STANDARD

Such action was taken in Oregon. The recommendations were these:

"The bill makes it unlawful for any person who is 'not at this time engaged in the teaching of music in this state to commence such teaching unless he or she has obtained a certificate.' The Superintendent of Public Instruction will appoint a board of five examiners, consisting of two teachers of pianoforte, one of pipe-organ, one of violin, and one of voice.

"The actual registration of teachers will be effected within three months from the passing of the act, when 'it shall be the duty of every person who is now engaged in the teaching of music in this state to cause his or her name and residence, or place of business, to be registered with the Board of Examiners.' These registrations must be sworn to before a notary public, and in return the teacher will receive a certificate to that effect. After receiving a certificate of registration the teacher 'may continue to practise as such without incurring any of the liabilities or penalties provided in this act.' An annual registration fee of one dollar is required.

"The Board of Examiners will meet twice each year for the purpose of examining candidates for registration, and the Superintendent of Public Instruction 'is hereby empowered, after consultation with the Board of Examiners, to make such rules and regulations as he and they may deem necessary for the conduct of such examinations.

"'It is moreover provided that the Board of Examiners shall hold examinations at the county seat of any county within the State of Oregon upon the written request of ten or more applicants for certificates. * * * Any and all persons who shall so desire may appear before the said board at these meetings and be examined with reference to their knowledge and skill in the art of music or any branch thereof, and if the examination of any such person or persons shall prove satisfactory to said board, they shall report their findings to the Superintendent of Public Instruction, who shall issue immediately to such persons as are found to possess the requisite qualifications, a certificate to that effect, in accordance with the provisions of this act. Said board shall also recommend to the Superintendent of Public Instruction for endorsement as satisfactory, diplomas from any reputable chartered or incorporated university, college or conservatory, when satisfied with the character of such institution, upon the holder furnishing evidence satisfactory to the said board of his or her right to the same, and said Superintendent of Public Instruction shall issue certificates to that effect within twenty-one days thereafter. All certificates issued by said Superintendent of Public Instruction shall be signed by him and by the officers of the Board of Examiners, and all such certificates shall be *prima facie* evidence of the right of the holder to practise the teaching of music in the State of Oregon, but no certificate shall be granted by said Superintendent to any person not of legal age at the date of application, or to any person who shall not make affidavit of his or her intention to reside permanently in the State of Oregon.'

"Violations of the provisions in the act constitute a misdemeanor, entailing a fine of not less than $50 or more than $200 or six months' imprisonment."

The chief matters of interest in these recommendations are that the examinations are placed under the direction of the Superintendent of State Instruction, thus coupling up music with the educational system of the state, the providing of a penalty for a violation of the law, the age limit, and the exemption of all those at present teaching in the state of Oregon who have the right to certificates without examination.

In the above plans adopted by four associations we have before us all of the important plans of action concerning standardization. While these steps are in the right direction there are many problems to be surmounted and many flaws to be pointed out. The mere recommendation of a standard or of legislative action does not offhand establish that standard.

TUNING THE SAMISEN

A JAPANESE SAMISEN PLAYER

It has been of recent years difficult for Japan to keep to her old traditional music, for, with our railroads, telegraphs, etc., came our music also, and now our ragtime tunes may be heard whistled from every corner of Tokio or Yokohama!

The Japanese are a musical people, especially the women and all classes are proficient in music. Scarcely a house but what has a musical instrument of some kind, and generally it is the *Samisen*, the Japanese guitar.

This is the favorite of all Japanese musical instruments. The body is made of wood, covered on both sides with catskin. The handle is of hard wood, very long and thin, with three gut strings. It is played with a large plectrum of wood, ivory or tortoise shell; in this case the plectrum is of ivory. It can be tuned in no less than five different ways.

Like our own guitar, the *Samisen* is used to accompany singing, although a skilled performer may play solos upon it with a surprisingly beautiful result.

STANDARDIZING MUSIC TEACHING

BY HARRIETTE BROWER

II

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[Miss Brower presents certain phases of the subject of standardization with which all of our readers may not agree. Think the subject out for yourself, and then be ready to act if opportunity offers. —Editor.]

THE CERTIFICATE

In a previous article we considered the subject of standardizing the equipment of the music teacher from the artistic side, summing up the necessary technical requirements, and advising the teacher to take an inventory of his attainments, to see if they measured up to the high standard of musicianship which every good teacher ought to set for himself.

We can now look at the subject from another viewpoint, the compulsory or business side.

It is true that music teaching has formerly been of varied and uncertain quality in America; for this reason we should welcome every legitimate effort to establish it on a more sound and efficient basis. Each year the subject receives more attention at the various music teachers' state conventions, and throughout the profession. All serious teachers feel that the definite principles in music teaching should be more fully recognized. For there are positive and definite principles in both piano playing and teaching; the difficulty seems to be to have these universally known, acknowledged, and accepted.

Of the thousands of teachers of the piano all over our country, it is safe to say there are no two persons exactly alike; each one has a different history, temperament, environment, from all the rest; each has a different experience, outlook, and ideal from every other. How can such diversity of opinion in regard to the manner of teaching and the material employed be brought into unity of design? It will require superlative wisdom to draw up and formulate a code of requirements which can be conscientiously accepted by all. What persons or what board of examiners have the necessary wisdom to do this?

If the features of the Associated Board examinations, which have been conducted in England for the past twenty-five years, should be adopted in America, we should be expected to use études for each of the various departments of technic; namely, scales, chords, arpeggios, thirds, sixths, staccato and legato octaves, expression, phrasing, and part-playing. Now this classification may be an excellent thing for teachers who have never thought about specializing études for particular purposes. Let us suppose it is decreed that the teacher must use certain books of études, — that each "grade" has its prescribed selections

To give books and books of études precludes the necessity of specializing on pure technic. We will assume that standardization calls for certain doses of études. You, as a teacher, however, do not care for études, you use almost none. You feel you have found a better way; you teach the principles in concise technical forms and eliminate the étude. The results of your "advanced" ideas fully uphold and justify your manner of teaching. Shall you, therefore, be obliged to use these—to you—worn-out forms when you feel you can save time, patience, and the pupil's money by coming at once to the heart of the matter, to the kernel of the technical point, instead of wading through a sea of études to get there? Yet in order to win that certificate to hang on your studio wall, you must subscribe to what it stands for. How will you feel about this?

On the other hand, let us suppose that you, as a teacher, are in full sympathy with the étude idea; you are familiar with the output in this line, you have been brought up on études yourself, have worked up a great many of them, and are accustomed to give them to your pupils.

A student comes who has very weak, bending finger joints. You recommend a set of études which will give her "strength." Can you tell me whether any études have ever been written, the use of which will cure bending, wabbling fingers? Ah, no, the trouble lies deeper than the étude; it must be conquered by careful foundational training, before the étude can be performed with satisfactory firmness and roundness of touch. The teacher who understands the situation will apply the necessary remedy, and keep on giving it till this fault is eliminated; then there may be no necessity for the étude!

It should be stated here that the term étude is used to denote the rank and file of studies, and does not refer to the masterpieces of Chopin, Liszt, and others, which are used in the concert room.

Another illustration of the necessity of seeking and understanding the causes of failure in the pupil to play artistically, rather than being obliged to follow out any prescribed rule. A pupil comes to you who has great difficulty with octaves. She has studied the piano a long time, with well-known and high-priced teachers. She relates that the last professor, seeing her difficulty with this technical point, advised her to get the Kullak *Octave Etudes* and the sixth *Hungarian Rhapsodie* of Liszt, as they contained plenty of octaves! She obeyed, but was entirely unable to do anything with them. Do you think the young lady could master this point through such a course of study? Not a bit of it. She became thoroughly discouraged, and avoided all compositions containing the hated octaves.

But *you* understood the situation at once; you knew just what that girl needed. You saw her hand had never been properly trained to play octaves, it had never been properly stretched and developed. You proceeded at once to remedy this lack by a set of carefully prepared exercises, original perhaps, as you are an earnest thinker along these lines. You soon had the span of her hand increased by an inch or more. Meanwhile you have taught her the principles which underlie octave playing, of which she had never heard before, and with simple forms and easy movements, first with single fingers, she is gradually learning how the thing is done, and she is very happy about it.

These instances, of which many occur to me, would be most interesting to follow up, but they would lead us too far afield; we must pass on to consider the subject of the certificate.

The teacher's certificate, no matter how carefully worded, may mean much or little. I have seen some of these documents which were not worth the paper they were printed on, as for any real value they had as showing what the teacher knew, or what was his teaching ability. The more be-ribboned and be-sealed they are the more they are calculated to deceive the unwary. Unsophisticated folk are certain to be deceived by an imposing certificate, conspicuously placed. Alas that there can be fake certificates as well as fake teachers. A parchment awarded an advanced student or young artist, after years of hard study, is one thing, and a very desirable thing; a certificate given to a teacher for a few months coaching may be quite a different thing, though to the uninitiated the two may look very much alike.

I do not view with disfavor the honorably won certificate; but to my thinking its standard should be high. It should be given only by a foremost institution or association; it should stand for honest work, artistic ideals, and unquestionable ability; yet it should not be the result of circumscribed and arbitrary rules of method; in other words, it should stand for complete understanding of principles, and the ability to work them out along educational, artistic, and ideal lines.

The serious minded teacher of the piano, who is always at work in the effort to make himself more efficient, is a person of high ideals. He does not stand still, he never settles down into a rut, for he knows the danger of inertia. He has the inner impulse which urges him ever onward and upward. Such an one may not feel the need of a teacher's certificate for several reasons.

First: He may honestly feel, without pride or arrogance, that he knows more about the subject from the practical as well as from the artistic side, than those who drew up the examination plans, through which he must pass in order to obtain that certificate. He may have had greater musical advantages, may be more gifted than his examiners, may have had more experience. Will he brook being required to teach in a way foreign to his natural bent, against his convictions, when he knows he obtains good and artistic results in his own way? That was Jaques-Dalcroze's position, when he separated himself from the Geneva institution and founded one where he could work out his own ideas. The experienced and advanced teacher, while wishing heartily to see fakes eliminated from the profession, may not wish to have freedom curtailed in his own work.

Second: The capable teacher of piano may care nothing for a teacher's certificate, when he knows that the inexperienced and the charlatan can so easily obtain it, as suggested above. In fact, a good teacher may prefer not to exhibit such a testimonial at all.

We want all the light we can get on this difficult question. The discussion of it from all sides is welcome. If such discussion leads to more general undertanding of correct principles of playing and teaching, it will accomplish much in the right direction.

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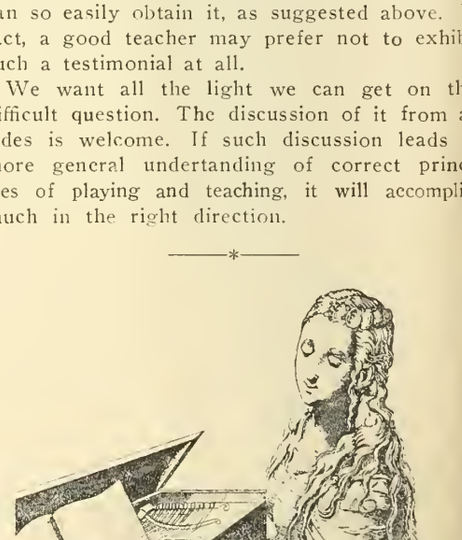


The above illustration shows a virginal, a stringed instrument which was one of the precursors of the piano.

LETTERS TO THE BEGINNING TEACHER

BY HELENA MAGUIRE

TEACHING BY IMITATION

Aristotle said—"Do as I *tell* you."
Socrates said—"Do as I *do*."

Dramatists call a sudden and violent change from one state of mind to another the "peripety" (peripeteia). Some few years ago a "peripety" may be said to have occurred among the pedagogues. Up to that time the wisdom of Socrates had guided the teacher; a teacher was one who could do something excellently well, and the pupil's ambition was to do this thing as well as his teacher did it. Then it was suddenly and violently discovered that this was all wrong—that it was "slavish imitation." The Beginning Teacher was warned that she must not allow her pupils to imitate—the way to teach was to compel the pupil to remain absolutely passive while the teacher talked and talked and talked; then the pupil was to go out into the world and somehow put into use all the wisdom that had dropped from the teacher's lips. Teachers taught the piano who could not play it.

Teachers taught harmony who had never written a page of good music. Teachers taught the voice who could not sing a note correctly. The *theory* was all-sufficient; pupils were stuffed to repletion with abstract knowledge; if they did not "do as they were *told*" the fault was theirs, not the teacher's.

Now there were good reasons for this change from the methods of Socrates to those of Aristotle. For one thing, the teacher would say, in the modern version of Socrates—"Get your model in your noddle"; but the pitiful model it would be! Or he would ask his pupil to imitate without having learned what imitation really was himself. These were some of the reasons that led the Aristotelians to say that they (the Socratians) were all wrong. Today we have reached a stage where the music teachers' associations, piano manufacturers' associations, and the magazines are trying to make all Beginning Teachers prove themselves disciples of Socrates, prove themselves not only able to talk about what they teach, but also that they have actually done and can still do well at least all that they ask their pupils to do.

IMITATION

It is well to be very clear as to what imitation really is. One can "copy," or "counterfeit," or "mimic," and believe that he is imitating.

Crabb declares that "to *imitate* is to take a general likeness; to *copy* is to take an exact likeness; to *counterfeit* is to take a false likeness. To imitate is therefore always used in a good sense; to copy mostly, and to counterfeit, always, in a bad sense. To imitate is the general term; to mimic and to ape are both species of vicious imitation. One imitates that which is deserving of imitation; one mimics that which is not an authorized subject of imitation. A person wishes to make that his own which he imitates, but he mimics for the entertainment of others. To ape is a serious, though an absurd, act of imitation."

In the study of music there may be both free and close imitation, but always there must be the model, and always it must be made very clear to the pupil that imitation is always the reproduction of someone else's thought plus one's own thought. It must be a reproduction of a thought, not of any act or sound alone, no matter how good these in themselves may be. The Germans are a musical people because they are a thinking people, and it has been said that the trouble with us lies entirely in our educational methods; "the taste for good music has not been implanted in the minds of the young," as The Professor said in his September *Talk on Wrong Educational Methods*. Yet music teachers have worked so very hard to do this very thing they are accused of not having done that they might indeed be said to have just cause for resentment, were it not for the fact that they neglected to learn those very lessons of the Beginning Teacher which no school or pedagogue can teach, which the teacher herself must learn for herself, in the great and not too well filled realm of individuality. If the teacher is to be her pupils' model she must study always, she must have that which is really excellent for her pupils to imitate, else they will deteriorate into mere little copyists or mimics.

IMITATION WITHOUT THOUGHT

A professor of English composition in one of the Boston colleges gave me some examples of what imitation without brains may be. The class were given the sentence, "The laboring stag strained full in view," to imitate. One lad passed this in, "The working stag filtered into whole sight." Another time the class had a sentence with "the lily white doe" in it, and were told to write another sentence with this phrase in it. A boy wrote, "He wore a lily white doe in his buttonhole." Needless to say that he was called the "lily white doe" during the remainder of his college career.

These are the kinds of attempts at imitation we are constantly getting from music students; they are not one whit sillier or more brainless, because the greater number of our pupils are so pitifully at sea as to what they are trying to do. I heard an organist say, "I listened to my teacher talk about phrasing all my life; I suppose I scarcely had a lesson in which he did not tell me to phrase; but I never understood what it was to phrase until I began to teach, and had to sit down and 'think the thing out for myself.'" A teacher may talk about phrasing, may describe the phrase, its beginning, its climax, and its end, but if she does not phrase well and intelligently herself, she might just as well have been talking about the "lily white doe."

TEACHING SCALES

Scales, despite all our modern methods, still remain boresome matter to the pupil. This would not be so if they were taught by imitation. The scale is the *model*, and all running passages in music are either a close or a free imitation of some form of the scale. It is the discovery of this very simple fact that makes it seem so well worth while to the mature pianist to spend hours in scale practice. This might just as well be made plain to the young student; let him understand that we do not expect him to enjoy scales as scales, but to use them as models for the music he is going to enjoy playing in proportion as he "gets his model in his noddle," and is able to imitate it by an intelligent use of his own brains.

Children do like to do their own thinking. Madame Montessori speaks of "the stupid, bored expression of the child who knows someone else will do his thinking for him." A child who is allowed to experiment with the scales himself, to compare scales with "runs," to work out systems of fingering all for himself, who, above all, hears scales well and often played by his teacher, is not going to dislike them. When we think how awful scales sound when first played by most children, and remember that that is all the way they ever hear scales played, and that it is quite impossible for a child to realize what possible use such a succession of notes could ever be to *him*, it is no wonder he "skips" them. But if he hears his teacher play a scale beautifully, then is told that that scale was practised for the very definite purpose of making it possible to play a passage in a sonata well, and if that passage is then played to show how the scale has been the *model*, that scale lesson is going to *mean* something.

Furthermore, the more a child receives through his ear, the better musician he will be. It is difficult for us to realize what a cold, puzzling, forbidding thing a page is to a little child. He has had the struggle with the written page at school, then comes this new, strange looking page. How much more happily does the child receive his first musical impressions from the sounds that leave the piano under the teacher's fingers, all warm and sweet, and pulsing with a rhythm that can be *felt*. Look back into your own first lessons, and think of the difference there was in a line of music when you looked at it staringly black and white on the page, and when you listened to it played by your teacher.

We seem to have forgotten that music, by the one learning, must be a reproduction of sound; that receiving music through the eye is only an adjunct, it bears about the same relation to the true study of music as does the "curate's aid" to the food at a tea party. It is a help certainly, but not the real thing. The teacher must be able to set the perfect model first, then capable of helping the pupil to reproduce this plus his own thought. Most teachers are perfectly able to do this now, but they have been exhausting both time and strength trying to do unnatural things in an unnatural way.

Socrates' way is best.

———*———

THE SUPREMACY OF THE MINOR MODE

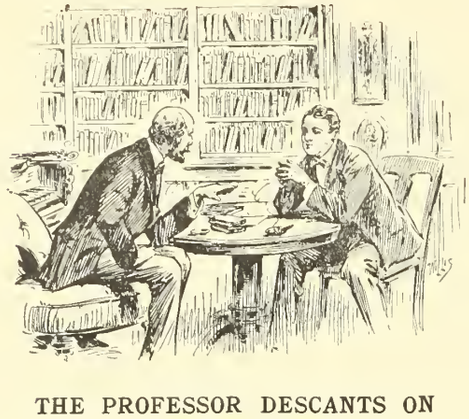
We can call to mind by hundreds—nay, by thousands—melodies which express happiness and are written in the Greek, Dorian, or Hypo-Dorian (tones of *Mi* and *La*)—that is, in the minor mode. Such in Plain-chant are the *Te Deum* of Easter Eve, the prose of Easter Day, that of Whitsun, and—what appears sufficiently significant—all the introits commencing with the words *Gaudeamus* or *Gaudete* (*rejoice!*) In the secular music of the Middle Ages in the pastorals, the rondos, the musical games, it is always the minor which predominates.

In the sixteenth century the dances, the gaillards, the pavanes, the branles, and the tourdions, are all, with rare exceptions, in the minor mode.

Among the Italians of the latter half of the sixteenth or the very early years of the seventeenth century, who created the recitative and founded the opera—Cavalieri, Caccini, Jacopo Peri, and Monteverde—the minor predominates over the major.

I open the collection of pieces, by Rameau, for the harpsichord (1706)—allemandes, corantes, gigues sarabandes, gavottes, minuets—every one in the minor. In another collection of the same composer (1724), pieces like the *Rappel des oiseaux*, the *Poule*, and the celebrated *Tambourin*, are in the minor mode. Bach and Handel have composed, like Rameau, whole suites of dances in the same mode.

Secondly, the minor should have right of precedence over the major, for it is found everywhere in popular music. It would be puerile to say, as Spencer has done, that music is only a simple development of certain parts of natural language. With ideas such as these, we should have to give up all idea of understanding Palestrina and Beethoven. But it is very true that in music many expressive elements are found which already exist in the natural language. Did the one precede the other? It is probable; and in any case, from all the facts mentioned above, a "contribution" only to musical estheticism can be drawn, and not the principle of a definition or of a complete bird's-eye view.—From Combarieu's *Music: Its Laws and Evolution*.



THE PROFESSOR DESCANTS ON IMAGINATION

"You may remember, my dear Editor, that what we talked about chiefly last month, was the extremely important rôle that imagination plays, both in the teacher's teaching and in the student's studying; and we arrived at very definite and highly useful conclusions—conclusions which cannot be too strongly recommended to the consideration of student and teacher."*

"You are quite right, Professor; I remember it all very well, also your promise to tell me your ideas about the higher and more important part that imagination takes in the realm of inspired composition."

"Not 'the higher and more important part,' my dear boy, but the highest and most important—indeed, the one and only part, beside which all else is but subsidiary and accessory. But, if you will allow me, I will proceed in order as closely as possible because there is so much to be said and so little time in which to say it.

IMAGINATION IS ALL-PERVADING

"How can we describe imagination, or apportion any place or rôle which belongs to it? To do this is to undertake the most difficult of tasks. The place assigned to it is always too small and the rôle it plays is much greater than we appreciate. Its free nature seems to flee from compulsion of any kind and to escape curious investigation. It assumes all aspects and forms; it is always present although not always perceived, and it is never stronger than when it hides itself. Feeble or powerful by turns, it scarcely touches our consciousness and the next minute takes complete possession of it. Imagination laughs at our efforts to seize it; nevertheless it is imagination that gives me these imperfect images by which I try to describe it"

"According to that, Professor, it would seem that imagination is the most elusive of gifts. What is its starting point or mainspring, musically speaking?"

"Esthetic emotion or, more strictly defined, esthetic musical emotion. If, in examining or listening to a composition, we could put ourselves in the author's place, or even in the place of those to whom it appeals, we would find a characteristic, the same in every instance, and that characteristic is esthetic emotion. It is a kind of particular pleasure corresponding to a special activity of the mind set up by a series of sounds. This pleasure is accompanied by a sort of mental relaxation which causes us to be like soft wax towards the impressions we receive, and which makes our soul like the surface of a lake that ripples with the least breath of wind. We deliberately abandon our own guidance and control in order to give ourselves up to thoughts that another communicates to us, either in person or through his composition. Thus, esthetic emotion is the essential property of a work of art."

CREATIVE IMAGINATION

"I understand your reasoning quite clearly, Professor; but you speak only of that form of imagination which is excited by an outward influence, that is in itself the spring or source of what you describe. It does not account for the first idea—the one to which the creation of a work is due."

"By which, my dear Editor, you evidently mean creative imagination, eh? There is no such thing as spontaneous creative imagination, unique in itself, proceeding entirely from itself, without relation to any definite cause or source. One who is stone blind from birth can have no idea of a brilliant sunset, or of a Turner picture; Mozart, Wagner, Debussy, and Schönberg are non-existent to the totally deaf. For music, there must exist a knowledge, an appreciation of sounds and sound systems before imagination can be called into play. The phenomena that give rise to imagination are conceptions, images or ideas and, secondly, perceptions. These perceptions are the result of sensations that we experience in different ways and degrees; by their means conception acts by analogy; the whole constituting what is generally known as *association of ideas*—not a very good term, but one that has been accepted by long custom.

"Association of ideas acts by analogy or, more specially, by a resemblance more or less precise to some intellectual, emotional, or unconscious sensation already experienced. This association by resemblance presupposes a mixed action of association and dissociation; it is an active form. Therefore it is the principal source of all matter for creative imagination.

MUSICAL KNOWLEDGE ESSENTIAL

"Forgive me, my dear boy, if my explanation seems more arid than is customary to me. The subject is of the deepest psychological difficulty to make plain in a few sentences; it would require a whole book to set forth even a modest exposition. You see, I must insist upon the fact that there is no such thing as an inspired imagination, created out of absolutely nothing. Many think that music is entirely a Heaven-born gift, without fore-knowledge of its science or art. They ignore the fact that the good old proverb, *Ex nihilo nihil* (from nothing, nothing comes), is just as applicable to music as to everything else. There must be a knowledge and acquaintance of music in some form or other to serve for the association of ideas from which musical imagination will spring.

"It is easy to understand that our imagination must be aroused by our sensations, or action of the senses, by what we read, hear, taste, or see, or by our general experience. An artist, for example, paints what he sees: the sky, the fields, landscape, life, or scenes from historical descriptions, aided by models, costumes, and other accessories. But the musician has nothing beyond the actual sounds to excite his imagination—sounds which have no concrete application, such as the artist can portray with pencil and brush."

"Are you, perchance, a believer in program music?"

"Not at all, my dear Editor. Your plastic artist can paint a cherry so realistically that birds try to pick it from the canvas, or a lemon so lifelike as to bring water to your mouth; but (although I have heard sounds of the sourest, sharpest kind emanating from certain unformed singers and players) I have yet to hear a lemon or a cherry faithfully suggested in music, because sound cannot reproduce material form.

THE GIFTED COMPOSER OR BORN MUSICIAN

"Musical imagination is the type of affective imagination, that is to say, pertaining to or exciting emotion. Many men possess an affectional or emotional memory, that is, a remembrance of emotions and not of the intellectual conditions which caused and accompanied them. I maintain that there is also a form of imagination which is purely affectional and composed exclusively of conditions of mind, temperaments, desires, aspirations, sentiments, and emotions of every kind, and that this form is found in the gifted composer, or a born musician.

"The musician lives in a world that is entirely his own. He carries in his head a coherent system of tonal pictures wherein each element has its place and value; he discerns the delicate differences of sounds and their qualities; practice permits him to penetrate their most varied combinations, and the knowledge of harmonic relations is to him what drawing and the knowledge of colors are to the painter. Intervals and harmonies, rhythms and tonalities are like so many characteristic symbols which arouse his perceptive faculties and which he employs in the wonderful structures of his fancy.

"These sound elements and their combinations are the words of a special language that is very clear to some persons and impenetrable to others. More than enough has been said about the vagueness of musical expression; some maintain that each musician can interpret it as he pleases. It must certainly be admitted that emotional language has not the precision of intellecual language; but it is the same with music as with every other idiom; there are those who do not understand, those who only half understand and consequently commit constant mistakes, and those who understand well; and in this last category there are degrees, according to the aptitude to seize the shades and subtleties of the language.

HEARER'S IMPRESSION AT VARIANCE WITH COMPOSER'S

"That which best permits us to penetrate the psychology of musical imagination is the natural change that takes place in musicians, and which consists of some impression, or event, or even a metaphysical idea that undergoes a metamorphosis of a positive kind. But it should be remarked that this change takes place only in the creative musician (that is, in the composer), for the auditor's imagination will usually picture some idea far removed from the composer's intention.

"Indeed, it may be proved that the most highly educated musicians and, more important still, those who are especially endowed musically, receive no visual impression. During the interpretation they live in the world of sounds and give themselves up entirely to musical pleasure. In short, music appeals to our emotional imagination unaided by any material or concrete signification such as sight and words suggest; it is an interior imagination, self-contained, and self-expressing."

"That is all very interesting and instructive for advanced students, whether composers or interpreters. Now will you kindly tell me, Professor, at what stage of musical education would you begin to train the powers of imagination?"

TRAINING THE IMAGINATION OF YOUTH

"Why, from the very first lesson, of course—if not sooner. We cannot begin too early to help children's imagination to unfold and grow in strength. Give them *Hans Andersen* and *Grimm's Fairy Stories*, and *Alice in Wonderland;* let the girls read *The Lamplighter* and *The Heir of Radclyffe*,

*(See THE MUSICIAN for October, page 666.—Ed.)

and the boys *Tom Brown's School Days* and *The Last of the Mohicans;* let them read tales of travel and stories from history, that history which is full of color, life, and emotion. No matter how much they read, *let them read all the time,* provided the reading be such as appeals to their individual imaginations. Books which are read in leisure hours are frequently more educational than those which are read in study time, if they are uplifting and sane."

"Then," said the Editor, "you are of the opinion that musicians cannot know too much?"

"I am, decidedly so," replied the Professor, with a quaint smile; "their chief fault is that they know so very little and are, therefore, dangerous to themselves and to others; they are bound to be narrow-minded and prejudiced and, if teachers, to propagate these faults in others. In music, indeed, there is an infinity to learn and just as much to be taught.

"Many of your readers look forward to a pedagogic career. They will become teachers of music in some one or other of its branches. If they do not vigorously apply their imaginative faculties to their teaching, they will be no better than mere machines, giving out knowledge but not putting it in. No depth of learning, no fluency of speech will rescue the teacher from barren work, if he lacks the ability to place himself in touch with the minds of those whom he wishes to instruct; and how can that magic bond be established except by the power to understand and feel that to which imagination must be our guide and for which there is no substitute?

SOUL-FELT IMAGINATION

"One point I would like to urge most strongly upon student, teacher, interpreter and composer alike. I would impress upon them the need to strive and put into and get out of their work all that is highest and best in soul-felt imagination; in so doing they will attain the greatest development of which they are capable.

"There is very much more to be said upon this entrancing subject; but my time is up, and I must leave something to your—imagination."

BEETHOVEN AS A MEASURE OF VALUES IN MUSIC

Music which our ancestors deemed masterpieces, fades into *rococo* when exposed to the fierce torch which Beethoven kindled. Music of ante-Beethoven date is as unlike the music of post-Beethoven days, as a rustic footpath is unlike a Parisian boulevard. He has taught us to demand that music shall *say* something, shall *mean* something, shall convey a *message* of some sort, and it has to make this appeal through the ear, *not* through the eye on paper. The ups and downs, the overs and unders, the betweens and betwixts, the inversions, the augmentations, the contractions (I feel tempted to say the contortions) and all other clever technical devices of the old Masters pass the modern man's door, but they do not knock at his heart.—Francesco Berger.

NOTES ON THE MUSIC IN THIS ISSUE

By the use of a large size plate, specially engraved for The Musician, we are enabled to give our readers a large amount of music in each issue. For example, in the present number we have the equivalent of fifty pages of regular sheet music editions, fifteen pieces, with a net value of $3.25. And while we are pleased to be able to include such a quantity of music, we are just as much pleased that the quality of usefulness to the needs of teachers and pupils is specially evident. That is the test which the music must stand, namely, practical usefulness for educational purposes.

Mazurka, from ballet *Coppélia,* by Delibes, is one of the most attractive numbers from the stage repertoire. Musically it is delightful, rhythmically it has plenty of swing, and technically it will give excellent drill in playing chords, and, if the pupil's technic is equal to it, in playing octaves. However, as stated in the note on the music page, this passage can be played with single notes. On page 743, the passage marked *fortissimo* and consisting of a scale fragment alternating with two chords, is to have an orchestral character. These chords must be struck accurately, and pupils who are deficient in the sense of location will find this gives splendid drill in moving the hands from one register to another quickly. Try to do it without bobbing the head from one side to the other.

Valse câline, by Renato Brogi, is the work of an Italian composer whose work has attracted considerable attention of late, particularly two of his songs, *Visione Veneziana,* and *Mentre tu canti,* not yet issued in English translation. *Câline,* used as an adjective, is a French word meaning "coaxing," so that the piece might be called *Coaxing Waltz.* The idea is that it shall have a light, piquant, somewhat capricious character; it is really a *valse caprice* in style, and is to be played with considerable *rubato* as directed in the first measure. Some of the younger musicians who play this piece will notice the syncopated effect in certain measures, which will perhaps interest them enough to make them willing to use this little waltz, as well as the tangos and other dance music that is so popular at present.

Saltarello, in A minor, Op. 207, by J. L. Gobbaerts, is in an old Italian dance form, similar to the *tarantella.* The name comes from the Italian word *saltare,* meaning "to leap," the dance being in the nature of "leaps," a wild, vigorous movement, instead of the quieter movements of the social dances. Technically it offers fine drill in staccato playing, and in groups of two notes, slurred. The touch must always be light with sharp accents on the full chords; but the latter must not be sustained. It can be played without the pedal. Commence rather slowly and gradually increase speed to 144 beats to the minute, or even a little higher for velocity practice.

Petite valse, by R. Langer, for four hands, is one of a set of pieces called *Miettes,* by the composer, which means "crumbs," that is, little pieces. This one is in waltz tempo, a pleasing theme, the *Secondo* player sharing in presenting it. We consider this a good number for use in the ensemble class. By way of reminder, we say again that pupils should change from *Primo* to *Secondo.*

Playful rondo, by C. W. Greene, is included on account of its melodious themes, flowing passage work, and general light-hearted gaiety. Note the staccato and legato in alternation. Here is a delightful little piece for the pupils' recital program, easy to play and easy to memorize.

In the park, Op. 9, No. 3, by Cedric Wilmot Lemont, is one of a set of pieces for young players entitled *Pleasant Memories.* This one has a marked rhythmic swing and the atmosphere of a summer day's outing or a visit to a pleasure park. Note the frequent use of the rhythmic figure of the dotted eighth followed by a sixteenth. Be sure to give the dotted note full value, that is, three sixteenths, and not to play it as if a triplet consisting of a quarter and an eighth, a different rhythmic combination, in which the first note is only twice as long as the second. The left hand has an effective imitation of the right, a sort of echo, in certain measures; bring this out, but not too prominently.

A storiette, Op. 9, No. 5, by Lemont, is from the same set as the preceding, and has some interesting material. Note the slurred groups in the section in C major. Make these distinct, but avoid coming down with a thump on the first note of the group. Try to get the pupil to play this as if he were telling a story, the flow of the notes paralleling the words.

Valse mélancolique, Op. 2, No. 3, by Vladimir Rebikoff, is a fine example of the Russian style of music which is generally in the minor key. The passages in eighth notes must be played smoothly, and quite legato, the left hand subordinating the accompaniment very carefully in measures in which it moves in quarter notes. Begin the practice of the piece at about one half the speed indicated, and increase a few degrees as it is learned by head and fingers. Although at first it may seem slow, it is best to practise one phrase a number of times before taking up the next.

Love song (*Chant d'amour*), by Wilhelm Aletter, presents a melody for the left hand, with accompaniment in chords for the right, the latter being really the more difficult for young pupils. Be careful not to pound these chords; do not play them by an arm or wrist stroke, but more by simple pressure from an arm controlled (not relaxed, in a flabby condition, as some think the word means).

March of the Gnomes (*Marsch der Gnomen*), Op. 27, No. 1, by Otto Becker, has lots of life and energy. The tempo is the moderate, not quick, march. This will make a useful number for gymnasium or school exercises, or for a pupils' recital program. Bring out the theme in the left hand, beginning at the ninth measure. Think of this as a band march and the various instruments sounding out.

Sarabande (from 1st *French Suite*), by J. S. Bach, is intended for players in the latter part of Grade III or early part of Grade IV. It is a fine introduction to the study of Bach's larger works. Keep this as legato as possible. It will pay to memorize it.

Berceuse, in E minor, by Armas Järnefelt, for violin, is from the Scandinavian literature, a simple, appealing melody, which the violin can "sing" most effectively. It has been carefully prepared for teaching use by Mr. Frank C. Bornschein, of the Peabody Conservatory, Baltimore, and will make a good number for recital programs. The use of the different positions is clearly indicated.

The heavenly voice, sacred song by George B. Nevin, has the true churchly style, and is also in full sympathy with the spirit of the text. It is easy and specially effective for the singer. It comes in a lower key for contraltos and baritones, in B♭. Be sure to add this to your song repertoire.

Longing, Op. 27, No. 3, by Egon Pütz, is for our readers who have low pitched voices, that is, contraltos and baritones, and it will be found particularly effective for the former. It requires breath control and good articulation to meet the demand for a sustained style of singing. For high voice in F.

Could I forget, by William Dichmont, is a high class ballad, and should prove an effective addition to the singer's repertoire. It is not difficult and can be used to advantage with a first year pupil to prepare for a recital program. For medium voice in F.

BE SURE TO READ THIS OFFER

We will place on the list of THE MUSICIAN, for a period of six months, the name of any pupil who plays or sings in concert or recital between the present time and Jan. 1, 1915, any one of the pieces in the Music Section of THE MUSICIAN, September-December, 1914. Send us a program listing the piece, and names and addresses of teachers and pupils.

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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

EDITORIAL NOTES

STANDARDIZATION AGAIN

TEACHING is made up of much repetition. No one has ever found a method of impressing a thought upon the people except by much repetition. THE MUSICIAN believes that there is ample justification for the agitation for a reform in conditions connected with the teaching of music, and that the various suggestions looking toward standardization are worthy means to a desirable end.

The present issue contains two article on the subject, one by Mr. Arthur L. Judson, of the *Musical America* staff, setting forth the different ideas along which effort has been made; the other a discussion of certain phases of the principle of standardization itself, by Miss Harriette Brower, of New York City. It is well for the readers of THE MUSICIAN to keep in mind that there are many views on the subject, agreeing in some respects, quite divergent in others.

Yet we must all be careful not to confuse the possible benefits of standardization with certain details as to how to secure it most effectively and practically. The writer of this note has conversed with a number of musicians and finds the following to represent a common state of mind.

"Yes, standardization will be a good thing. But if we set up standards we must have definitions and must recognize the only correct principles and methods. Now who is to make these definitions, set forth these principles, and select the methods? I cannot accept those of my competitor across the corridor. He is ruining voices, or his pupils play with a hard tone (as the point of view is vocal or pianistic). The right ideas are as follows:"

It is evident that unanimity will scarcely be secured with this point of view. Essentials are not matters of technic, of method, of pet hobbies and clever devices to overcome certain difficulties, but questions of fact, and musicians must be willing to meet upon and accept the common ground that does exist.

From now until next May, when teachers begin to meet in convention again, there should be careful thought and discussion of this most important subject. Mr. Judson will continue his exposition of the various methods suggested in THE MUSICIAN for December.

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PLAYER-PIANO ROLLS IN THE PUBLIC LIBRARY

SOME time ago THE MUSICIAN published a note in this column upon the addition of rolls for player-pianos to the music sections of public libraries and cited some instances showing the practicability of the plan.

Recently we received a letter from a reader in Norwood, O., a suburb of Cincinnati, which informs us that for the past year or more the Cincinnati Public Library has had a department for rolls, the first supply being a gift.

In discussing the matter of the sheet music section the writer of the letter, Mr. D. W. Miller, makes the very practical suggestion that composers should present copies of their published works to the libraries of the cities in which they live.

Just a few words of comment: It is eminently desirable that public libraries recognize the musical needs of the people, and do this as liberally as possible. But it is not enough for the musicians of a community to feel proud that they have a fine music section in their libraries. The thing is to make use of it themselves, to see that their pupils go to it for help, and that the general public is told about it. A library is worth having only if it is freely used. The next time you are near the library go in and see just what there is in the way of music there. The librarian will appreciate your interest.

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MUSIC IN THE HIGH SCHOOL

TACOMA has a Music Department which is working earnestly to implant in the minds of the pupils a love for the best music obtainable and a thorough appreciation for it just as they are taught to know and love the beauties of great literature. THE MUSICIAN has received a letter from Mr. W. G. Alexander Ball, musical director of the Tacoma High School's which contains statements which we wish to bring to the attention of our readers.

"Last year with our High School Students we gave besides many high class programs the opera *Pirates of Penzance* entirely alone, we sang two choruses from *The Messiah;* each Friday we devote our time to musical appreciation with the aid of a Victrola, and I find time to read to the classes one grand opera each week and demonstrate it also with the Victrola.

"Next year (1915) I hope to be able to give a combined music festival, and for our public entertainment we shall render *The Bohemian Girl,* with costume, scenery and full orchestra from our combined High Schools.

"Our beautiful Stadium High School, of which we are justly proud, seats 2,000 students, and the Stadium seats 40,000 people. Last Stadium Day 14,000 school children went through their exercises. . . . Efforts are under way to place a large pipe organ in the assembly hall.

"I am very anxious to build up a great musical center here and to teach the students that music stands for something. I feel that until we teach the schools the real value of music we shall never be able to drive out the musical 'Profs.'"

We want the readers of THE MUSICIAN to feel a lively and aggressive interest in the work of their local schools. Get in touch with those who are in charge of it. Perhaps you may be able to contribute helpful suggestions. Perhaps you have undervalued it. At any rate make the opportunity to assist in educating for your community young men and women who will know and love good music. It is the one form of art which is peculiarly democratic and social in spirit, and it is accessible to all classes at such a small cost. Help to make your community musical through the public schools.

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THE TEACHER'S SELF

LACK of interest on the part of young pupils is frequently a strong factor in preventing the progress that is so greatly desired. The following illustration may prove suggestive.

A little boy, who is inclined to be domineering and is also impulsive in his thoughts and actions exclaimed angrily to his mother, "Mother, I can't make sister mind me." To which the mother replied: "Is that strange when you can't make *yourself* mind *you?*" Perhaps the teacher who complains of lack of interest on the part of his pupils is at fault. If the teacher does not show strong interest in his work and in his music is it strange that the pupils are indifferent? If a teacher lacks enthusiasm, how is the pupil to have any? To have power over others one must have power over himself.

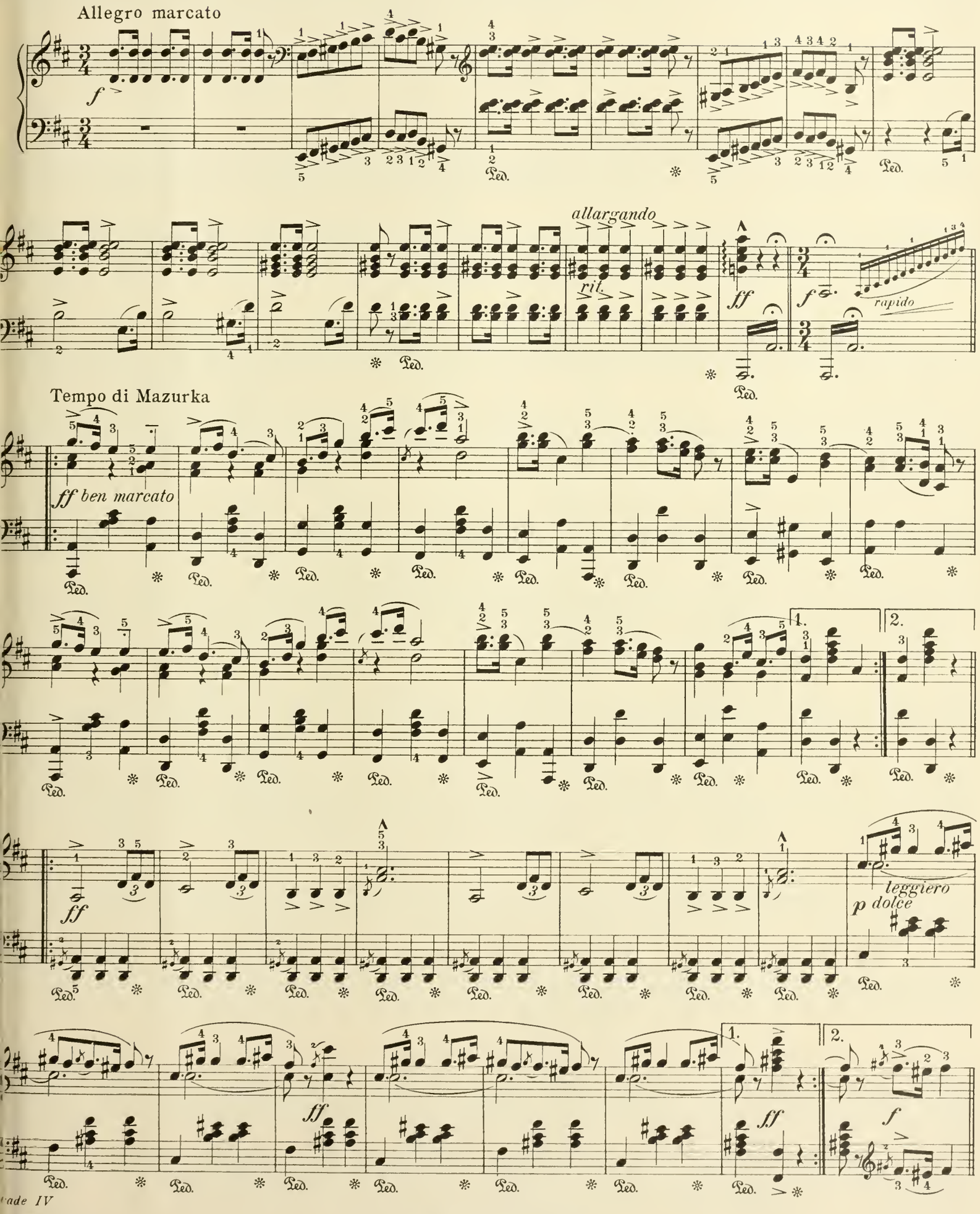
IF YOU ARE IN DOUBT ABOUT A CHRISTMAS TOKEN FOR SOME MUSICAL FRIEND
SEND "THE MUSICIAN" FOR A YEAR

MAZURKA

From "COPPÉLIA"

Edited by Karl Benker

LEO DELIBES



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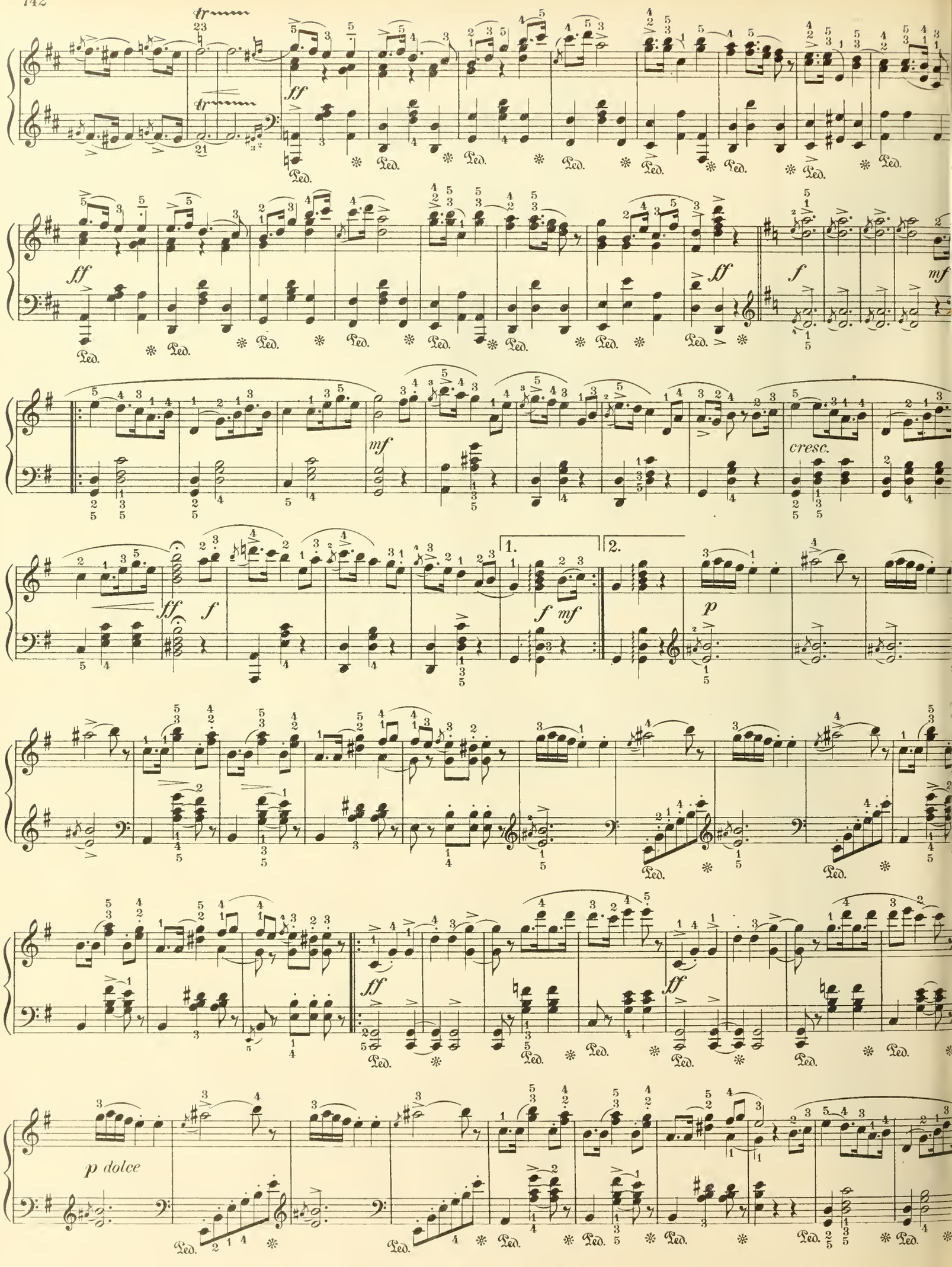
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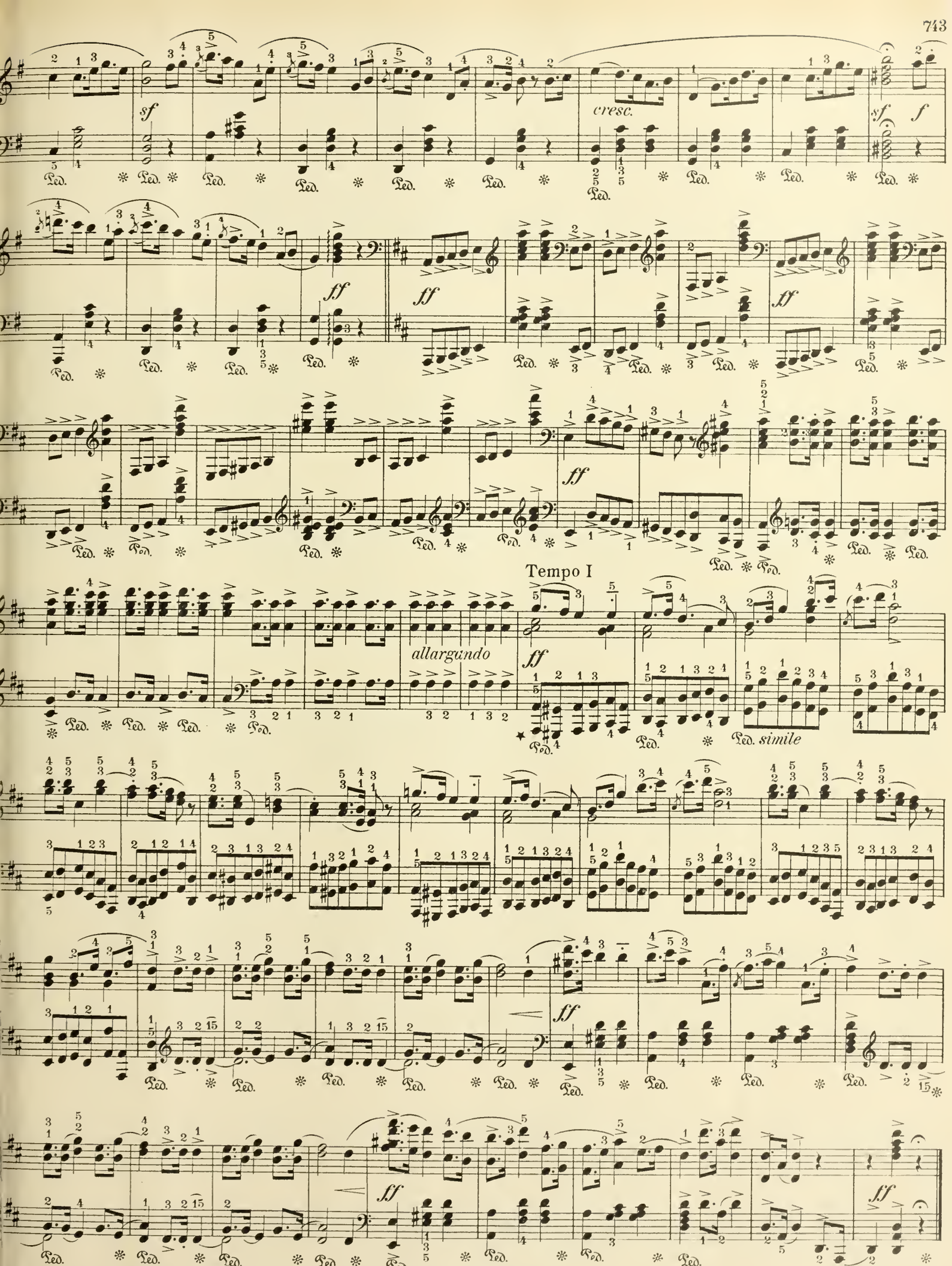

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See Offer on Page 739

VALSE CÂLINE

Edited by W. J. B.

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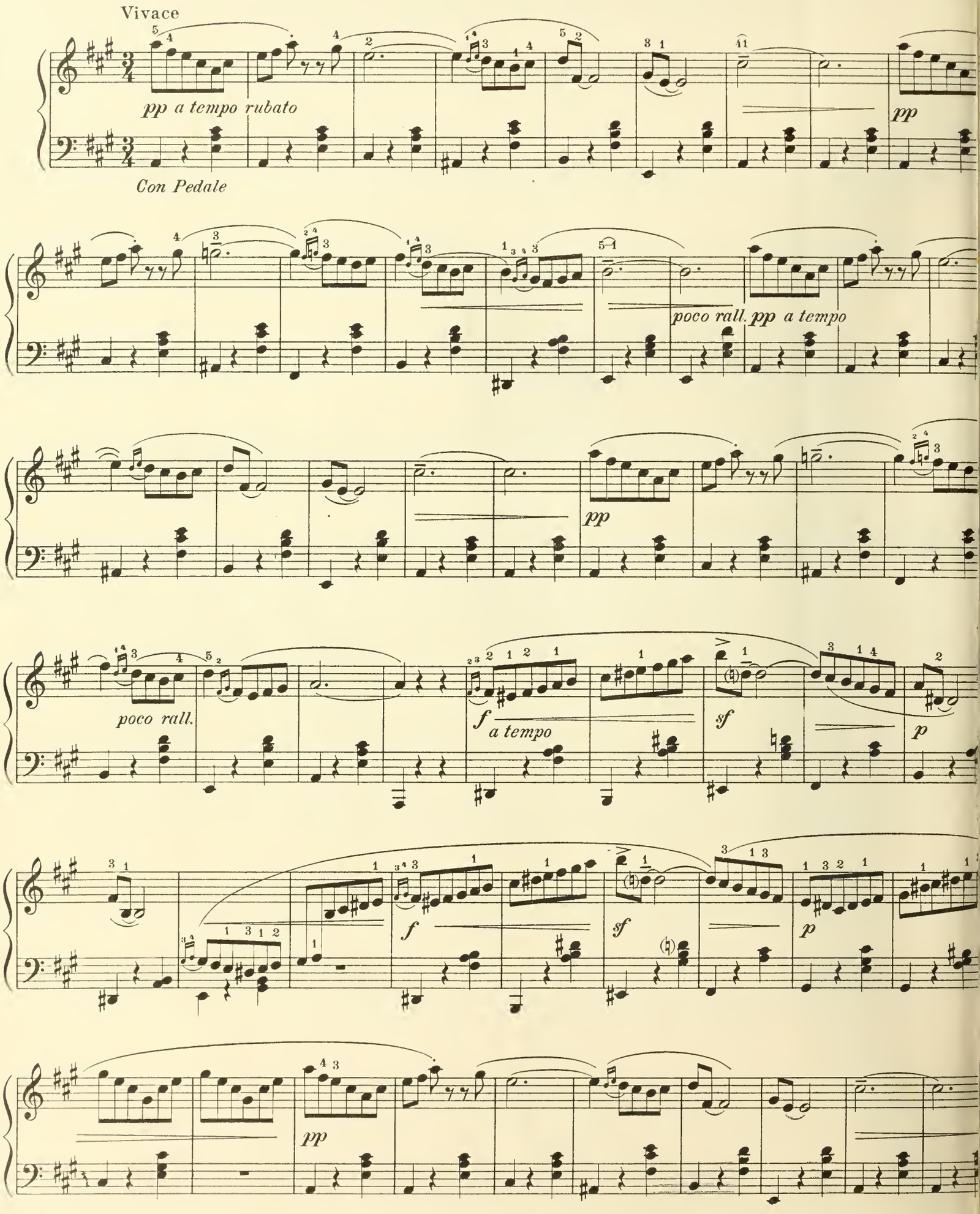

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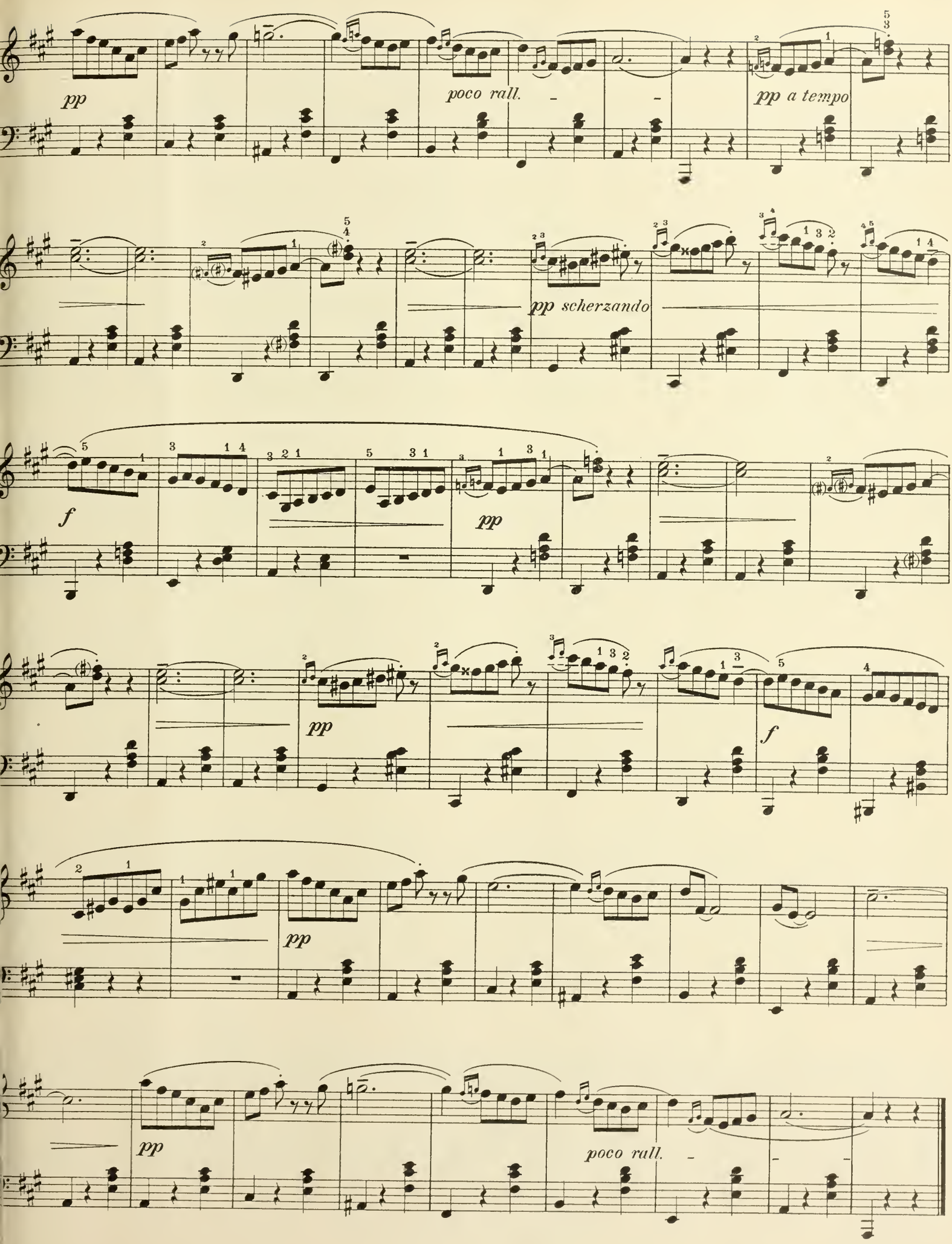
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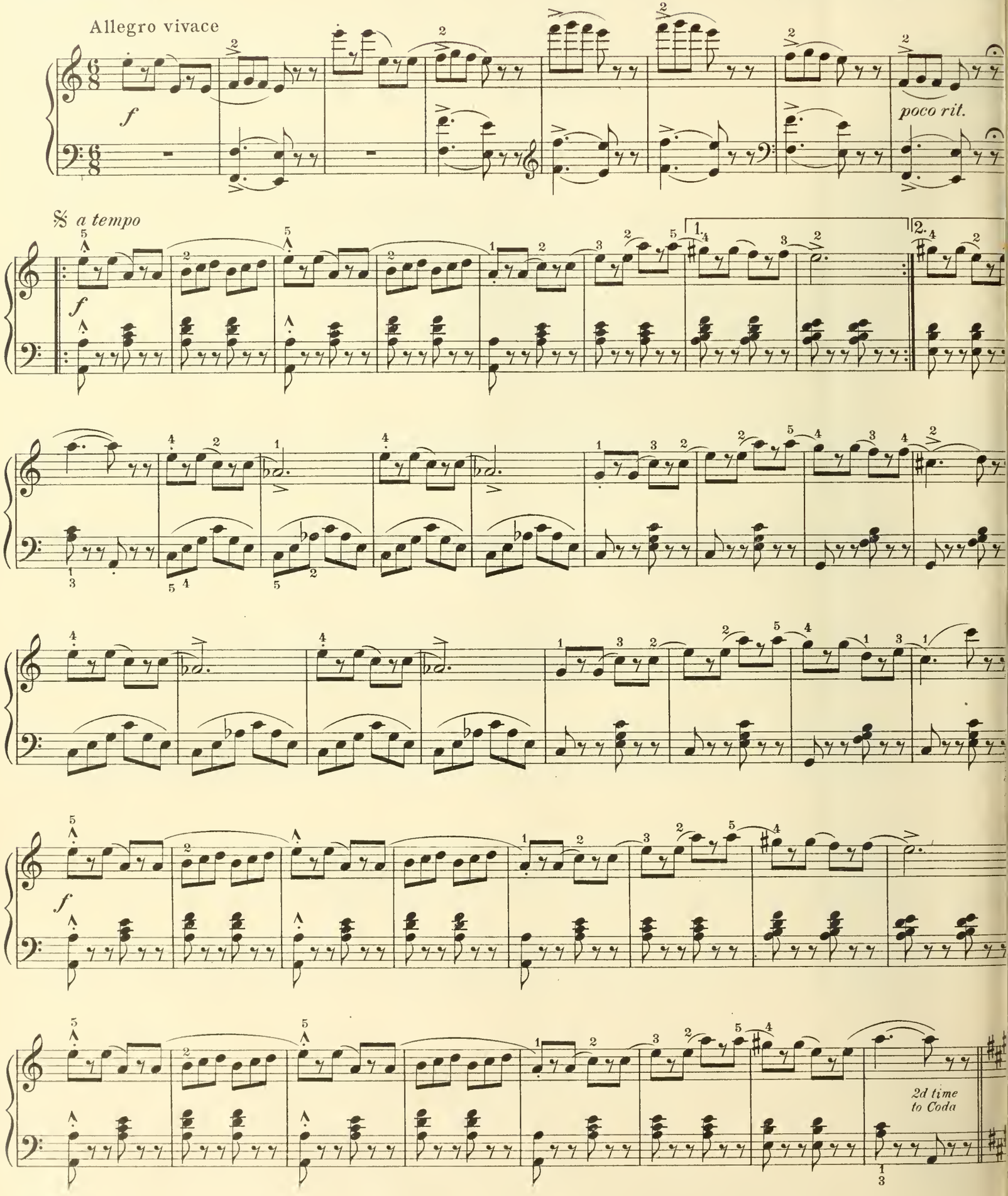
SALTARELLO

See Offer on Page 739

Edited by Karl Benker

JEAN L. GOBBAERTS, Op. 207



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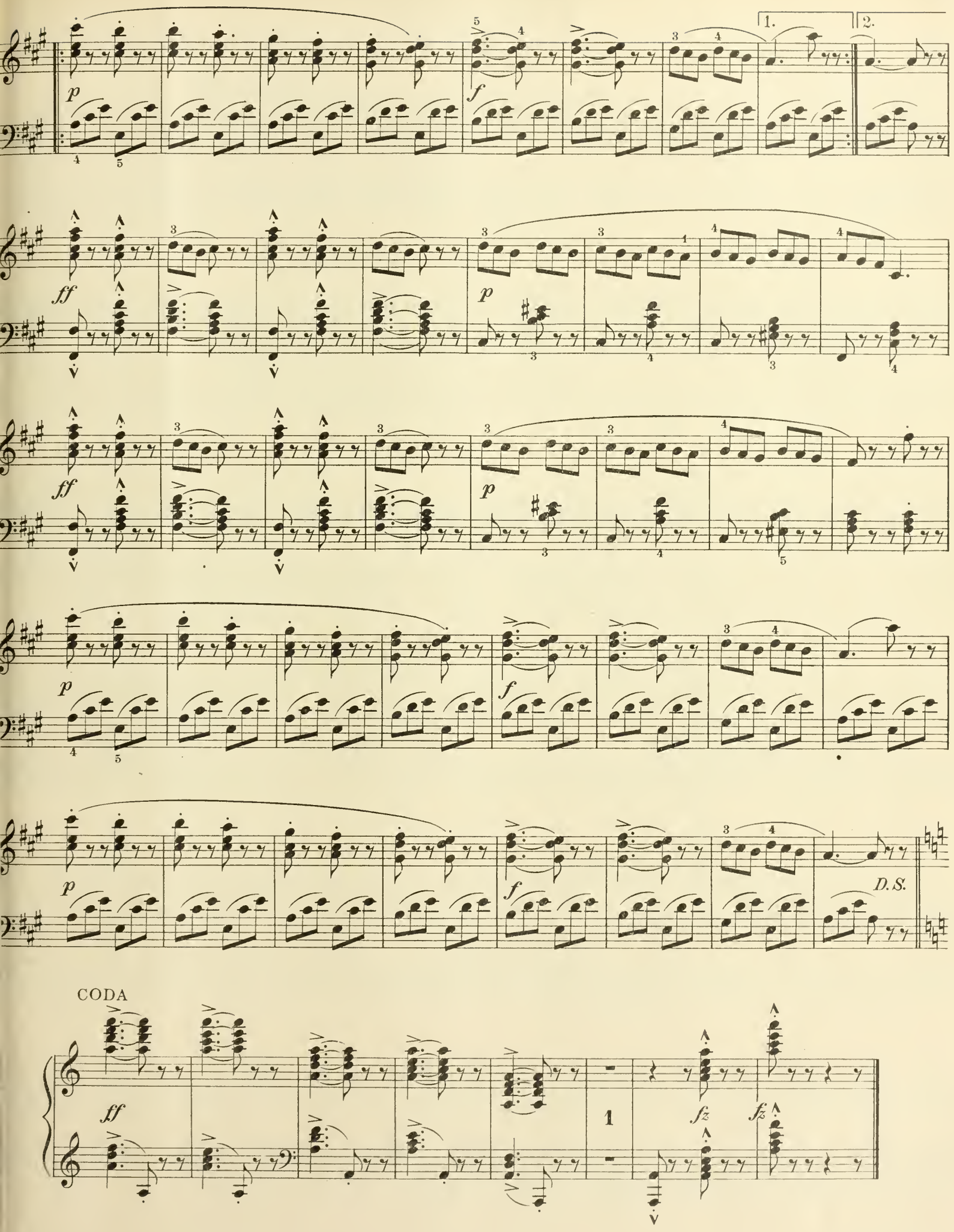
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f
D.S.
CODA
ff
1
fz
fz

PETITE VALSE

See Offer on Page 739

MIETTES, No. 3

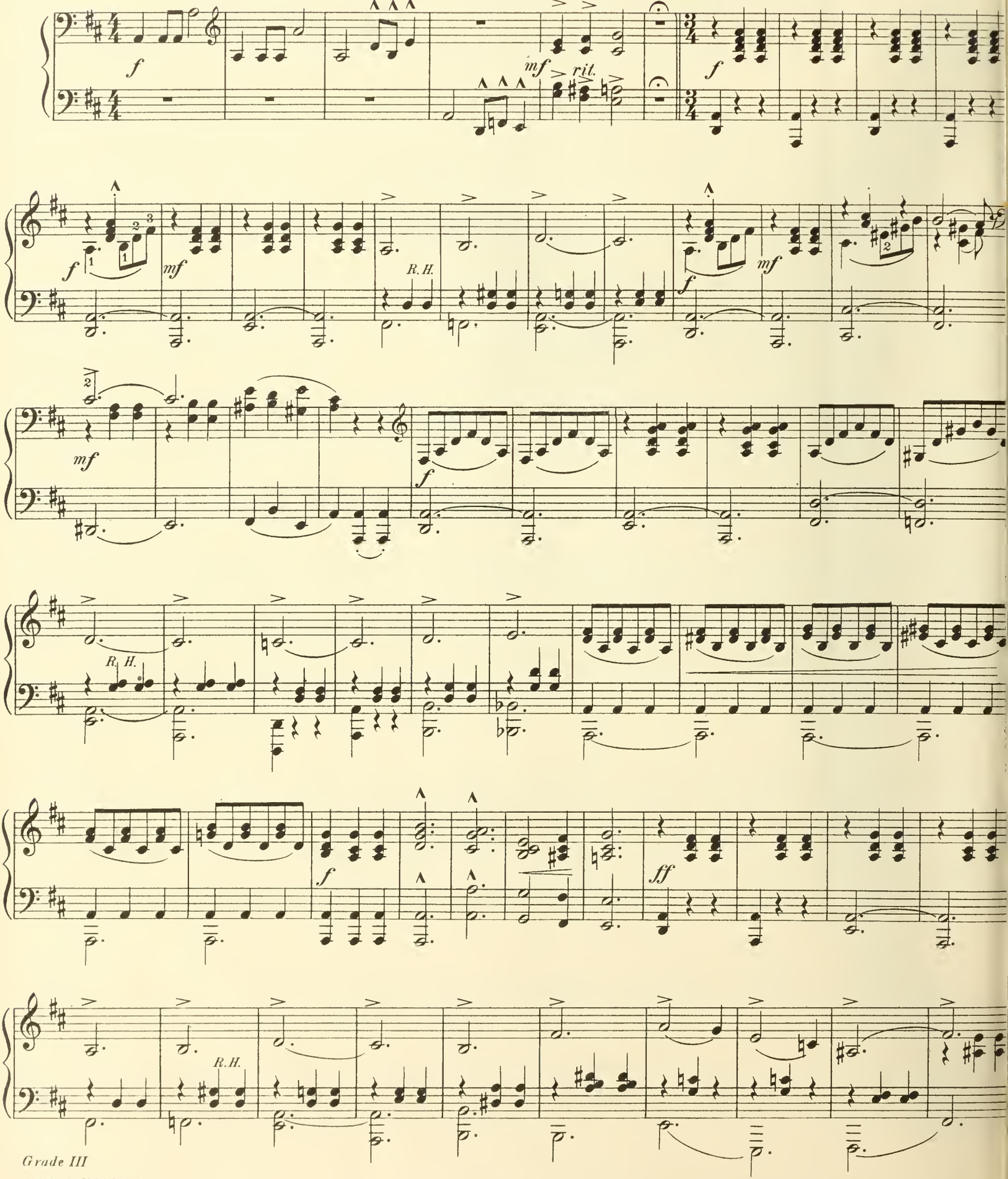
Edited by W. J. B.

R. LANGE

SECONDO

Moderato

Tempo di Valse



Grade III

See Offer on Page 739

PETITE VALSE

MIETTES, No. 3

Edited by W. J. B.

R. LANGER

PRIMO

Moderato

f

1

rit.

a tempo

Tempo di Valse

ff

mf

ff

mf

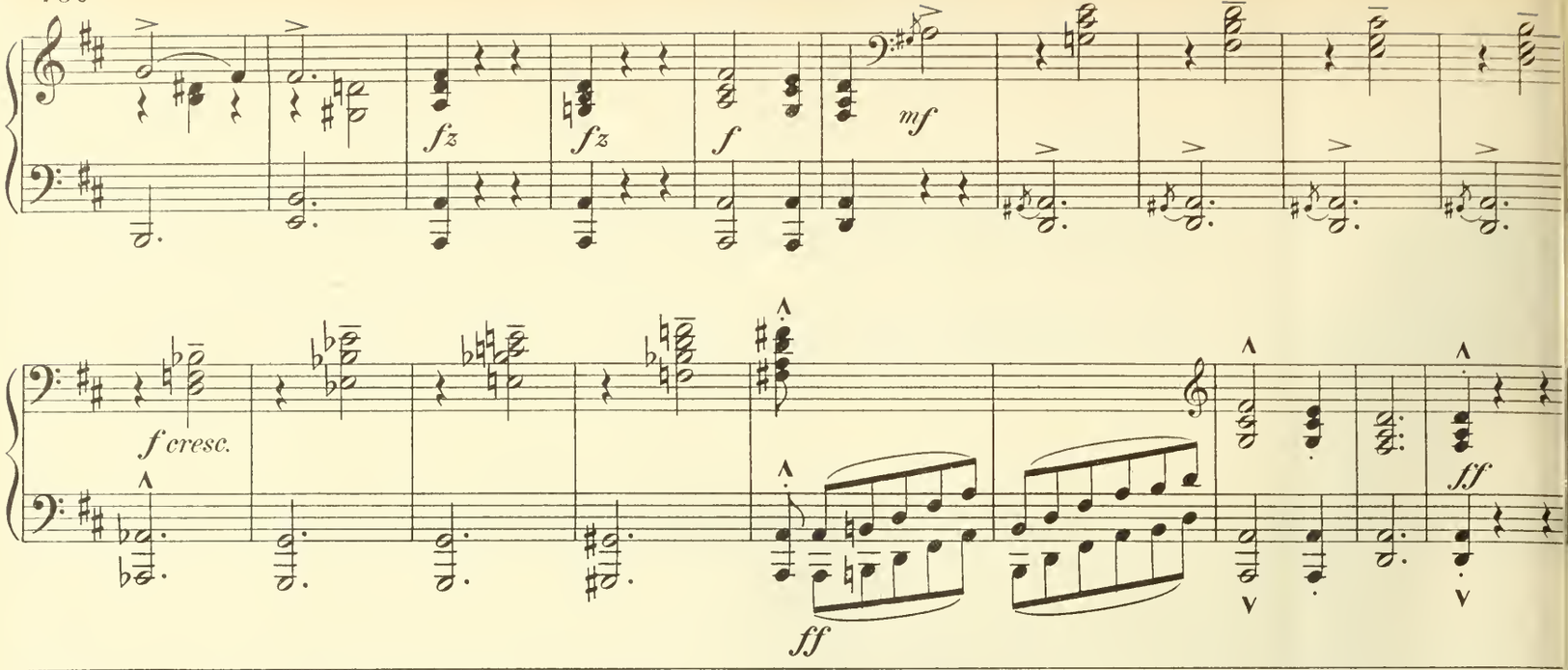
f

ff

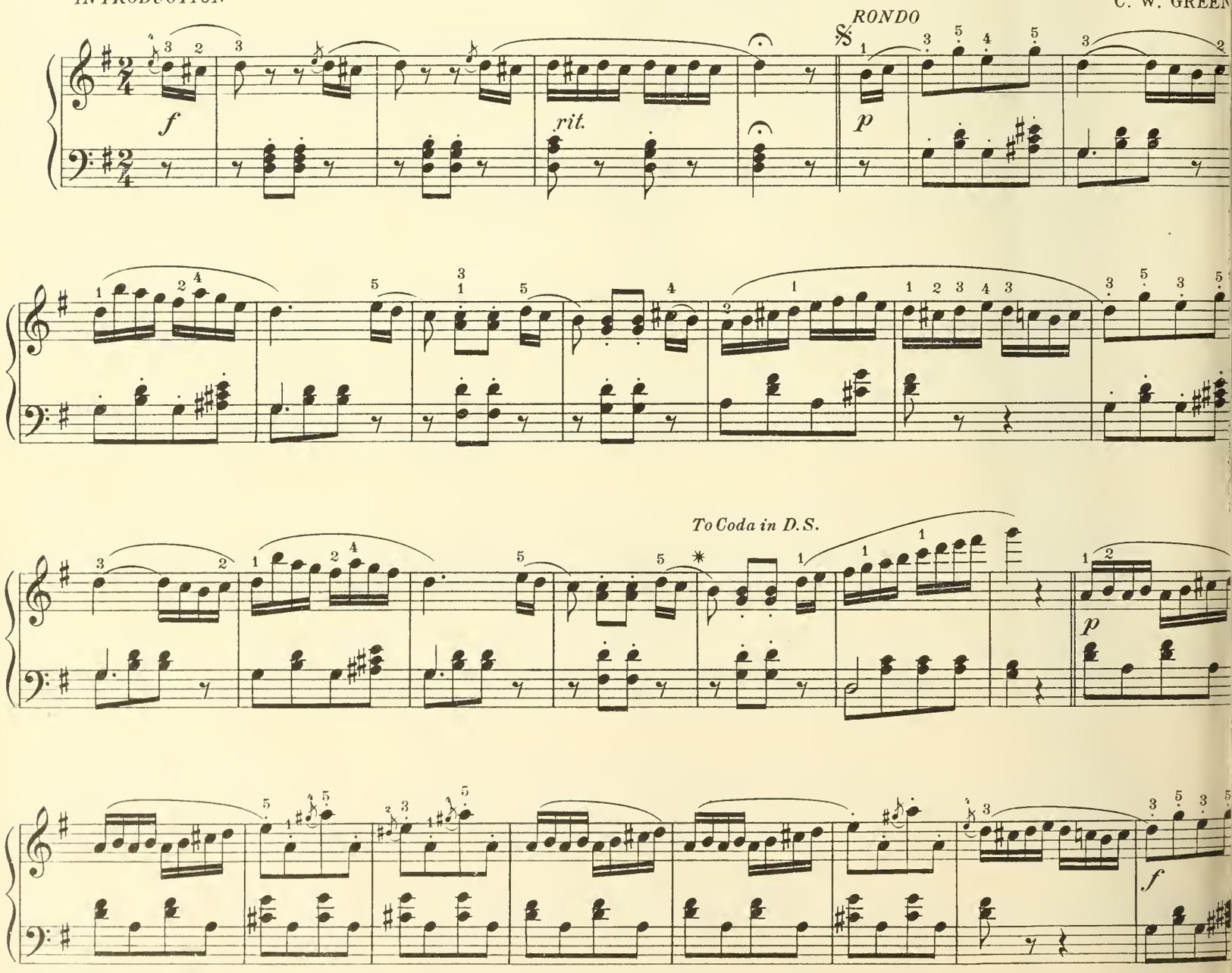
senza rit.

fz

f

cresc.

PLAYFUL RONDO

C. W. GREEN



Grade II-III

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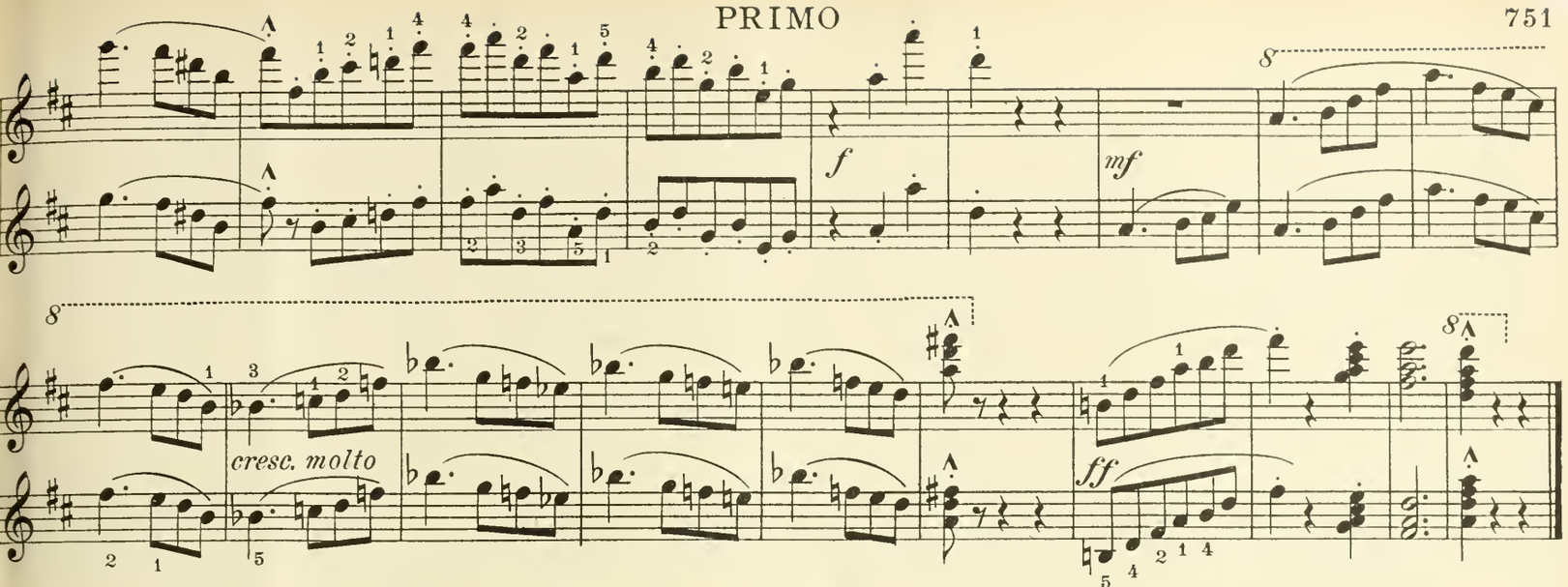
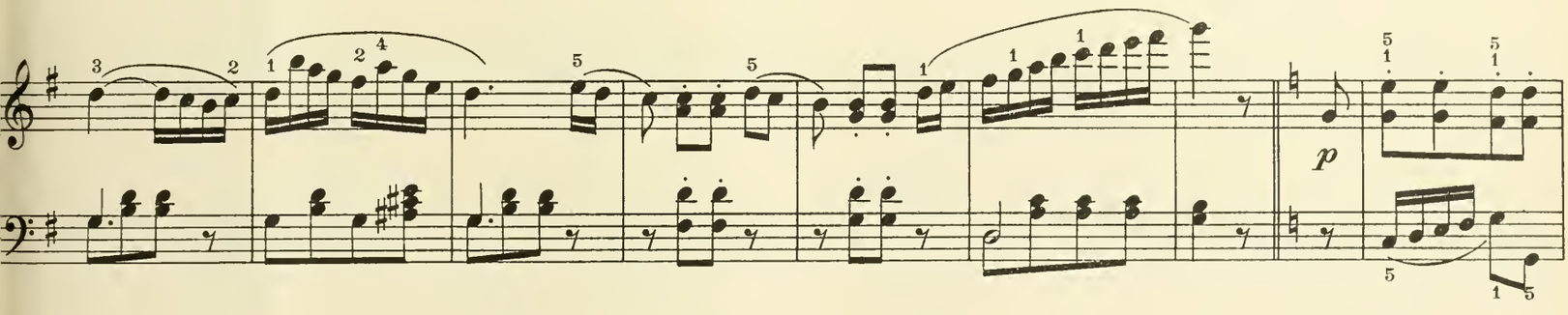

8
f
mf
8
cresc. molto
ff
8

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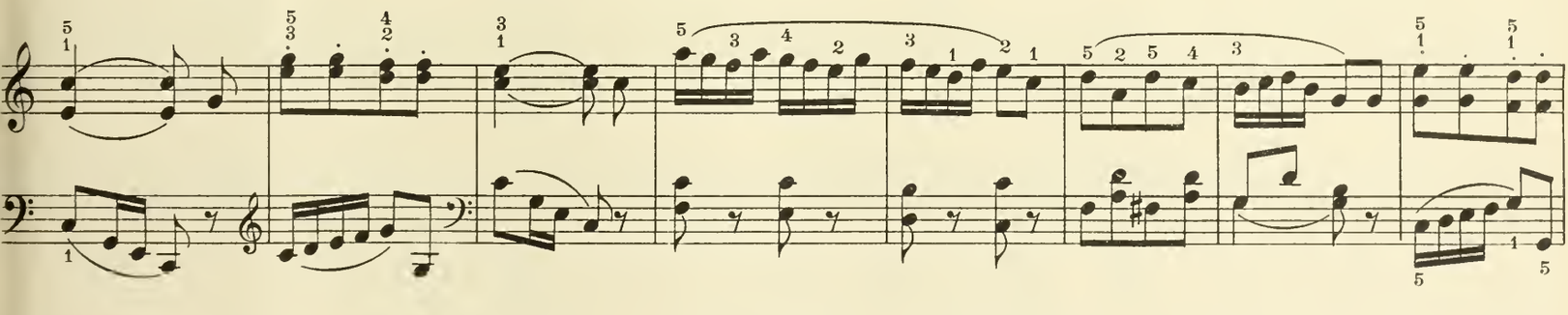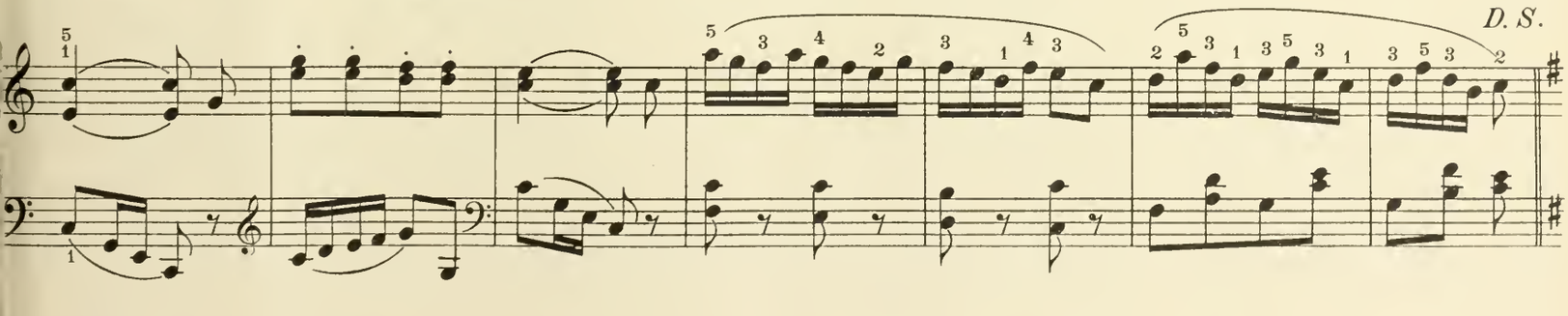
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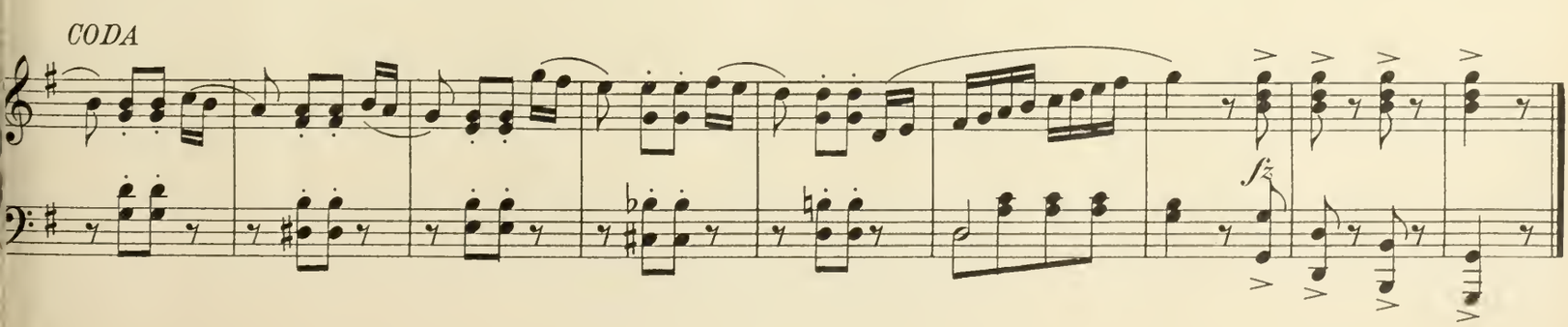
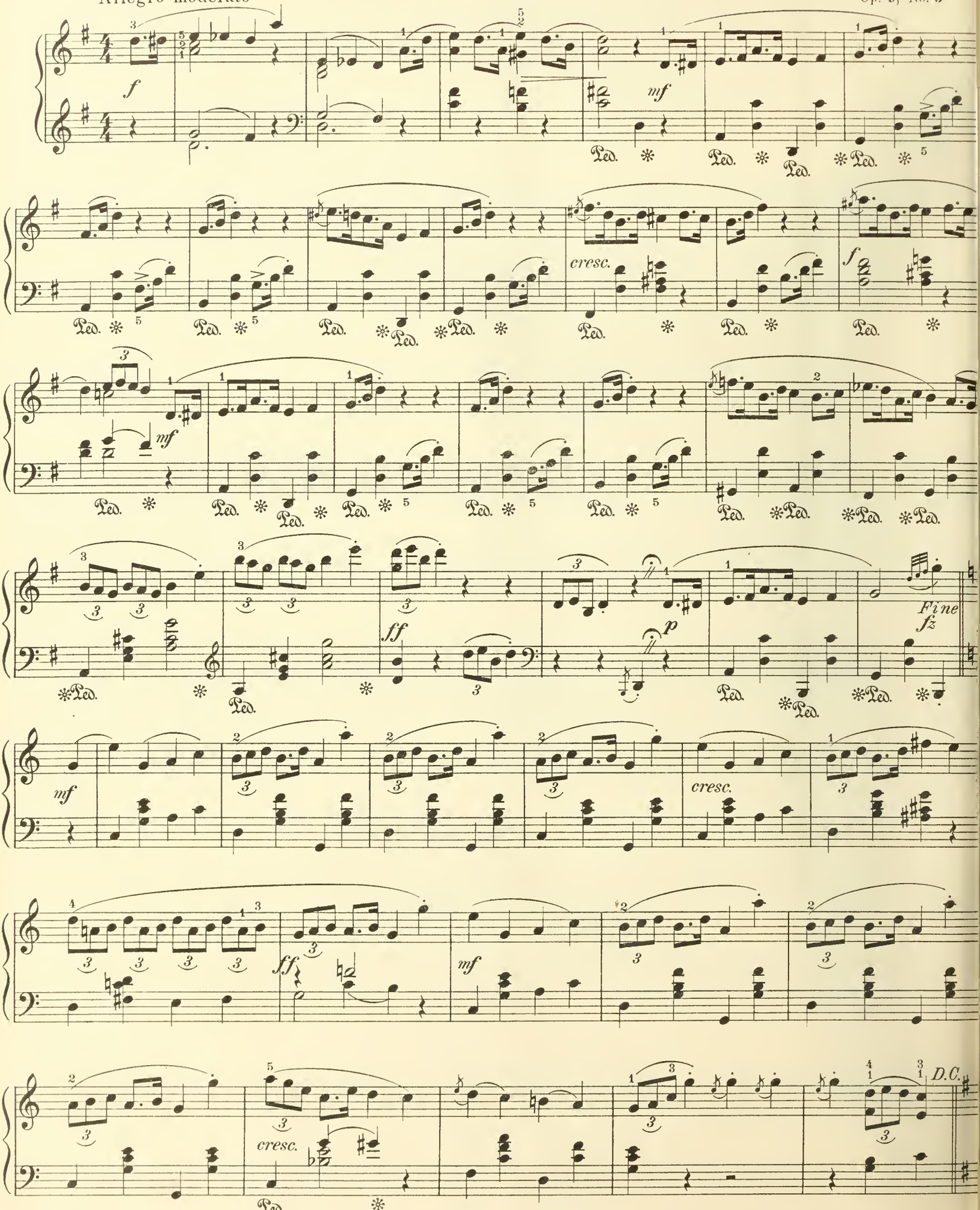

CODA
fz

See Offer on Page 739

IN THE PARK

CEDRIC W. LEMONT
Op. 9, No. 3

Allegro moderato



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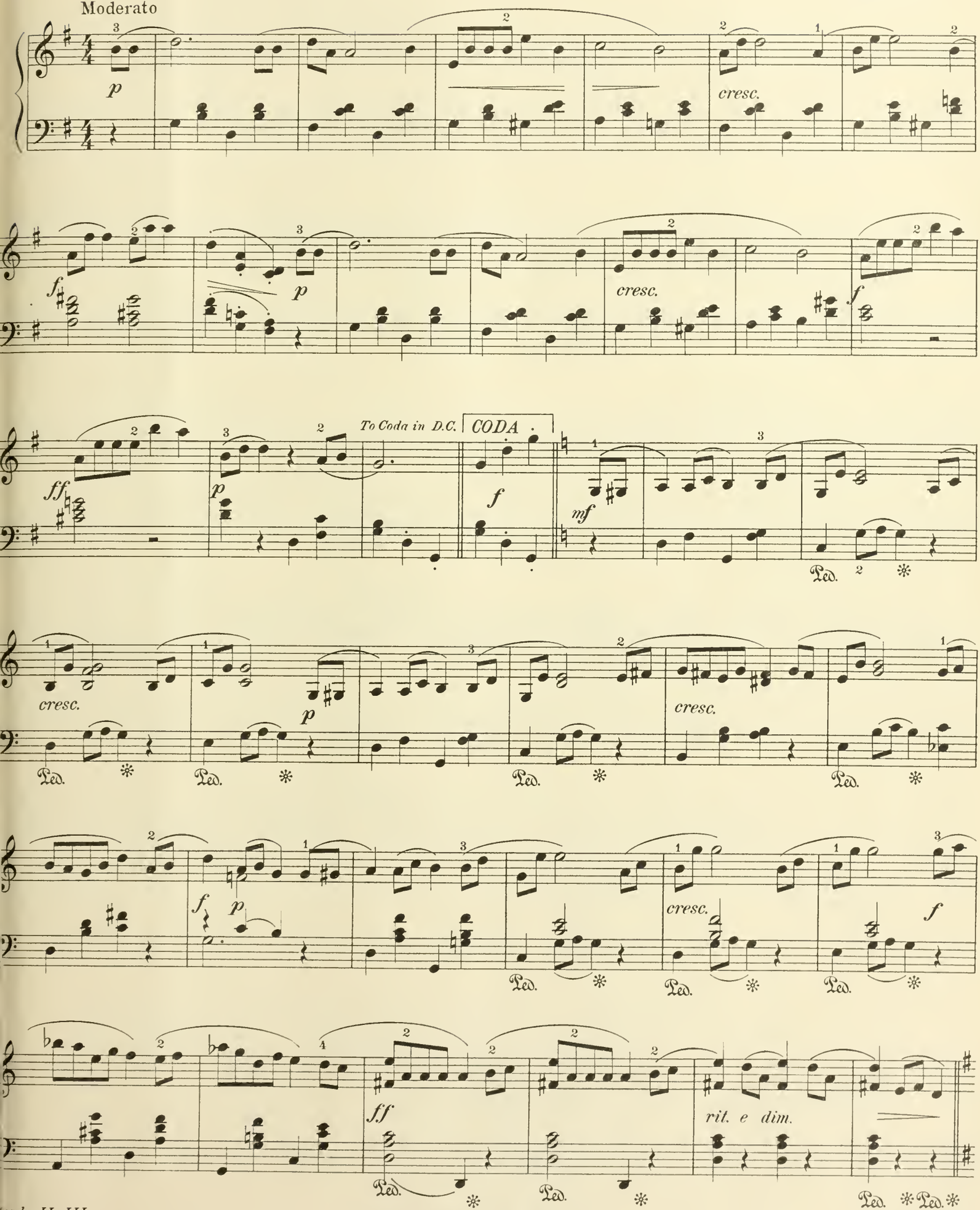
A STORIETTE

CEDRIC W. LEMONT
Op. 8, No. 5

Moderato



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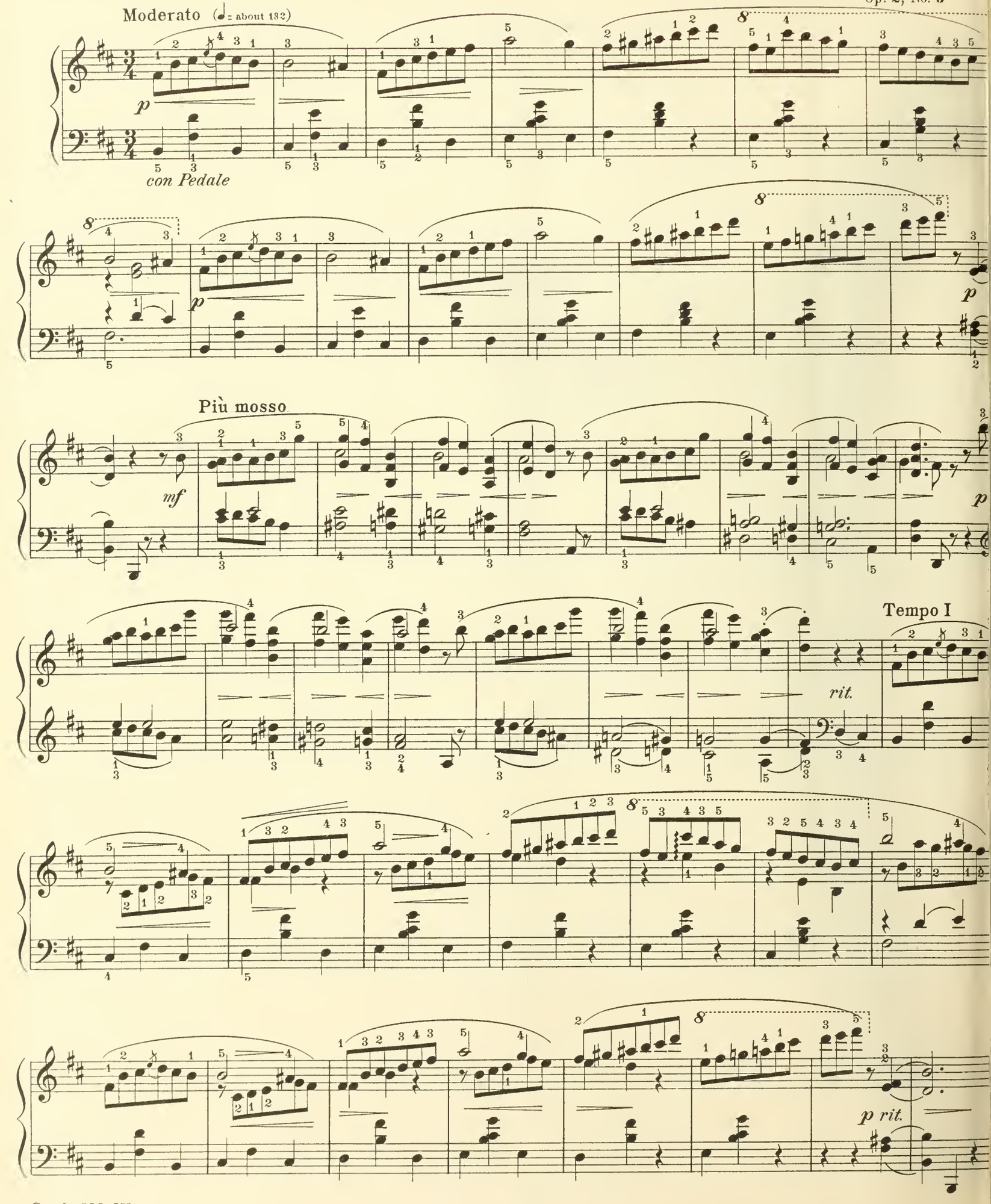
VALSE MÈLANCOLIQUE

Edited by John Orth

VLADIMIR REBIKOFF
Op. 2, No. 3



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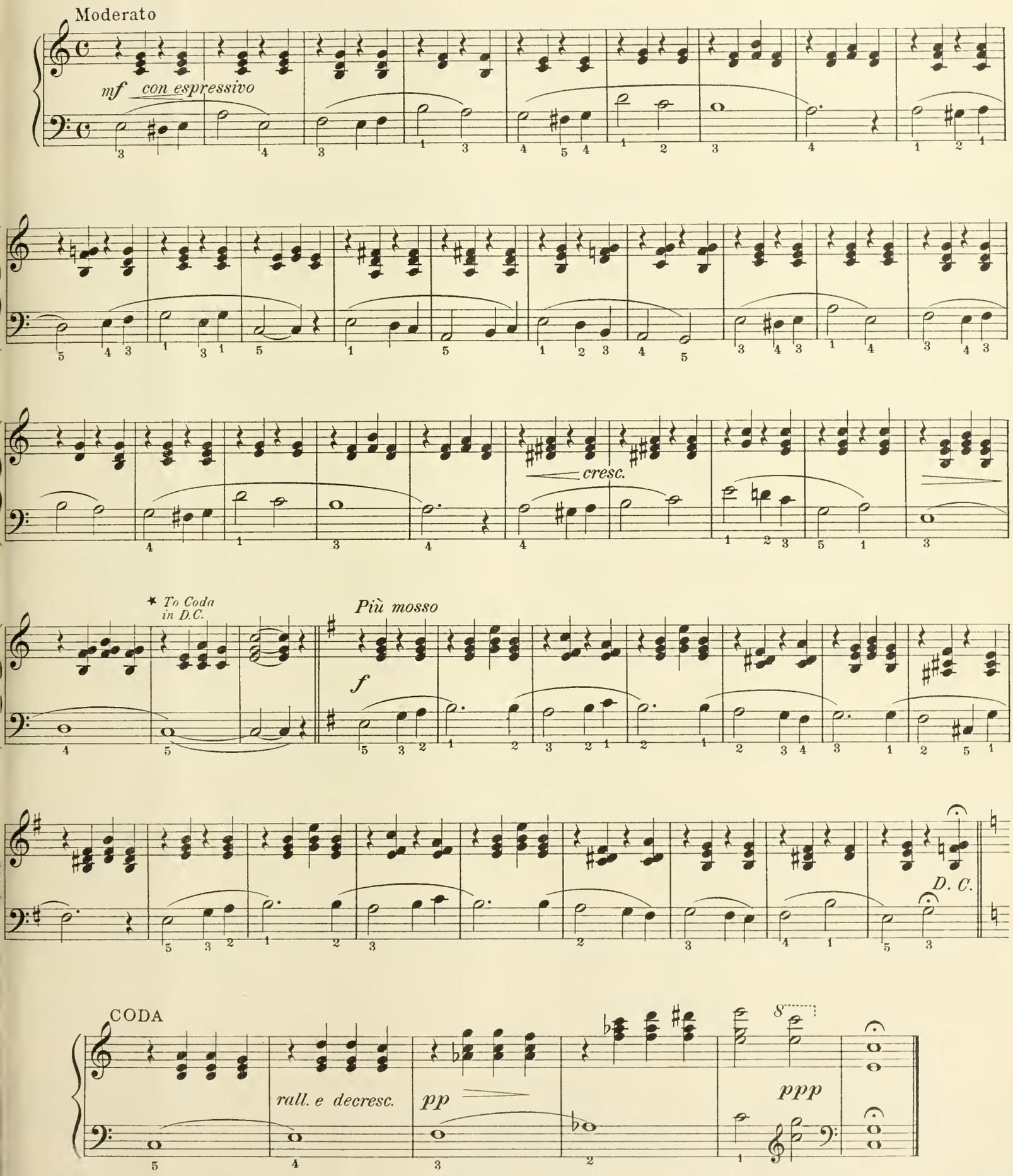
LOVE SONG

(CHANT D'AMOUR)

See Offer on Page 739

WILHELM ALETTER



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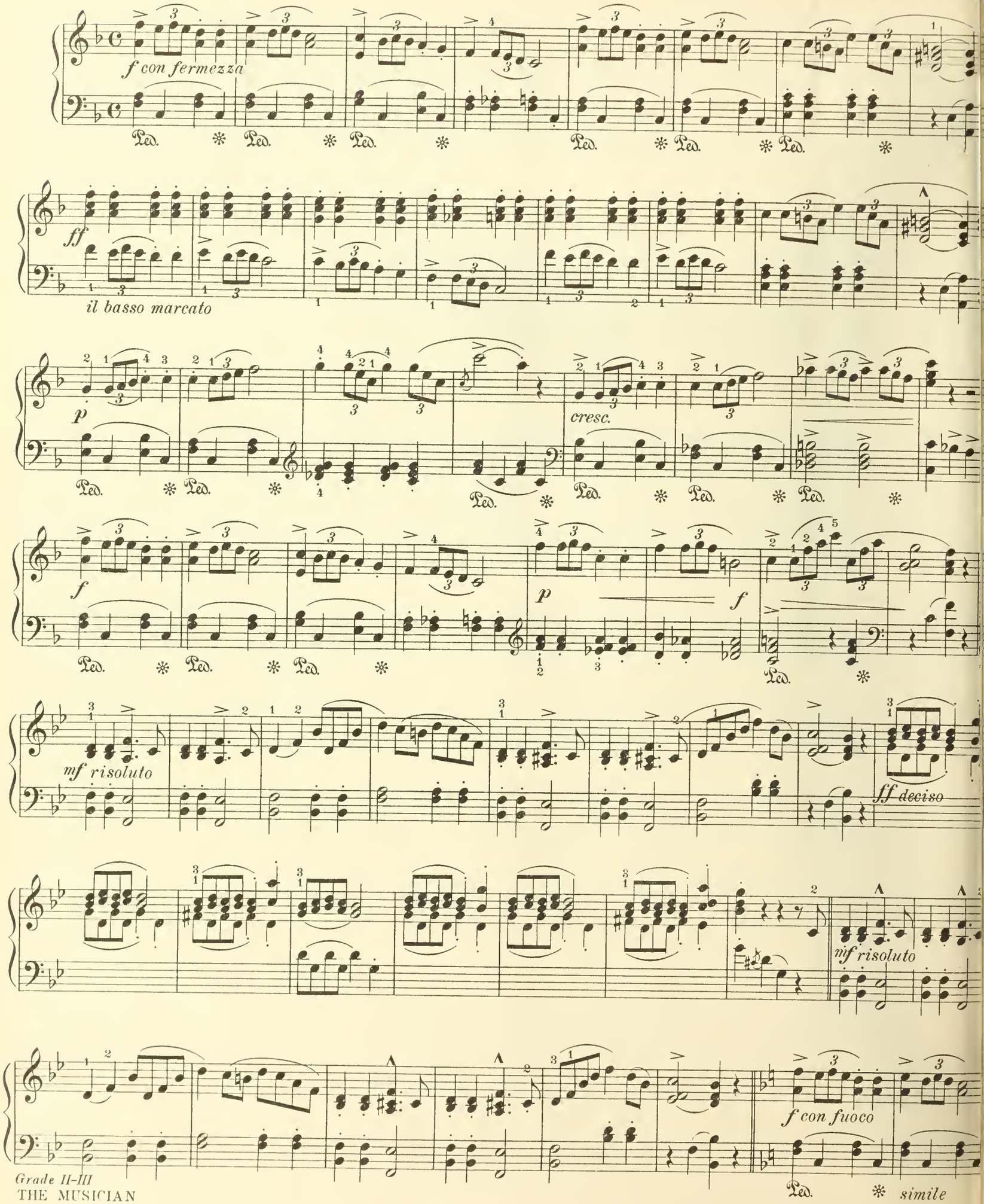
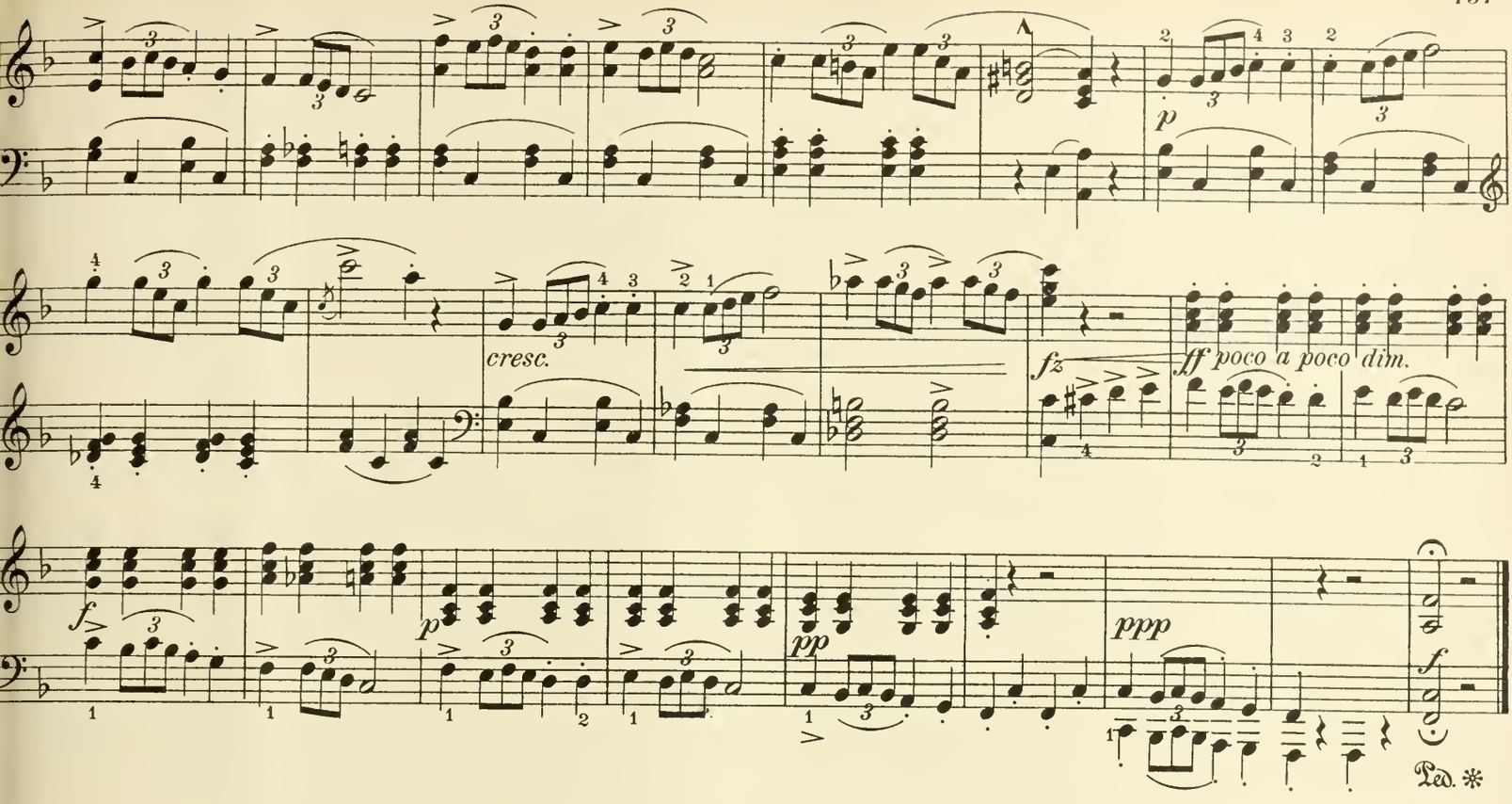
MARCH OF THE GNOMES
(MARSCH DER GNOMEN)

Tempo di Marcia

OTTO BECKER, Op. 27

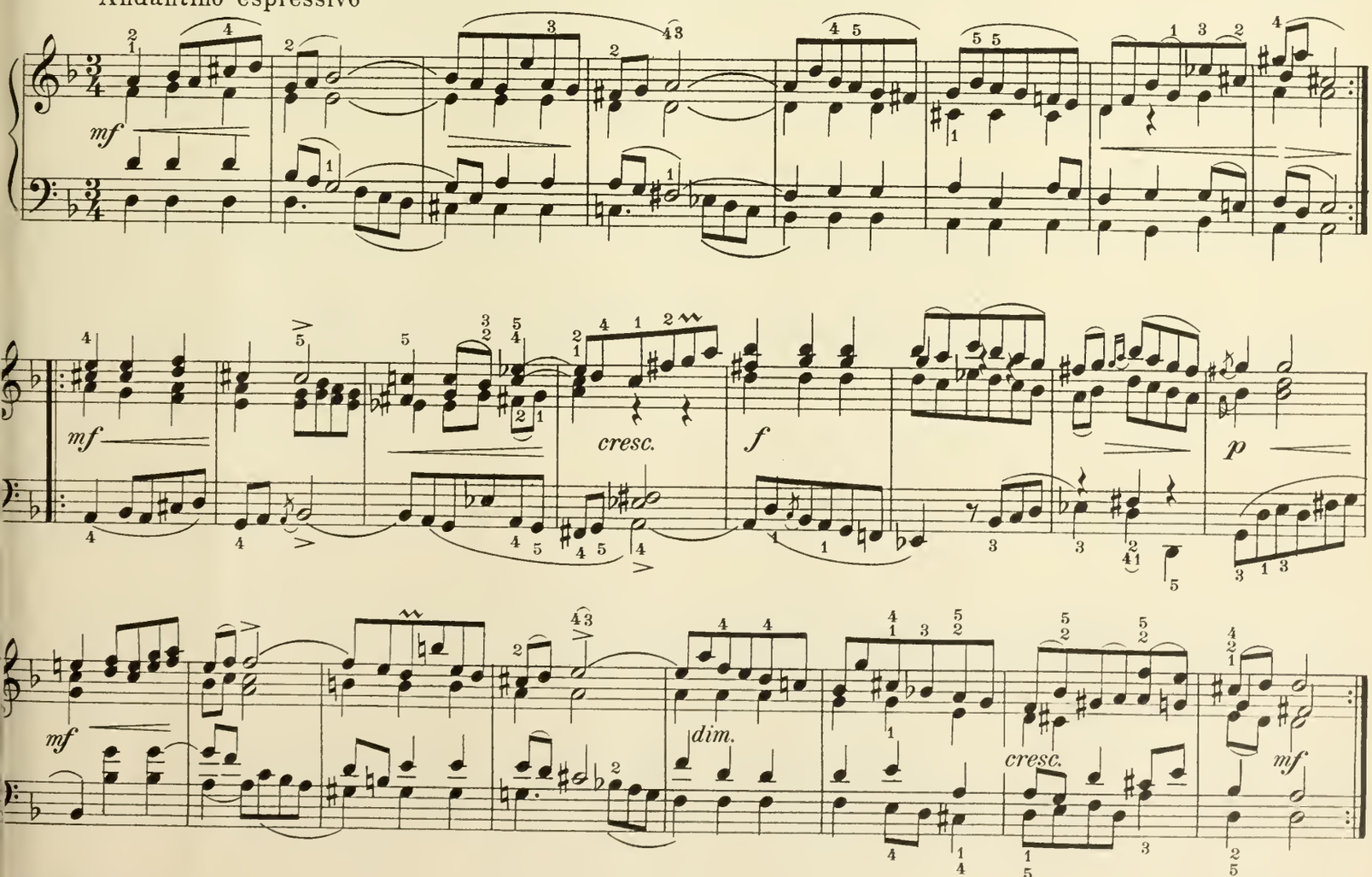




SARABANDE

Andantino espressivo

J. S. BACH

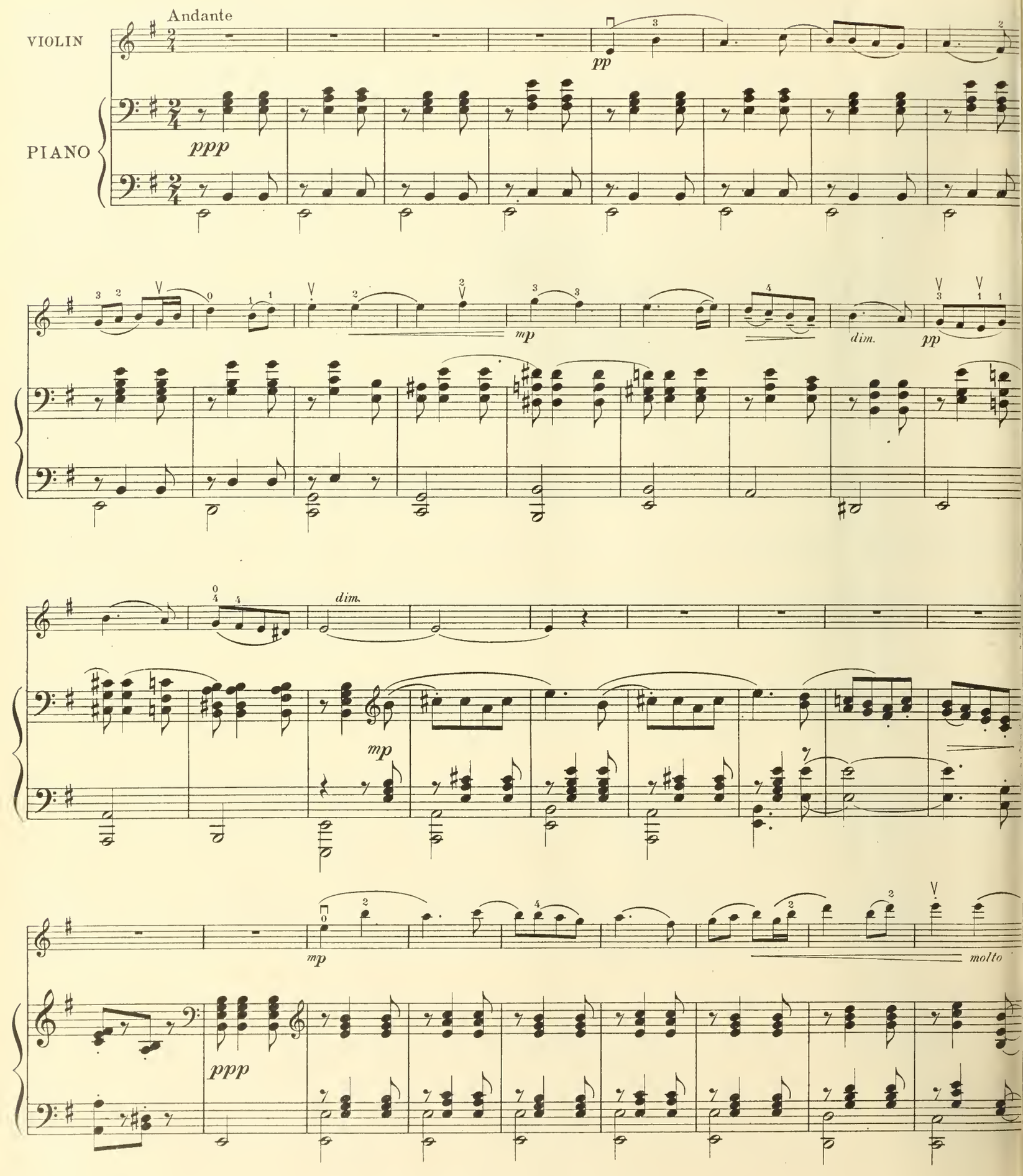


See Offer on Page 739

BERCEUSE, in E minor

Edited by Franz C. Bornschein

ARMAS JÄRNEFELT



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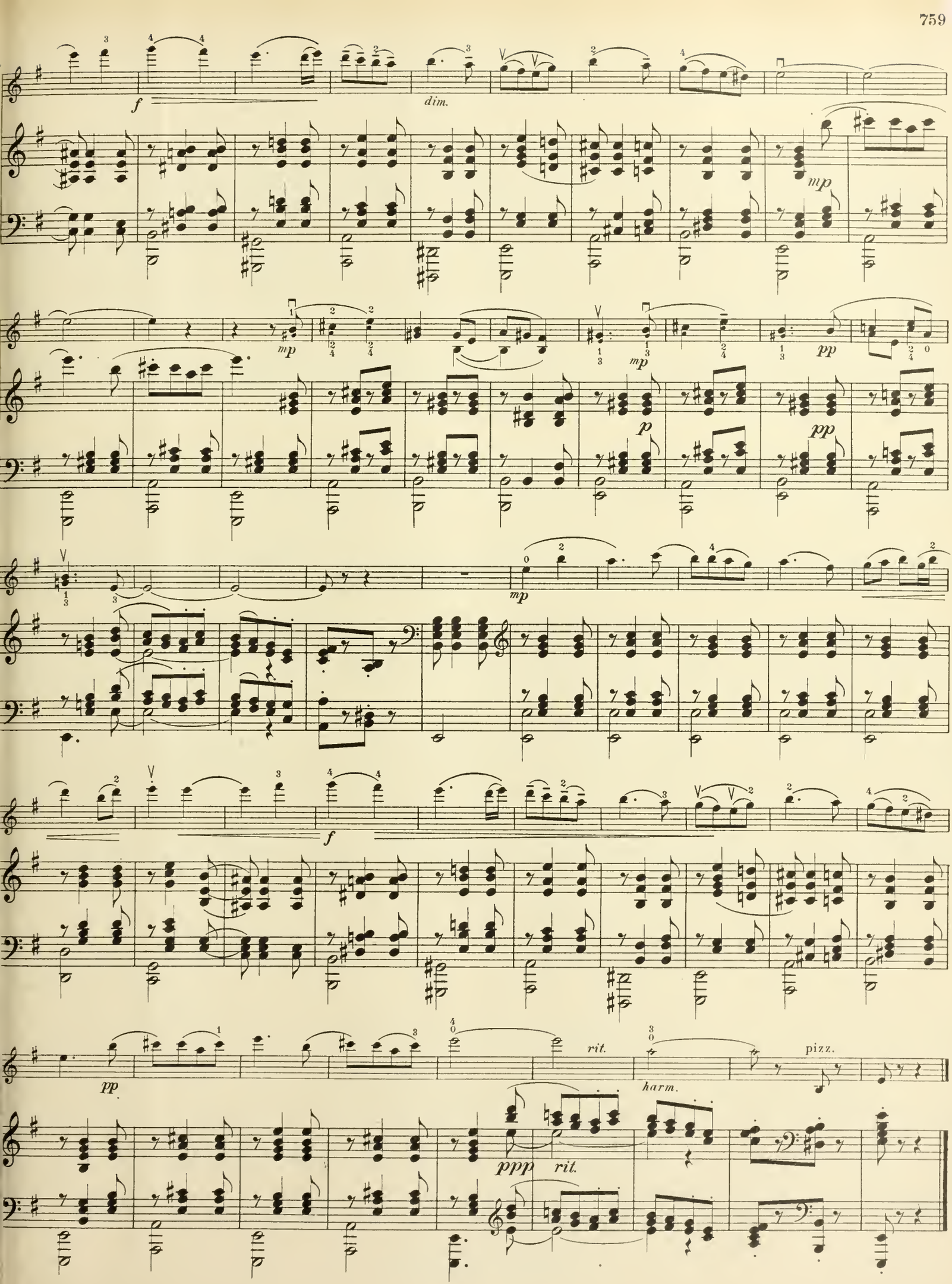
f
dim.
mp
mp
mp
p
pp
pp
mp
f
pp
rit.
harm.
pizz.
ppp
rit.

To Mrs. Mabel Nevin-Schoolfield

See Offer on Page 739

THE HEAVENLY VOICE

S. J. STONE

GEORGE B. NEVIN

Andante

mp con espressione

Wear - y of earth, and la - den with my sin, I look to heav'n and long to en - ter in: But there no e - vil thing may find a home: Yet still I hear a voice that bids me "come." So vile I am, how dare I hope to stand In the pure glo - ry of that ho - ly land, Be-fore the white - ness

mp

mp

Not too slowly

p

p

rit.

a tempo

rit.

a tempo

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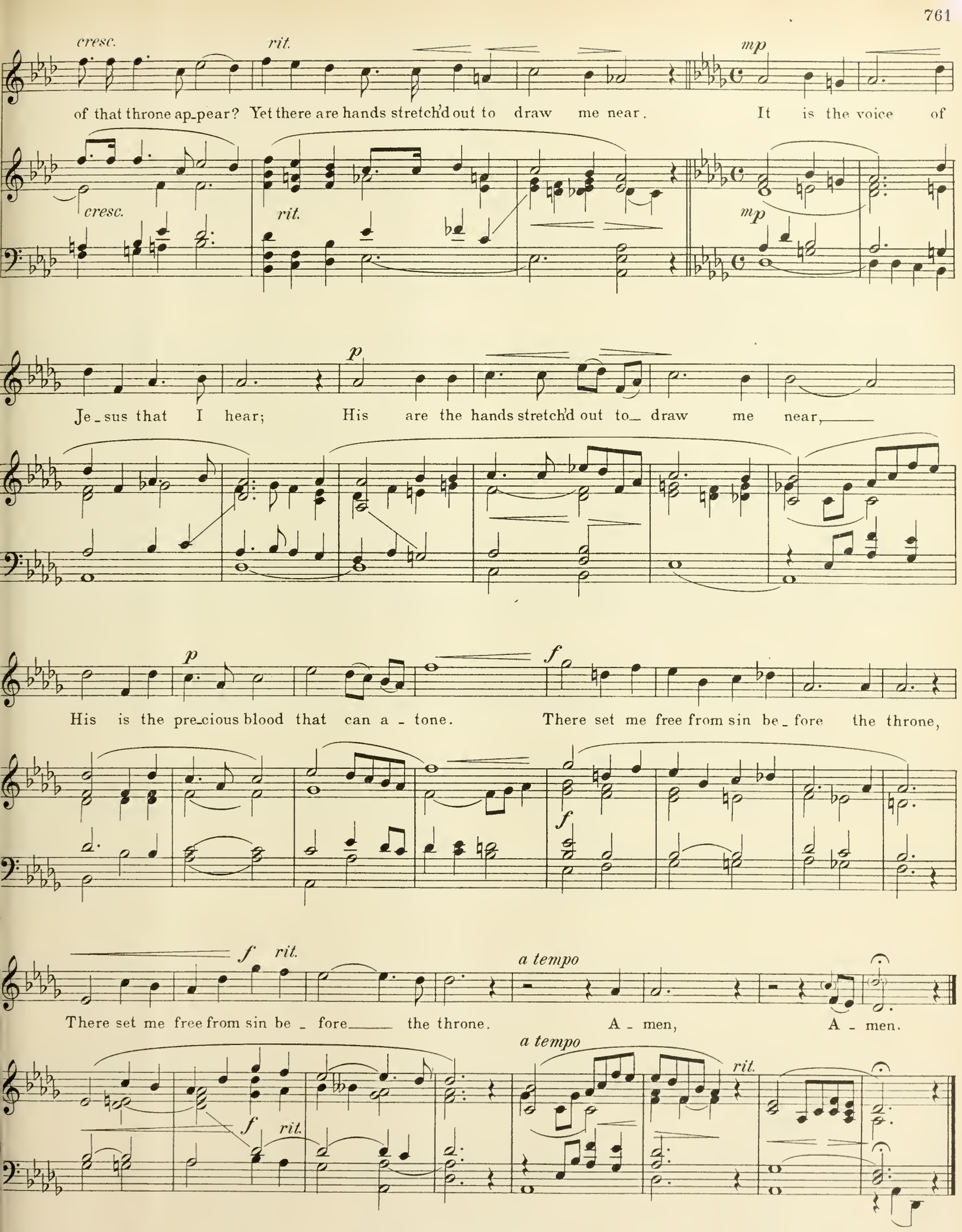
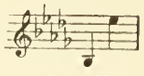

cresc.
rit.
mp
of that throne ap-pear? Yet there are hands stretch'd out to draw me near. It is the voice of
cresc.
rit.
mp
p
Je-sus that I hear; His are the hands stretch'd out to draw me near,
p
f
His is the pre-cious blood that can a-tone. There set me free from sin be-fore the throne,
f
f
rit.
a tempo
There set me free from sin be-fore the throne. A-men, A-men.
a tempo
rit.
f
rit.

SEE OFFER ON PAGE 739

To Mrs. Florence Kohler

LONGING

(Original Key, F)

EUGENE C. NOWLAND

EGON PÜT
Op. 27, № 3

Andante moderato

p

When the qui - e - tude of night is

espressivo

con Pedale

espress.

a tempo

fall - ing, When the soft-ly coo - ing words of love fill all the night, Then my

a tempo

col voce

cresc.

f

dim.

soul wings thro' the pur - ple heav - ens, Search-ing ev - 'ry - where for yours in

cresc.

f

dim.

mf poco agitato

flight. When the storm - y days are near-ing, When you feel the need of me,

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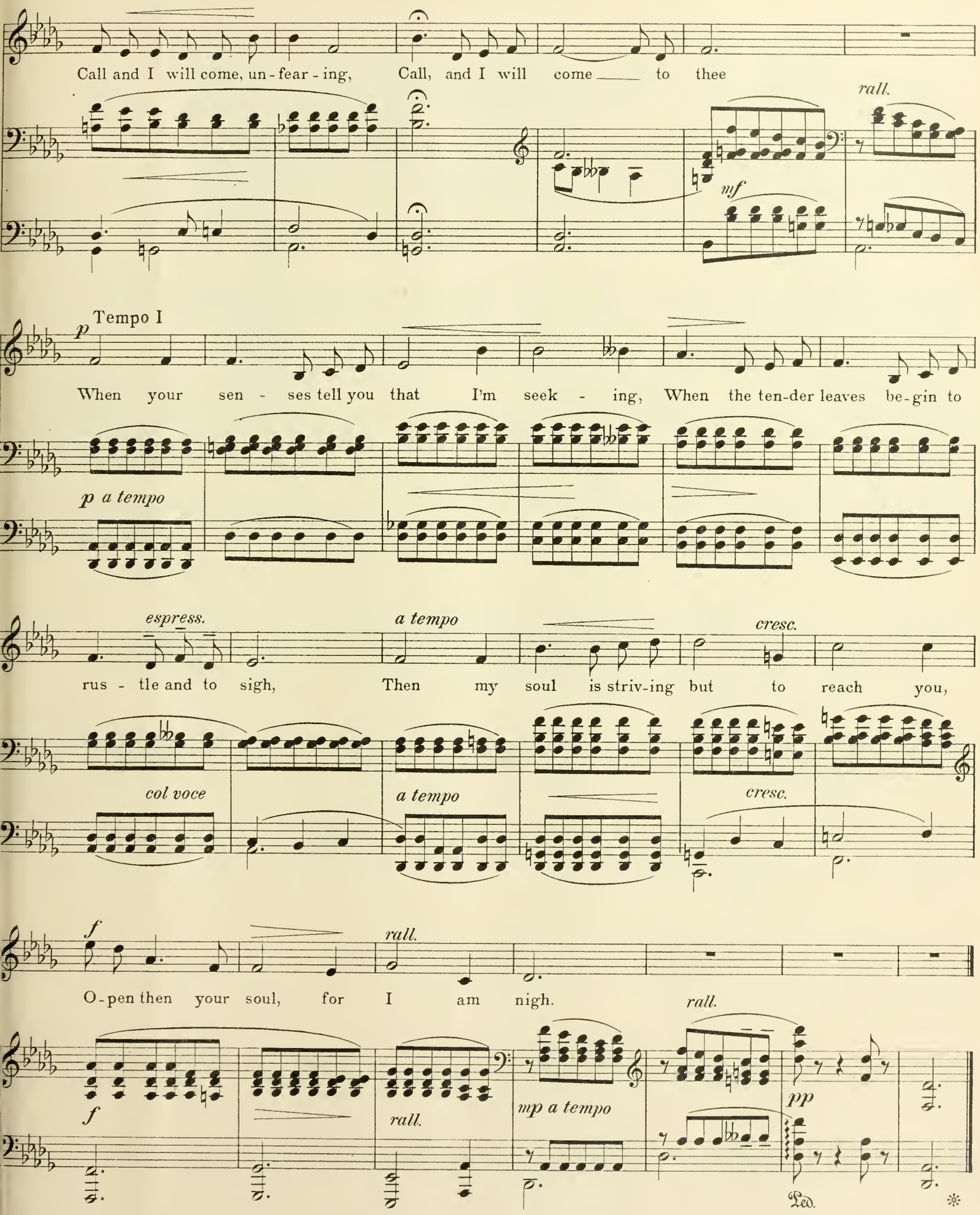
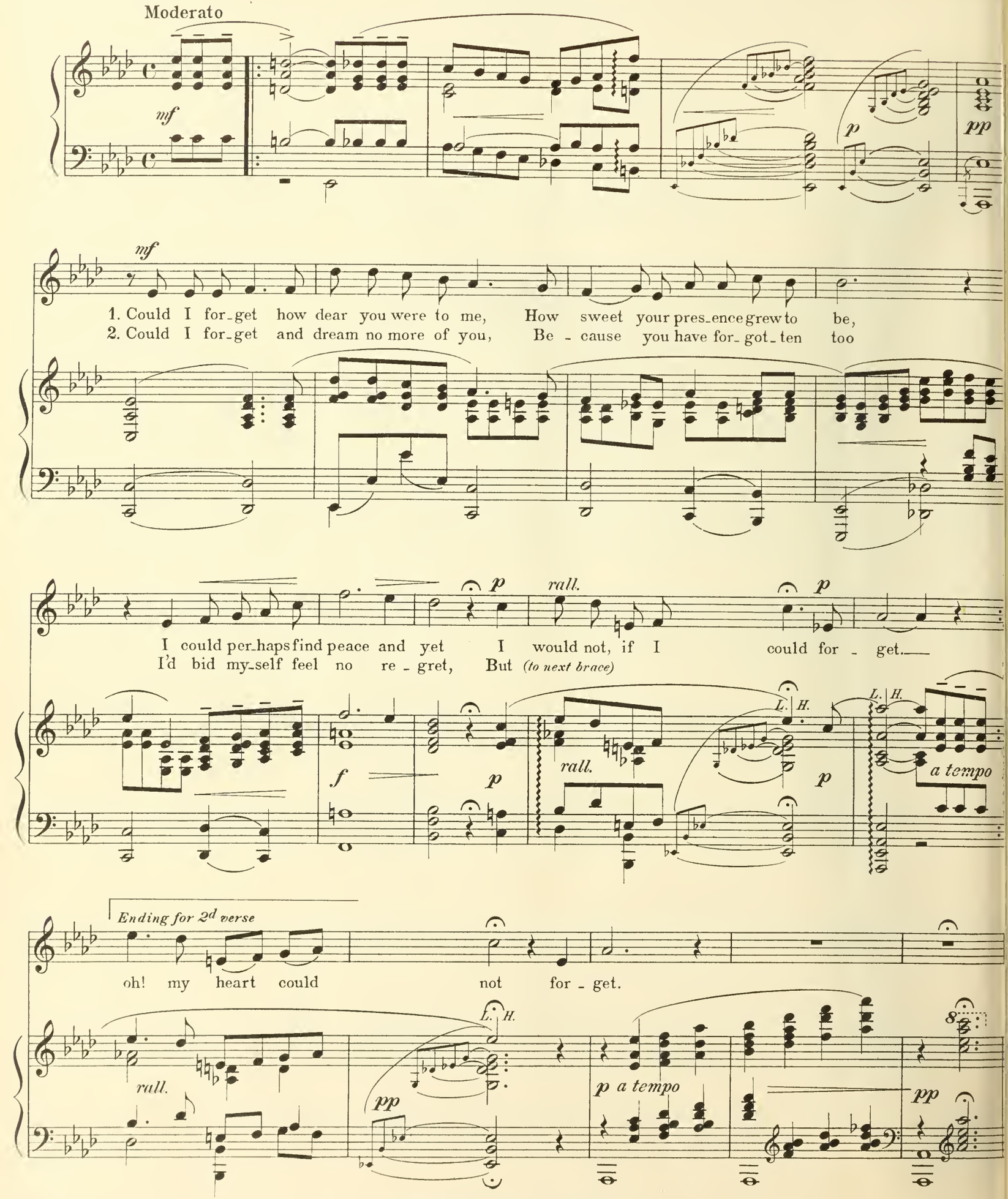

Call and I will come, un-fear-ing, Call, and I will come to thee
rall.
mf
p Tempo I
When your sen-ses tell you that I'm seek-ing, When the ten-der leaves be-gin to
p a tempo
espress.
a tempo
cresc.
rus-tle and to sigh, Then my soul is striv-ing but to reach you,
col voce
a tempo
cresc.
f
rall.
O-pen then your soul, for I am nigh.
rall.
f
rall.
mp a tempo
pp
Ped.
*

See Offer on Page 739

COULD I FORGET

FRANCES LOWELL

WILLIAM DICHMONT



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The SINGER and His ART

A FEW SIMPLE STATEMENTS ABOUT THE VOICE AND ITS CULTIVATION IN AMERICA

BY GEORGE CHADWICK STOCK

II

NOTABLE INSTANCES OF WHAT MODERN SINGERS HAVE ACCOMPLISHED

JENNY LIND, the "Swedish nightingale," could trill as easily and naturally on F above high C as any bird can trill. The pitch of the scale in her time was the highest that has ever been used. More and far better than this, in her powers of truthful and sympathetic expression and her marvelous clarity of speech in song, she was the queen of prima donnas. The divine art of song was presented in its entirety; it was complete in her marvelous singing. There still remain faint memories of Jenny Lind's voice. Soon these will pass away, but the unapproachable loveliness of her inspirational singing and transcendent art has immortalized her name in the annals and traditions of voice and song.

Many readers of THE MUSICIAN have heard Mme. Sembrich. I desire to describe briefly the impressions that the singing of this artist made upon me at a recital given by her in Carnegie Hall, New York, a few years ago.

In Mme. Sembrich's art is embodied all that is best of a glorious past; he who looks for greater vocal achievement has failed to take into account the limits of human ability. Mme. Sembrich is, above all, a singer who feels, and this, together with fine musicianship, indefatigable work, sincerity, and lofty ambition, has placed her high in the firmament of stars. Her voice, the quality of which has ever been one of peculiar sweetness, has taken on additional warmth indescribably beautiful and appealing. Like an autumnal sun in the Western sky, it illumines and glorifies whatever it touches. I would hesitate to say that her singing had given me keener enjoyment. There are tones, brilliant and somber, passionate or serene, as occasion demands. There is artistic abandon in her style of singing and utmost freedom of play of the emotions in this remarkable voice, and there seems no limit to its height. As the tones soared upward they remained at poise, as skylarks stay and sing on high. One listened to the clear, bird-like notes, and somehow it seemed as if they had separated from the singer, who, by invisible means, maintained their wonderful flow and flight, recalling them only to convey some new message or meaning of song ere they rose again. The peerless trill, the unapproachable sustainment and legato, the technic of run and leap, and the pure and graceful use of the portamento were marvelous.

Every song brought with it its invaluable lesson to students of singing. Under her touch and treatment the phrases of a song became like links of a chain, so closely were they related and wrought together into one harmonious whole. Mme. Sembrich endows familiar passages with her own personality, making old songs seem like new.

REASONS FOR THE HOPE OF GREATER SINGING IN THE FUTURE

I firmly believe that as great, possibly greater, singers will appear in the future as any who have yet lived. When we consider how exceedingly difficult modern music has become, what problems of expression are presented to the singer of today—greater may already be in the process of making—and that far greater effort is required of the singer to comprehend and overcome the technical difficulties arising from the more exacting dramatic scope of modern vocal music, the outlook may seem discouraging. But, fortunately, in the twentieth century we are guided by fairly accurate vocal information. Hence, with the splendid ideas of the old school together with those, equally valuable, of the modern, we combine an infinitely clearer physiological knowledge of the vocal parts and their action. This knowledge may be of little use to the student of song, but it does help a teacher to diagnose many difficult vocal problems that would be impossible to solve with the imperfect knowledge of the voice and the hazy information possessed by the masters of long ago.

We know more about psychology. We realize as never before how important a part it plays in all human activities. Of still deeper significance is this, that our ears are open as never before to that mysterious inner admonition constantly reminding us that there can be no real success where the spirit of wisdom, truth, and goodness does not pervade all effort and inspire all achievements.

EARLY TRAINING IN AMERICA

Every American student of song naturally desires to start his vocal training on a sound basis. To do this he should study for the first few years in America with Americans. Other things being equal the preference would naturally lie with native-born teachers. If a foreigner is chosen he should be thoroughly Americanized and actually feel the underlying spirit of the English tongue.

Foreigners recently arrived, however, can but do the things for which they are fitted by the irresistible influence of their early environment, instinct, inclination, and education. They work conscientiously in their own way, but it is impossible for them to enter into fine, sympathetic relationship with native singers. It would be wisdom, then, for young American singers to remain, in the early years of training, under American influences and in an American environment.

At the completion of these years of foundation work and of thorough preparation, no one with common sense will oppose an American singer's going to a teacher of any nationality, if there is likelihood of getting real help. Go abroad if you can afford to do so, for you are now so well prepared that you will reap substantial benefit by a sojourn in Europe. Go anywhere where there is a prospect of being benefited artistically.

Francis Rogers, the well-known American baritone and writer, in an article in *Scribner's*, tells in a graphic manner just what American singers in Europe have to contend with:

"Even when the foreign teacher is conscientious in his effort to do his best for his American pupil, there is apt to be a lack of sympathetic understanding between the two, which prevents either from grasping fully the mental processes and the point of view of the other. Very often this lack of mutual intelligence has degenerated on the part of the teacher, after years of experience with American students, into positive, though concealed, dislike, and in return for the money which he is receiving he attempts only to keep his pupil encouraged and in good humor by flattery as insincere as it is cruel. With such masters, even the best of them, the student finds that, despite his own earnest endeavor to do what is required of him, he is losing, not gaining ground, and that he is receiving no adequate return for the time and energy that he is expending. Anybody familiar with student life in Paris, Milan, Florence, or Berlin has had just such cheerless experiences come within his notice. More young American voices are injured than are benefited in European studios, and our best American singers have built their careers upon foundations laid at home."

THE HEART OF IT

The late Mme. Nordica said in an interview with the writer: "We have worshiped foreign gods long enough, our own are much more adorable and inspiring. American teachers of singing are the embodiment of energy, zeal, thoroughness, enthusiasm, and unwavering devotion to the highest ideals. They are inspired to extraordinary effort by the consciousness that they are on the firing line of the greatest field for vocal development in the whole world. In no other country is found so many splendid voices, so much excellent vocal talent."

Studios and schools for the exclusive study of singing are springing up everywhere in the United States. The result of the good work being done with voices is shown in the increasingly fine harvest of song and in the growing army of singers. Interest in singing is continually growing and spreading. This interest is directly traceable to the broad-gauged and efficient teaching done by Americans.

I believe that there is a fundamental feeling in the heart of American teachers that their ministry in music is a sacred trust and it is held in reverence.

Animated by this sentiment the American teacher enters into his work with a keen realization of the majestic character of his calling.

We have moved in slow procession up to a comparatively recent period. We are now marching rapidly on towards a greater and higher musical life. We have inherited a wealth of tradition that is close enough to us to vitalize song and story with true American spirit and color. As yet few great American composers have appeared, but the production of American music writing, both vocal and instrumental, is good, and reflects depth and promise of greater things to come.

I believe that we are destined to have a great musical history. A history that shall be replete with performances and works of the highest type, and in character *American*, unique and alone.

IDEALISM IN SINGING

BY DAVID C. TAYLOR

When the ambitious student of singing sets out to master the principles of the vocal art, the first and most pressing question to be solved is how to produce and manage the voice correctly. This is, no doubt, a very serious problem. All future progress and success depend, in some measure, on the student's acquiring a proper control of the vocal organs. Yet this is not by any means the only thing to be accomplished in the education of a singer. It is indeed possible to lay too great stress on the matter of tone production, and, in consequence, to neglect other subjects of almost equal importance.

Too many vocal students fall into this error, and come to believe that the correct management of the voice is the only necessity for the finished vocal artist. Yet there are many instances of singers who have attained to a high rank, through the excellence of their interpretations and their power to rouse and thrill their audiences, even though their vocal technic was extremely faulty. On the other hand, singing may be technically flawless, and yet be so cold and devoid of emotion that it gives almost no pleasure to the listeners.

There is a peculiar contradiction in the singers' art. Its basis, the management of the voice, is generally held to be a purely mechanical matter of vocal and breath control, of tone placement and resonance. But its purpose is just as purely emotional and spiritual—the embodiment of the states of the soul in beautiful and expressive tones. The present condition of voice culture lays altogether too much emphasis on the mechanical features of singing, at the expense of those spiritual and ideal elements which are of fully as much importance.

It is a great mistake for the vocal student to postpone the consideration of the ideal and emotional side of singing until the management of the vocal organs has been mastered. This course is apt to lead to a cold, dry, mechanical type of singing, without soul or inspiration. A much better plan is to set before the mind, from the very beginning of one's studies, a high artistic ideal of the nature and purpose of singing. An ideal conception of the art will then expand and ripen in the student, and the free outpouring of the soul through the voice will then come about as a matter of course.

Considered as an art, singing has a double purpose. It gives pleasure to its hearers through the beauties of its tones and melodies. At the same time it awakens and heightens the emotions of the listeners, by means of the beauty and expressiveness with which the composition is sung. In order to acquire the mastery of expression and vocal beauty, the vocal student must approach the subject from the ideal side.

An ideal conception of singing is based first of all on a standard of musical beauty. No one need be told what musical beauty is, for Nature has endowed us all with an ear so constructed that it finds a pure pleasure in hearing beautiful sounds. We enjoy sweet tones, beautiful flowing melodies, and rich, noble harmonies. Keeping this love of the beautiful in sound always present before the mind is to exercise the soul in its understanding of musical beauty. The power to appreciate music constantly grows and develops. This steady development of the musical soul leads the student to listen to music with ever-increasing attention and keenness, to derive greater pleasure, more intense enjoyment from music. It clears, refines, and elevates the taste. It quickens the ambition to embody in one's own singing the ideal standard of pure beauty in tone and melody, of emotional feeling conveyed in beautiful and expressive sounds. As the soul expands in its power to appreciate and absorb the spiritual beauty and meaning of music, the voice keeps even pace in its ability to express this ideal growth.

The voice can do no more than the ear and the musical soul bid it to do. An ideal of perfect and beautiful tone must be present in the imagination before the voice can be expected to produce tones of this character. Even in their mechanical operations, the vocal organs are directly influenced by the ideal formed in imagination by the singer. This is a principle which the vocal student may well bear in mind throughout all the daily practice of singing. A cold, mechanical manner of practising exercises and songs leads to a habit of singing cold and mechanical tones. On the other hand, when the ideal of pure and beautiful tone is kept steadily in mind, the voice naturally responds to this ideal, and strives instinctively to produce tones which are musically beautiful and true.

A striking fact with regard to the operations of the vocal organs can easily be illustrated. Sing a few tones with the idea of beautiful sound in mind; pay no thought to the manner in which the tones are produced, where they start, how the breath is managed, or how the resonance cavities operate. Simply try to make the tones as beautiful as you can, guiding yourself only by your ideal of tonal beauty. You will surely find that your throat feels perfectly comfortable and free when you sing in this manner. Now sing a few other tones in exactly the opposite way; make them as harsh, grating, and unmusical as you possibly can. This time you will find that the tones are extremely painful to your throat.

Here is the fact which we illustrate in this manner: The voice is benefited by singing beautiful tones, and is strained and injured by producing harsh and ugly sounds. This is a fact of the utmost importance to vocal students. It should be made one of the guiding principles in all the practice of singing. So long as the ideal of tonal beauty is held prominently in mind, and the student strives to sing tones which conform to this ideal, the voice cannot go wrong. But the singing of tones which contradict this ideal is sure to work injury to the vocal organs.

This principle of the voice's action was always definitely recognized by the old Italian masters. They had their pupils strive always for tonal beauty, and never permitted a harsh or unmusical tone to go uncorrected. How the tones were produced was a question of no importance in the minds of the old masters. These teachers of the old school are sometimes criticised nowadays, on the ground that they had no definite method. It is claimed that they gave their pupils no help in finding out the way to manage their voices, but obliged them to discover for themselves what they had to do in order to bring their voices under proper control.

Yet the old masters certainly knew how to train the voice. Their pupils learned to sing the most elaborate and difficult music with perfection and ease. Very few singers today can meet the technical demands which the older type of coloratura music imposes on the voice. But the singers who enjoyed the training of the old masters had no difficulty on this score. We cannot doubt that the old Italian method, despite its ignorance of much that we know nowadays, sufficed, in every way, for the needs of the vocal student.

One thing the old masters never failed to do: They always held up before their pupils the ideal of pure tone and musical beauty. There was a constant appeal both to the ear and to the imagination of the student. They demanded that the pupils cultivate their sense of hearing to an ever-increasing fineness and keenness of perception; the ideal of musical beauty was made the basis of expression and style, as well as the guiding principle in the management of the voice.

There is a steady growth in the development of the singer's idealism, just as there is in the training of the musical ear. Both must have their beginning in a set purpose on the part of the student to enter into the spiritual life of music. There is also a mutual help between the two lines of musical growth. The musical ear has its counterpart in the imagination. As the ear progresses in its ability to grasp the nature and the relations of musical sounds, so the mental ear acquires a higher standard of musical excellence and perfection. Sounds which are heard to be imperfect are corrected in the imagination; the hearer knows how they ought to sound, what they would be if freed from their faults. It thus comes about that the mental ear forms its own standard of tonal perfection and musical beauty.

This ideal standard, formed in the imagination, and based on the experiences of the ear in actual hearing, should be the vocal student's monitor and guide in all the exercises of the voice. Whatever is sung, be it exercise or scale, vocalise or song, should be compared at every instant with the ideal conception of how it ought to sound. Instead of judging the correctness of your tones by the manner in which they are produced, simply listen to them and note how nearly they realize your ideal of pure tone. If the correct ideal of tone is kept always in mind, the vocal organs will gradually adopt the manner of action which conforms to this ideal. This is one of the most helpful truths which have come from the old Italian masters, and it is as true today as it was two hundred years ago.

———*———

MODERN VOICE CULTURE

BY RALFE LEECH STERNER

The reason that a voice teacher should understand anatomy is so that he can properly classify and qualify voices. For instance, all vocal teachers will tell of the large number of applicants they receive for lessons who seem to be thrown clear off the track in regard to their natural quality of voice—a student claims that he is a baritone because so and so has told him so, and his voice has been trained in that direction. Now a teacher who understands anatomy would immediately look at the throat, examine it carefully, and tell the applicant without hearing him sing at all, just what his voice should be if properly trained. The teacher without this knowledge would merely try the singer with a few scales and exercises, and, hearing the baritone quality (as any voice trained for years as a baritone, even though it was in the beginning a tenor, could not but help, through that forcing, to take on some of the baritone qualities), would continue to develop it in the wrong way, never suspecting that he was meant for a tenor.

The construction of the voice mechanism and resonance cavities will give us an insight into the quality of the voice. It is lamentable that almost all pupils who come to us have false ideas as to what their voices really are. This is nothing short of criminal on the part of teachers, and it is continually being done because they do not give the proper diagnosis to the pupil at the start. If a man is a tenor, and he is trained for a baritone it cannot help but ruin his voice to a very great extent. If this training is kept up over a period of several years it is absolutely impossible ever to get the voice the way nature intended, because a tenor who would sing as a baritone has forced his other cavities into such shape or shapes that they can never recede to their normal condition.

I have at present with me a young man who, at his second lesson, has done things that not one pupil I have with me now has been able to do although some of them have studied for years. That is, he can sing over a range of two octaves, with every tone nearly perfect in quality, and the power is there also. A person listening to him taking a lesson in the beginning would not believe that he had not studied for a number of years. He cannot possibly understand how a man just starting in would be able to do things that pupils of perhaps greater intelligence, backed by long years of study, find it difficult to do. The reason that he is able to do these things is on account of the wonderful construction of his throat. He has a very short uvula and also a short soft palate. The middle pharynx recedes, and this combination gives him a very wide space between the soft palate and pharynx, making it absolutely impossible for him to have soft palate interference. His throat is so constructed that it would be more difficult to bring about soft palate interference than it is for the average person to get rid of it.

Too much cannot be said in the matter of construction about the sphenoid sinus, a cavity situated directly over the back of the nasal cavity in direct line to receive the air coming up through the pharynx. This has an opening into the nasal cavity which, when completely shut off, will take away a number of overtones and give to the voice a dead quality, or a quality entirely too somber. Although the entrance to this sinus is small, yet, when it is filled entirely with air, it helps to reinforce the air already in the nasal cavity to such an extent that the tone is entirely changed, and of a much better quality.

One of the most striking features of the uses of this sinus is that those singers who use it or are enabled to get some air into it, have a quality of tone which is what is commonly known as the golden quality. It is soft and beautiful, and while it has a ring, it is a velvety ring, without harshness of any kind.

The reason why there are so many different vocal methods is simply because vocal teachers do not understand the instrument that they are working with, getting up a so-called new method for each particular singer to suit his or her requirements. It is true that with different singers we use different exercises, along a different range, and in a decidedly different manner; but it is also true that the same exercises can be used and to good advantage, with all singers.

Most persons have an entirely wrong idea as to how voices are to be classified, and this has caused much evil along these lines. It is not the range of the voice, as it is commonly supposed, that gives us our classification. I know of one tenor who has a very beautiful voice who cannot sing above A♭. This is simply due to the length of the vault, in his case the vault being very short. Many baritones are enabled, with the utmost ease, to sing B♭, but the quality is not of the tenor quality.

There can be nothing more interesting to a voice teacher than throat construction, because his or her entire life's work must be based upon this in order to succeed. A singer with a phenomenal voice, whose throat has not been examined by the teacher, may seem to have, at the beginning of her voice work the voice of a contralto, and yet this voice may, if properly trained by one who will examine the throat carefully, turn out in time to be a dramatic soprano.

After long years of careful study I cannot agree with physicians who claim that the reason one man is a tenor and another is a bass, is solely because of the difference in the size of the larynx itself. Some of the most prominent men say that a tenor always has a small larynx and the bass or baritone a much larger one. On actual examination I have found this to be untrue, because there are so many other organs and cavities concerned in the diagnosis of the quality that, although one man may have a much smaller larynx than another, he could still have a larger voice because of the greater size of the cavities above. Nobody has ever disputed the fact that I am a baritone, and yet I have a much smaller larynx than a number of tenors studying with me at the present time.

The young man of whom I spoke above has what we call "mental poise" with his wonderfully constructed mechanism. It remains a question as to whether this can or cannot be acquired by all of us, and it certainly remains a fact that some will never have it as much as others.

The only reason a man is enabled, at the commencement of his vocal studies, to get such wonderful results as this man has, is because of this mental poise combined with the mechanism. Either one without the other would not enable him to get these much sought for results in such a short time.

The physician who can give the correct diagnosis is the man who is the most sought after, and th should also be true with the vocal teacher. If a physician can give the patient the correct diagnos.. he generally knows what to prescribe to cure the ailment, if the vocal teacher can give the correct diagnosis of the mechanism, he will know at once whether the man or woman has been gifted by God with a tenor or a soprano voice, and he will not train those singers for a baritone or a contralto.

Frequently one hears the student who calls at the studio for voice trial ask "What is my voice?" In fact this is a daily occurrence. If the teacher does not understand the quality of the voice and develops the wrong quality from the beginning, then that teacher is committing a crime against the student.

In an article of this kind it would be impossible to go sufficiently deep into the construction of the throat and anatomy of the voice so as to enable one who reads this article to be able to learn how to examine throats—that is practically a life study. It is not the intention of this article to have those who have never studied the throat try to experiment with a lot of singers' throats and possibly ruin their voices in the meantime either. It is simply laying a way open by which teachers may realize their own various requirements and needs, and showing the good of establishing teachers' classes and criticism classes where the anatomy of the voice is fully explained and understood.

———*———

THE SINGER'S WORDS

"As long as the tune has a right good swing
It doesn't much matter what words you sing."

So quotes the London *Times* in an article which is a challenge to all English singers.

"The intrusion of the atmosphere and literary sense into the sphere of the singer is a comparatively recent development; and it is because he is still struggling with the new difficulties involved by it that he is apt today to fall between the two stools of vocal tone on the one hand and clear diction on the other."

For all that, singers of other nationalities manage to combine these two essentials. How is it that we cannot do the same? The answer to that question is found a little further on; the great obstacle is (to quote the words of the article) "the slipshod method of ordinary English speech."

"No Englishman uses his lips at all in speaking if he can avoid it; and he hardly ever uses his tongue, as the gradual deterioration of all unaccented vowels shows. The French and Russians use their lips markedly, and all the muscles of the mouth contribute to clear articulation; the Germans use them in a less degree, but far more than the English."

The *Times* possibly takes an exaggerated view of vocal delinquencies, but there is nevertheless much truth in the writer's remarks. One consequence of our bad diction is that we are never likely to get opera performed in English till this fault is remedied; for why trouble about a translation when the words are less intelligible in our own tongue than in a foreign language?

The cure for incorrect and slovenly speaking and singing can only be wrought in the schools. The first three or four years of school life will effect more in the way of forming good habits of pronunciation than ten years of an adult's life. Our schools have already much responsibility thrown upon them, but surely this is one of the most important of their duties, and one which, during the early years of a child's life, should take the precedence of most others.—*Music Student.*

TO SINGERS

"The requirements of modern vocal art are too complex and varied for any one teacher to cope with successfully in their entirety."—*Edw. MacDowell.*

Mr. Stock specializes in the field of voice placement, its development along individual lines and in the study and performance of songs, sacred and secular, that are suitable to the first years of vocal study.

When pupils have reached the point where study of advanced repertoire becomes desirable they will be recommended to instructors who specialize in this particular field.

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Member of Advisory, Standards, and Examining Committees, 1914
Musical Director of People's Institute, New York City
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THE BENCHELEY METHOD OF VOICE DEVELOPMENT
An Original Method of Technical Study by Intoning Exercises
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Referring to letters of inquiry concerning the study of this method, it may be stated that its correct use cannot be adequately taught by correspondence, neither is it advisable for applicants with superficial ideas of voice development to undertake the study of this system of voice practice, as pupils of this class fail to appreciate the value of thorough technical work before attempting the study of vocal art.

U. B. BENCHELEY.
1107 Harmon Place,
Minneapolis, Minn.

After several years of unsatisfactory study with vocal methods in general use, I can well understand why throat specialists consider the system of voice practice formulated by Miss Bencheley an important advance in the treatment of the voice. A year of study with the Author of this method has proved the value of this system of technical practice, which is as thorough, systematic, and exact, as are standard methods for piano practice.

EDITH CLAPPER,
Soloist with the Steck Trio.

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Wheat to Ceres cast we here,
Barley with the golden spear,
Corn to harvest deity,
Early apples from the tree,
Berries from the wind-blown bush,
Hay for cattle, rank and lush,
Olives with the silvered leaves,
Oats, O grant us sheaves on sheaves!
Figs, the sign of fruitfulness,
Fail not, Bacchus, grapes to bless!
Proserpina, pomegranates to give!
Flowers fair and fugitive.
For the blessing cast we here
All the first fruits of the year.

(From *Pageants,* by E. W. Bates.)

MUSICIANS OF THE MONTH

This month celebrate at your club meetings the birthdays of Anton Rubinstein, which occurs Nov. 30th (1830), and of Ignaz Jan Paderewski, who was born Nov. 6th (1859).

It has been suggested that every music club have, once each year, "An American Composers' Day." Why not give this day on MacDowell's birthday, which is the eighteenth of December, and spend the month of November in the study of his and the other American composers' music, in preparation for an "All American" program?

HIDDEN INSTRUMENTS

Hidden in these musical instruments are musicians. Give out the list of instruments and let the members find the musicians.

1. Triangle ..... Elgar
2. Tambourine ..... Bauer
3. Mandolin ..... Lind
4. Zither ..... Herz
5. Guitars ..... Tausig
6. Hautbois ..... Abt
7. Fiddle ..... Field
8. Orchestrion ..... Ries
9. Flageolet ..... Leo
10. Clarinet ..... Tinel
11. Pianoforte ..... Foote

Lucretia Lawrence

THE LITTLE "THINK-HARD" SPIRIT

BY ELIZABETH A. GEST

One beautiful day Nellie's friends were going to the park to spend the afternoon, and Nellie wanted to go with them. Her mother told her that she could go if she did her practising in the morning; but it was such a lovely morning she did not feel like staying indoors, so she went out under the trees and laid down in the hammock and listened to the wood thrushes.

Her mother called to her to practise, so she could go to the picnic, and she answered:

"I will after awhile. I want to listen to the birds." In an hour her mother called to her again and told her to practise, and she answered: "I will after awhile. I want to watch the butterflies." And in another hour her mother called to her again, and she answered: "There is lots of time yet. I want to watch the humming bird in the trumpet-vine."

Then the afternoon came, and Nellie could not go to the picnic. She could not blame anyone, for she knew it was her own fault, but she was very much disappointed.

Finally she sat down at the piano and tried to practise, but her fingers would not go where she wanted them to, and she leaned back in her chair and began to cry.

Suddenly she heard a soft little voice say, "What's the matter?" and she looked up and saw a tiny elf sitting on top of the piano, smiling at her.

"Oh, dear," she sobbed, "I just can't learn this piece and I hate scales, and teacher says I will never learn to play without practising scales."

"Scales are not so hard," said the little elf. "What one are you trying to play?" he asked.

"B♭ minor," she answered, "and it is awfully hard."

"Oh, no, you are mistaken," answered the elf.

"Well, who are you and how do you happen to know so much about it?" asked Nellie.

"I am the 'Think-Hard Spirit,'" answered the little elf; "and I can help you to learn your scales and pieces if you will let me."

"Oh, I wish you would," answered Nellie.

"Play your scale for me," commanded the little spirit, and Nellie began, "B♭, C, D♭, E♭, E—"

"Wrong," interrupted the elf. Nellie struck F♯. "Wrong," said the elf. Nellie struck G. "Wrong again," said the elf. "Now you are just guessing. You will never learn that way. *Think hard.*" And Nellie thought aloud—"Whole-step, half-step, whole-step, whole-step—why F of course. How easy it is," she said.

"Certainly," said the little spirit.

"And that same scale comes in my piece, so that will be easy, too. Oh, thank you so much," said Nellie.

"You are welcome," answered the elf, "but now I must go and help somebody else."

"Will you come again?" asked Nellie.

"Certainly," answered the elf. "I will come every time you practise if you promise to do as I say, and 'think hard.'"

"Indeed I will," promised Nellie. And she looked up to say goodbye to him, but he had disappeared.

"And when her friends came back from the picnic and told her about the good time they had, Nellie said she had a good time, too; and she told them about the little elf that came to visit her.

A POEM ABOUT HANDEL

As soon as Handel became "the fashion" in England he roused the jealousy of petty people, and opinion differed to such an extent that people actually took sides, some declaring for Handel, others for the Italian, Buononcini. The war raged furiously, and John Byron, famous wit of that day, wrote:

"Some say, as compared to Buononcini,
That Mynheer Handel's but a ninny;
Others aver that he to Handel
Is scarcely fit to hold a candle.
Strange all this difference should be
Twixt tweedledum and tweedledee."

If you are interested to know more about this war read the life of George Frederick Handel.

THE BIRD CORNER

Dear Children: Commencing this month we will have hereafter in each number of The Musician a corner of our own department devoted to the birds.

Musical children should certainly be among the most earnest of those who are working for the protection of our birds. All bird lovers are rejoicing that a $50,000 appropriation for enforcing the migratory-bird law has been passed by the United States Senate. Congress has made plain to us that bird protection is necessary to the welfare of our country, and is looking to the boys and girls for assistance in this beautiful work. If you do not already belong to a bird club, join at once. Ask your school teacher or your music teacher to start one in your district, and write to us about what you are accomplishing.

PUTTING UP BIRD BOXES

The special bird work for November is putting up bird boxes for our friends to winter in.

"No keener pleasure is derived from any source than that which comes from the possession of bird neighbors. No class of tenants give more complete satisfaction than box-dwelling birds, boxes for which can be cheaply and easily erected. No class of tenants can be relied upon for more full and complete rental, in the shape of noxious insects destroyed, delightful music rendered, and, further, they are an unfailing source of amusing and instructive incidents. The boy or girl who puts up boxes for the birds to nest in, supplies them with drinking and bathing places, and provides food for those species which remain in winter, is certain of an unfailing source of pleasure, which can never be known by anyone who pursues them with bean-shooter or stones, or simply ignores their presence. The chances are far better that the bird-loving boy or girl will make the better citizen."

Send to the National Association of Audubon Societies, New York, for "Special Leaflet No. 18, Putting Up Bird Boxes," by B. S. Bowdish.

THE MUSICIANS' BIRD CLUB

Motto: "Ours to befriend the birds."

Pledge: "I desire to become a member of the 'Musicians' Bird Club,' and I promise to study and to protect both song birds and insectivorous birds in every way that I can."

Copy this pledge, sign your name to it, add your address, and send it to "The Children's Work Department of The Musician," Boston, Mass., and you will be made a member of our Bird Club.

Children must be interested in their music as they are interested in other things. An active-minded child must be given opportunity to put his natural energy into action. Clubs and other organized activities are especially desirable.

WITH THE MUSIC CLUBS

THE MUSICIAN'S CATECHISM

II

What is your advice to girls?

B natural; avoid airs.

Which note do you despise?

A flat.

Which of the great composers can you most readily grasp?

Handel.

Name a musical cobbler.

Schumann.

Which is the most appropriate key for "water music"?

C (sea).

With what do you decorate your waist?

A band.

Name some useful members of the orchestra.

Strings.

Which is the most contemptible instrument?

Bass viol (base, vile).

Which is the favorite instrument?

Trum-*pet*.

MUSICAL GAME

BY LAURA ROUNTREE SMITH

No. 3. TO TEACH MUSIC IN SPACES ABOVE AND BELOW THE STAFF

The Leader stands by a screen on which is a staff containing treble and bass clef.

The children go forward and place notes on spaces above the treble clef and below the bass clef.

The Leader says,

"Which notes go, which notes go,
On added space, above, below?"

The children fill in the spaces above the treble clef first, saying,

"Spaces above the treble clef,
G, B, D, F."

They place notes on spaces below the bass clef and say,

"Just the opposite, you see,
F, D, B, G."

When the notes are placed the children wave their arms up and down, saying,

"G, B, D, F, like a seesaw go,
F, D, B, G, spaces add below,
One goes up and one goes down,
Seesaw then in Music Town."

THE ORIGIN OF THE SUITE

In Queen Elizabeth's day there was music of various kinds for dancing. Suites consisting of *"A staide musicke ordered for grave dancing,"* and again for a *"lighter and more stirringe kinde."* The poets of her day made frequent references to these dancing tunes, which are significant to us now in our study of the sonata or symphony, as germs of the original feeling remain in both *tempo* and treatment enough to remind us of these old times and to make our music picturesque and entertaining. The variety in styles and methods of these dancing tunes suggested the idea for putting them together in what came to be known as the suite, and from this grew the sonata.

THE COURTEOUS ROSSINI

In 1824, Gioacchino Rossini, Italian composer, made his appearance in London. He was presented to George IV at the Pavilion, at Brighton, where he found the King playing at *écarté*. Taking his arm the King walked with him to the concert room to hear the band which, in compliment to Rossini, had been ordered to play his *Il Barbière* overture. The next piece his majesty left to Rossini's selection, to which the composer replied with perfect good breeding:

"If I am to select the next piece, then it must be *God save the King.*"

AN ACCOUNT OF WHAT ONE CHILDREN'S MUSIC CLUB IS DOING BY ONE OF ITS MEMBERS

The Music Class of Miss F. L. Story, formed a Music Club in 1913, calling it the "S" Club. There were twelve members, four boys and eight girls. We met every three weeks. After a business meeting, which lasted about twenty minutes, our teacher would have us write out questions about music, for which we were to have the answers ready for the next meeting.

Our President, Secretary, and Treasurer made laws for the Club, which we were to keep; we also had fines for being late and absent. A committee was chosen to decide how we were to spend the money.

The last part of every meeting was given up to the playing of "Musical Composers" and "Trade Spelling Matches," which was both instructive and entertaining.

The Club elected their officers every third meeting. Later in the term each one chose a composer of music. Our teacher furnished us with a composition book in which to write the history of his life. These books were put on exhibition at our Sixth Annual Recital, which occurred in June.

At Christmas time we wished to make some sick children happy, so every member of the Club collected together their Christmas and New Year's cards. One day we met at our teacher's studio and pasted them on large pieces of pasteboard. They formed a very pretty collection, and were sent to the Hospital and District Nurses' Association. We also made valentines to give to our friends.

Our year's work was very interesting and helpful. The members of the Club were very grateful to Miss Story for the time, interest, and helpful suggestions that she gave us.

Faith Elizabeth Burrington,
Holyoke, Mass.

VERSES FOR CLUB RECITATION

PAGANINI

He ambled, awkward, on the stage, the while
Across the waiting audience swept a smile;
With clumsy touch, when first he drew the bow,
He snapped a string. The audience tittered low.

Another broke! Off flies another string!
With laughter now the circling galleries ring.
Once more! The third string breaks its quivering strands,
And hisses greet the player as he stands.

He stands—the while his genius unbereft
Is calm—*one* string had Paganini left.

He plays. The one string's daring notes uprise
Against the storm as if they sought the skies.

A silence falls; then awe; the people bow,
And those who first had hissed are weeping now.

And when the last note, trembling, died away,
Some shouted "Bravo!"—some had learned to pray.

REV. CHARLES L. THOMPSON

A TRAGEDY IN MUSIC LAND

BY PHILLIP GORDON

PLAYLET IN ONE ACT

Scene: The Staff.

Enter Quarter Note on crutches; one leg is cut off at the knee. On his head he wears a little black cap. After him Miss Eighth Note, in a very long gown. She is a short little lady with a hooked nose.

Eighth Note (screams): Uncle Quarter! I'm astounded!
Why these crutches? Injured? Wounded?

Quarter Note (hobbling over): Heavens, niece! What ails Eighth Note?
Ah, what tho' a master wrote,
Reckless, wicked little children—

E. N.: But, dear Uncle, pray do tell then—

Q. N.: Don't you know, my little Eighth Note,
Who lives in a music page,
He must bear the children's rage?
And those wicked little rascals,
That dressed you to twice your length,
Cut me down to eighth-note-dotted.
Took away my life and strength.

E. N.: Why, they really made you shorter
Than myself, good Uncle Quarter;
Oh, could but those children learn
Eighths from Quarters to discern!

Q. N.: Too much friendship breeds contempt;
Years ago none durst attempt
Such assault on music pages;
No, or else he'd get his wages.

Voice outside (weakly): Help, help me, or I die!

E. N. (in alarm): That is Grandpa Half Note's Cry!

(Half Note creeps in painfully. Both run to him and help the old man to the front. He is whitened with age, and cannot walk.)

Half Note: "Mind," I said, when they began,
"Hold me," but they held me not,
Played me like an eighth-and-dot;
Down I fell, a wounded man.
Rascals! (He falls back dead. Deep silence.)

Q. N. (in a loud voice): Ho there! Come Staccato, Flats!
Sixteenth notes as small as gnats!
Piano, Forte, Eighth with dot,
Sharps! Come quick, while anger's hot!

Forte (a big, blustering fellow): What's the matter? Straight explain!

Dotted Eighth (pulling in his dot by a string): Oh, I'm murdered, cut in twain!

Sixteenth (hopping about): I'm padded out to twice my size.

Staccato (a short, thin, wiry person):
I'm only called when someone dies;
Other times they throw me out.

Piano (a pretty young girl; in a soft voice)
For Forte here they run about;
Neglect poor Piano, their best friend.

All (wringing their hands): Oh, when will our torture end!

Q. N. (solemnly): Silence all; no longer roar;
Grandpa Half Note is no more. (Deep silence).

Forte: Who killed him?

All: Who killed him?

(Amid weird music and bluish stage lights, the voice of *Whole Note* is heard, deep and solemn):

They did this who Piano scorned,
Who after Forte wailed and mourned;
Who padded some to twice their size,
Nor heeded pained Staccato's cries;
Who lengthened Eighths and Quarters cut,
To whom sweet Music's soul is shut;
They — did — this. (Silence; the light fades.)

Q. N.: The children, they have done this deed!

All: Execute them all with speed!

Sixteenth: They make me too fat!

Forte: They work me all day!

All: Away with the children. Down! Away!

(The curtain falls, but rises again, showing a group of frightened children chased over the stage by the pursuing members of the staff.)

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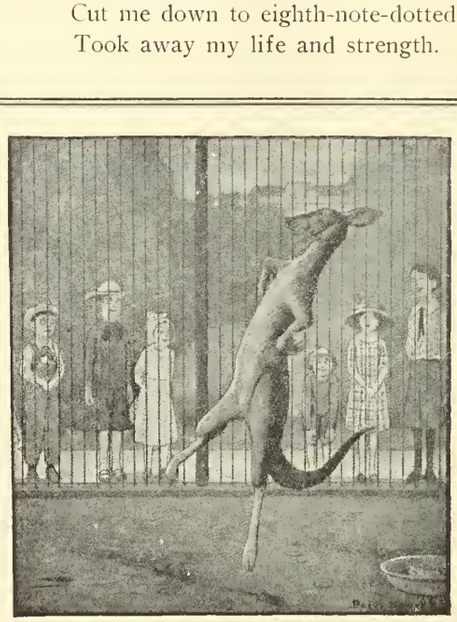

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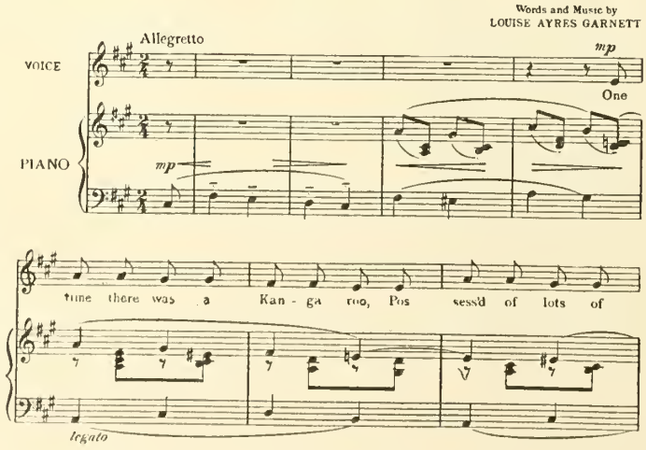
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MORE SHIFTING EXERCISES

BY RAY G. EDWARDS

After the preliminary shifting studies presented in the July number of The Musician, I doubt not many of my readers have devised some short exercises of their own—it is not at all difficult, and there is an added interest in the study of exercises that are "home made." Someone may say, with an attempt at great wisdom, that young players should not make up these little technical exercises; that even if the exercises are correct in themselves they will not be taken up in the right order. Admitting that the arrangement will not be in the exact order that an experienced teacher would present them, I would rather take some chances on this point and encourage a pupil to use his head in acquiring mastery of the fingerboard.

To be sure, a knowledge of harmony will be very helpful to the violin student who intends to write out his own exercises, and he may not understand all that is to follow in this article without some knowledge of chords; yet I encourage him to do his best with the musical insight he can command. If he is the right kind of a student, one that will make a violinist, he will blunder along until he learns the great need of a knowledge of harmony, and this will be one of his greatest lessons. To stumble upon a great need is better than to have the thing forced upon one without knowing what it is for.

But now for more difficult shifting exercises: The D major broken chord may be played through two octaves with the fourth finger alone, starting on the G string. Needless to say it can also be played with any other one finger you choose and the shifts made to end in the high positions on the D or A strings, or lower down on the E. (I should expect a bright young pupil to experiment here and see what other broken chords can be treated in like manner.)

As we found (in the July article) what useful shifting exercises could be performed with two fingers, I wonder how many students have tried three fingers. I asked the student to imagine that he was deformed and could use only two fingers in playing the scales. Now if he will imagine the fourth finger of no use to him, and not resort to open string playing, he will find that in the Ab scale he must use the fingers 1, 2, 3, and then shift to the 1st finger in the 4th position and, after using the finger in the same order, shift again to the D string, 3d position, and then to the 6th. Continuing up the scale he plays on the A string in the 5th and 8th positions and on the E string in the 7th and 10th positions. This is very simple and the fingers soon learn to do it quickly and accurately. On each string the shift is up three positions and in changing to the next string a shift down one position, both being very useful shifts to learn. Remember them in this order: 1st and 4th, 3d and 6th, 5th and 8th, 7th and 10th. The shifts will not change if you use the three upper fingers, in the scale of B, starting with the second finger.

Making a change of position at every note of the scale, and crossing the finger each time, we have the novel effect of playing the fingers in reverse order. Starting the D scale with the 4th finger on the G string, we cross over and use the 3d finger, then the 2d and 1st, all on the G string. The shifts are from 1st to 3d, 5th and 7th. The same shifts and fingering on the other strings carries us one note beyond two octaves. The descending scale should then be played.

One more exercise for this month. Double-stop shifting this time, playing the scale of thirds in C major, starting with the 3d finger on C and the 1st on E on the two lowest strings. Ascend one octave with the same two fingers on the lower strings. Descend in the same way. Vary this with ascending with the fingering 1 and 3, 2 and 4. Then to the 3d position and repeat the same fingering. Then to the 7th and 9th positions. Again, instead of shifting to the 7th and 9th positions, finish the octave on the two middle strings, in the 1st and 3d positions. Once more in triple stops, simply adding the octave of the lower note each time.

This exercise, in all its variations as above, can be repeated in the key of Bb, with only slight changes in fingering. These will be readily understood by taking the violin in hand. I shall not trouble the reader about this Bb scale in thirds. The best way to get it is to think. "The more you think the more you find out," and it is, after all, the things you get yourself that you are sure of. If I should hint that for the scale of D major in thirds, the fingering would be identical with the fingering used in the key of C, but that the positions will be one degree higher all the way through, I wonder how many of my readers would know how to play the same scale in Db, Eb, and E. In the triple stops let me suggest an easy way; get the fingers on the two upper strings first. It is a simple little trick, but you might not stumble upon it yourself until you had decided that it is unplayable. Try it on the violin and see how easily the fingers now find their places.

ELEMENTARY VIOLIN TEACHING

BY FRANZ C. BORNSCHEIN

IV

THE ESSENTIALS OF FINGERING

It is supposed that the beginner can easily form the four mental pictures of the open strings. Now for sake of illustration let us further suppose that the text-book selected is that of Kelley, the pupil being a very young child. To teach the use of one finger at a time, as is the plan here, and indeed a splendid one, will need but one consideration. That is: Is the beginner physically able to stretch his first finger upon all the strings with equal ease and without clutching the neck of the violin? Should this not be possible it will not be advisable to follow the material in the order as it is stated on page 3, the use of the G string and D string, first finger tones, requiring a slightly greater stretch than when the finger is used on the two upper strings. Therefore choose only exercises that employ the A string or the E string at first. When the pupil can comfortably find the first finger notes on these strings and there seems to be no danger of a faulty hand position occurring, the fingering on the lower strings can be attempted. Observe that while the pupil does this task the bow arm does not assume too great an elevation at the elbow. For it is chiefly by the action of the fingers (see advice on bow manipulation, Article II) which governs the elevation of the bow.

The Kelley book treats the subject of fingering by offering material, technical and melodic as well, for the training of each finger in turn. In these exercises the whole step and the half step spacings are used from the start, thus showing the change in spacing needed for the sharped notes. Cross string fingering is immediately explained. While having taught the pupil the neighboring tones to those produced with the open strings the teacher should have endeavored to train the pupil's ear and eye to grasp quickly these various successive steps. The beginner should be made to sing or hum the changes of pitch and to describe the difference in the appearance of the notes on the staff. Be cautious and question the pupil in every possible way to ascertain that he is not merely recognizing the notes by their finger order instead of knowing their respective letter names, staff position, and appreciating their various pitches as well.

Perhaps the plan advanced in the Mitchell book, which, by the way, is suitable for individual instruction although originally devised for class use, is a more direct way of teaching the young mind. Here only one string at a time is studied, beginning with the A string which is easiest to bow upon. A system of finger-board diagrams, showing the various spacings, will be found of considerable use; these concrete pictures give the beginner practical aid. His eye can grasp the location of the finger spacings, help in actually gauging the amount of spreading between the fingers, and by having thus cultivated the sense of touch from the outset correct fingering habits will be formed. Therefore the eye must aid the ear in these early attempts at establishing good intonation.

These diagrams should be drawn by the pupil, a straight line to represent the string, dots or cross marks to show the whole or the half steps. In fact, these diagrams should be memorized and the pupil trained to form mental pictures of groups of successive steps, beginning with the open strings and adding the neighboring notes in their order. Do this very slowly at first by dictation, and as the letter names are mentioned, there should arise in the beginner's mind a picture of the staff showing the notes in their respective positions which should suggest certain definite finger spacings upon an imaginary finger-board. In this way, by association of various ideas which suggest collective thought, the pupil will form the habit of reading the notes and at the same time having the fingers correctly perform the necessary actions which are required to produce the specified tones.

In the Tours book the finger spacing diagrams are slightly different. Here the pupil sees a se-

ries of finger marks with the semitone spacing specially indicated, and must in his imagination supply the actual tones which these markings are supposed to govern or indicate. The practical application of these early problems of fingering is given in a most logical manner (see Exercises 1-22). Care should be taken to ascertain by what process the beginner is reading the notes; he must recognize them by letter names, staff position, string order, and finally by the finger employed. To test this have him recite in the order as here suggested, giving this description before every new note, and while playing it describe the next note. Thus will his thought be made to precede action, and this eventually will train the eye to the quickest perception. Occasionally tests of this kind should be given, even as the pupil advances, for through any hesitation or other impediments the young violinist will show certain latent flaws which can be corrected.

The preliminary finger spacings should be thoroughly comprehended by the beginner before the teacher uses a more extended register. No attempt is here made to lay down any hard and fast rule about the physical requirements of fingering other than a few general principles which can be applied to all individuals. Fingers should fall on the strings with strength, guarding against the caving in of weak joints, the movement coming from the root-knuckle, and should be placed on the left side of the tip with the nail pointing towards the face. If any finger is too long in proportion, as is sometimes found, the tip may be placed somewhat on the right side, thus shortening the length. Often this will rectify bad intonation of a certain finger.

Most of the early finger problems were limited to neighboring strings and the range of the tones was kept within certain bounds. As a preparation for interval and scale studies, which form such an important feature in ear training and fingering, it is advisable to give the beginner further drill in finding the notes in their successive order, or by skips, as has been outlined in Tours, page 7. See that these interval problems are understood theoretically as well as practically, and observe that the beginner does not read them simply by rote, executing their sequence forms without appreciating the difference in the spacings. This again brings up the matter of sight work, and again it must be insisted that thought must precede finger action.

It may be helpful for the beginner to know that notes in the spaces and above and below leger lines are taken with the open strings, second or fourth fingers alternately; those on the lines being controlled by the first or third finger, with the exception of the fourth finger extension on each string (which is to be met with much later), and that this order can be followed (later) in the third, fifth, and seventh positions, the second, fourth and sixth, however, requiring the reversal of fingering. Along with this the pupil must know how correctly to adjust the respective fingers which govern the tones so as to produce the various changes of pitch, high or low, as the different intervals demand. As violin music for the most part is read laterally, from note to note, left to right, the pupil must be well drilled in interval formation before much progress in reading and playing need be expected. The beginner should know the harmonic terms applied to each interval and what amount of finger spacing these terms are to suggest.

To do this successfully begin when the subject of notation is started. As soon as the pupil can notice the difference in pitch and appreciate the change in the spreading between the whole step and the half step he should be made to realize that the greater spacing, when the fingers are about an inch apart, is known as a major second (whole tone), and the smaller spacing, with the fingers fairly close together, is known as a minor second (a diatonic semitone). At this point explain the meaning of the word *diatonic* and give the pupil a clear reason for the word *chromatic*. Show how at the piano by means of the successive white keys B-C or E-F a diatonic semitone results. Play these tones on the violin until the beginner understands the tendency of the leading notes B and E. Then show how the chromatic step affects the pitch, requiring that the letter name be modified by a sharp or flat, thus: F-F♯ (black keys on the piano and requiring a change in the fall of the finger on the violin). This prepares the pupil to consider the tones as they succeed each other from a harmonic standpoint, gauging the various distances between the finger tips and forming some idea of the interval measurements through the difference in the spacings. To give a serious student some practical advice on this subject the following may be of assistance:

FINGER SPACINGS HARMONICALLY CONSIDERED

1. Show that successive fingers, when placed closed together a half step, on one string produce a minor second; if placed about an inch apart, a whole step, these fingers produce a large interval still comprising only two letters and known as a major second. (If the spacing between the successive fingers on one string is extended another half step, but still comprising only two letter names, the interval is known as an augmented second, to be met with later in the study of the minor scales in harmonic form.)

2. The half-step measurement with successive fingers on neighboring strings results in a minor sixth; the whole-step measurement results in a major sixth.

3. The half-step measurement on neighboring strings, but having the lower string covered by the higher finger of the group, results in an augmented fourth, while a similarly fingered group with the whole-step measurement produces a perfect fourth.

4. Skipping one finger, using measurement of three half steps on one string produces a minor third; using measurement of two whole steps produces a major third. When finger tips are similarly placed, but on neighboring strings the result is respectively a minor seventh or a major seventh.

5. Skipping two fingers on one string using two whole steps and one half-step measurement results in a perfect fourth; this same spacing on neighboring string produces an octave.

6. Skipping two fingers (0-4) or having the tip control two neighboring strings at the same relative point produces a perfect fifth. (The diminished fifth is to be fingered like the augmented fourth with successive fingers on neighboring strings, and the augmented fifth is similar in spacing to the minor sixth.)

BOWING AND RHYTHMIC ADVICE

Up to this point the teacher will have been guiding the strokes for the pupil occasionally and little attempt need be made to follow the time signatures, for, as a matter of fact, the average pupil can scarcely control his bow well enough at the start to give a long and sustained stroke which will be the equivalent in duration to four slow counts. Therefore, use good judgment in counting for the pupil during these early lessons. Let the "one, two, three, four" be steadily directed, but remember the teacher must govern this count according to the length of the pupil's full stroke. Gradually a slower counting can be attempted, but always gauging the rate of speed by the spending of the stroke. This may seem open to objection, yet this principle of adapting the time to the pupil and not forcing the pupil to abide by a very slow tempo will prevent faults in stroke production. Some control will soon be noticed, even in extreme cases, and then the pupil will be in readiness to comprehend notes of different values. It is advisable to teach half and quarter notes with a full arm motion at first so that muscular tightness can be avoided. Gradually have the amount of stroke reduced. Be sure that the strokes are evenly distributed when notes of equal value are played. Caution the pupil against the spasmodic spending of the down-stroke and of the weakly returned up-stroke.

To teach slurring need offer no difficulty. Begin with preliminary exercises which group two successive tones, starting with the open A string, two notes to a full stroke, each tone getting a proportionate amount of the stroke. Next group three successive tones, a third of the bow to each; then four tones each getting an equal amount of the stroke. If some adeptness is shown have the pupil endeavor to limit his stroke to one half the amount and go through the process with a slightly slower speed. This will teach control of fingers as well as of bow. Cross string slurring can be studied in the same manner, but of course the fingering will have to be on neighboring strings. Guard against improper elevation of the right elbow and insist upon the joints of the hand and arm performing the curvings which have been described. The irregular spending of the bow, a slow stroke to be followed by a swift stroke, each of equal length, however, will require careful consideration. Material for this is to be found in Tours, Ex. No. 36, *Maytime*, and Ex. No. 41, *The Bold Pirate;* also in the Mitchell book, Section 3, etc.

Thus the matter of training the pupil to keep time can be accomplished by the apportionment and the spending of the stroke; by beginning

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with the full action of the arm representing one unit (the whole note, not necessarily counted slowly); two equal tones slurred on one full stroke; three equal tones on one stroke; four equal tones (equivalent to four quarters) on one slurred stroke. Simple time values will then have been comprehended and can be accomplished without great effort and in a very few lesson periods. Of course, the assigning of practice material for home work cannot be definitely given here as each pupil will require especial consideration. Experience will soon tell how much should be assigned at each lesson, the pupil's mental attitude being a gauge that best measures the amount. Observe constantly how your pupil is being impressed and do not lose patience if there is evidence of denseness. Do not advance too quickly in this, the formative period of the study. Avoid being tedious, however, and remember that all new problems should be put before the pupil as clearly as possible.

—*—

PAGANINI

—*—

BAD HABITS INCIDENTAL TO CHILD VIOLINISTS

BY L. HENDERSON WILLIAMS

THEY are not nearly so bad or so numerous as those laboriously acquired by adult players; but they exist, nevertheless, and must be checked promptly. A few hints as to those most common may not be out of place.

A habit which is likely to have serious future consequences is that of slightly protruding the right hip while standing with the whole weight of the body thrown upon the left foot. This attitude of resting upon the left foot is technically correct; but if persisted in for too long at a stretch it is apt permanently to influence the form of a growing child, especially in the case of one who is slight or delicate.

Discretion may be exercised in the matter of rests and occasional changes of position, and in this the watchfulness of the parent or guardian must supplement that of the teacher.

The trick of left elbow and left arm against the body of the performer is one that commends itself to almost every little beginner. The extended position is so unusual and fatiguing at first, and the neck of the violin nestles so snugly into the hollow between the first finger and thumb, that, doubtless, it is very grievous and discouraging to be told sternly that it is all wrong, and that the hand must be left loose and free to stop the notes, and by no means used as a mere prop.

Have we not all been through it—those who were not geniuses? And it is just as well that we should look back sometimes to long and weary half-hours of our own initiation, and let them teach us mercy towards the present generation of embryo fiddlers.

I have occasionally permitted pupils, while learning to draw the bow across the strings, to rest the head of the instrument upon the ledge of a music stand adjusted to exactly the right level. It counteracts the drooping position, and allows pupils to devote all their attention to the movements of the right hand and arm for the time being.

One thing may be said against this mechanical aid to position—that is, that children are apt to take to it too kindly, and continue it too long unless watched.

There are children, also, who do possess an average keen musical ear—proved by their singing or whistling in tune—who will not take the trouble to stop correctly or alter a false note unless made to do so. With this goes a laxness in the matter of semi-tones.

If such carelessness is persisted in for an undue time, and in the face of constant reproof, the teacher is recommended to wash his hands of a thoroughly unsatisfactory pupil. He or she will never do anyone credit; and a player of that calibre, having possibly arrived at a meretricious semblance of proficiency after years of enforced grind, becomes a public nuisance and a private torture.—From *A Scheme of Study for Country Violin Students.*

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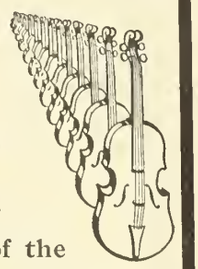

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ORGANISTS AT WORK

CHARLES HARRY MOODY, ORGANIST AND MASTER OF THE CHORISTERS OF RIPON CATHEDRAL

BY H. C. MACDOUGALL

[Previous articles in the series have dealt with S. Archer Gibson, S. B. Whitney, and W. R. Hedden.]

THE globe-trotting American in his nervous jumps and leaps from point to point on the continent of Europe, has little time—or inclination either—to stop in Yorkshire. With a sigh of relief he steps off the boat at Liverpool, ferries across to Woodside, hurries into the train for Chester, inspects the Rows, races around the city walls, rushes through the cathedral, and with a sense of happy accomplishment gets into the train for Warwick and Shakespeare land. There, *sempre allegro,* the same eager sight-seeing is gone through, and then London. After London, the Continent, and so on, world without end!

Yorkshire is the most agreeably disappointing of English counties. One expects to find it a district of smoky manufacturing towns; instead it has moorland, it has seaside resorts like Scarborough and Whitby, it has spas like Harrogate, and cathedral cities like Ripon and York. To be sure there are cities like Halifax, Leeds, Huddersfield, and Sheffield, devoted to a diversity of manufacturing interests; but by far the largest part of the county is country, high hills, and moorland. In no part of England can one find more diversified scenery or more beautiful ruined abbeys; to mention York Minster and the ruins of Fountain Abbey is to name two only out of a very long list of notable monuments of architectural art.

CHARLES HARRY MOODY

Ripon is a town of about 9,000 people, situated midway between London and Edinburgh in the center of Yorkshire. Two rivers find their gentle way through the city, the Ure and the Skell. In common with very many of the English municipalities, that of Ripon does a great deal to attract visitors; there is a spa of great value here, where one can "drink the waters," or be treated to all kinds of remedial baths. In the immediate neighborhood are the most delightful walks and drives; York is only twenty miles away and a railway journey of two hours brings one to the east coast and the North Sea. Although illness in my family forced a three weeks' residence in Ripon I found it a most charming spot and, sometime, well worth a return visit.

The cathedral at Ripon when seen from the river rises in stately fashion above the town. It is both a parochial and collegiate church and was raised to the rank of a cathedral in 1836. For the reason that it was built and altered at several periods, ranging from 1331 to the present, it exhibits several styles of architecture. This mixture of styles adds very much to the interest which the building has for me. To divert Suckling's words bearing on a quite different matter, I say—

> "A sweet disorder
> Doth more bewitch me
> Than when art
> Is too precise in every part."

However this may be, Ripon, although much smaller than York, Lincoln, or even Wells, is well worth seeing

The organ was originally installed in 1878 by Messrs. Lewis & Co., was restored by Messrs. Hill & Son in 1902, and entirely re-constructed by Messrs. Harrison and Harrison in 1912-1913. There are four manuals, CC to A, 58 notes, and two and a half octaves of concave and radiating pedals, CC to F, 30 notes; 51 speaking stops and 21 couplers, making a total of 72 draw stops. The blowing is effected by a nine-horse-power gas engine placed in a chamber about 200 feet from the cathedral, near the song school. The tone of the instrument reminds me very much of the tone of the St. George's Hall organ, Liverpool. To my ear the Walker organs in York Minster and Bristol Cathedral are much more like certain of our American instruments; the tone is refined and sweet, rather than full and powerful. The tone of the Willis organs (St. George's Hall, St. Paul's Cathedral, etc.) is rather hard and brilliant.

Each has its advantages. The Willis organs have a heavy tone inclining to the ponderous, the *Tuba* is magnificent. The Walker organs have extremely beautiful soft stops, sympathetic in quality beyond anything I have heard on the organs of their illustrious competitor. But all this is my personal opinion only; I give it by way of description merely.

I found Mr. Moody in his home studio one afternoon in July. I quite envy him his English garden, its flowers, its quiet, and its space for tennis or bowls. The English love of privacy shows in the high wall which an Englishman

Ripon Cathedral: West Front

Ripon Cathedral from South East

builds up around his house and "castle." Why should we plan our house and its surroundings so that everyone shall have as much of it as ourselves?

In a very large living room Mr. Moody does all his voice, piano, and theory teaching; there is a pedal piano in the room in addition to the grand piano. He finds the former immensely useful in getting up his recital programs. In England the organist of a cathedral, especially in a town the size of Ripon, is quite the cock of the walk in all the surrounding district. Mr. Moody's sphere of influence extends as far as Huddersfield. some fifty miles away. It is somewhat difficult for an American organist to understand how it is that the cathedral organist can "carry" so far. The positions (or "posts," to use the English idiom) are the prizes of the profession, just because so much does go with them.

A cathedral organist's work is varied and abundant. Here, for example, is the Ripon organist's routine for a single week in the midst of the season:

Every day, choir practice (boys) from 8.30 to 9.50, services in the cathedral at 10 and 5. On Monday Mr. Moody goes to Huddersfield to conduct the Glee and Madrigal Society. This is a body of about 400 singers giving four concerts in the Town Hall and filling it with 3,000 people at every concert. He returns to Ripon late on Tuesday morning and his articled assistant takes the boys' practice and the service.

On Tuesdays there are full rehearsals in the Minster from 6 to 7. On Tuesday from 8 to 9.30 P. M. there is the rehearsal of the Ripon Operatic Society. This organization gives a four days' season of light opera during the winter, employing a full orchestra, professional coach for a full month and properties, costumes, etc., from Covent Garden. The coach lives for the month in Ripon.

On Wednesdays Mr. Moody teaches from 9 to 1 at the Free Grammar School, a superior sort of elementary school leading to Eton, Harrow, or Winchester, and then to the university. This school is on a foundation going back to 1555. Although the boys have to take their practice periods out of their play time—only 30 minutes a day—yet they show a lot of enthusiasm; one boy is playing the "48."

In the evenings of Wednesday and Thursday he lectures in the Training College for School Mistresses. He puts these young women through Dunstan's theory, form, ear training, voice production, elementary and advanced. These students are from 19 to 23 or 24 years old, and do excellent work.

On Fridays the organ is dispensed with at the Cathedral services, and at *Evensong,* on that day, the music is all plain-song for men's voices only. In the evening, from 8 to 9.30, Mr. Moody drills the oratorio chorus that sings in the third service on Sundays; these services are held in the nave and are very popular.

But this is not all. There is much private teaching to do in voice, piano, organ, and theory; there are also ten recitals in the Minster to prepare for. The hours for private teaching are from 11 to 1, from 2 to 4.30, and occasionally in the evening from 6 to 8. Much of his own practising is done very late at night. The English custom of having tea at 4.30 and a late supper at 9 or later, helps very much in the utilization of spare moments. Mr. Moody finds the bicycle a great help in saving time; he has one especially constructed for his work and planned to resist the constant dampness of the climate.

In all his routine there is little suggestion of sport or play or hobbies. If you were to look at Mr. Moody you would see physical energy and good health written plainly in his countenance; he rides a bicycle a great deal, of necessity; he is fond of tennis and golf; he has the Englishman's love for out-of-doors. The result is that he looks "fit" for any sort of hard work.

His hobby is writing books on architecture and he has published *Selby Abbey, a Résumé* (Elliott Stock, 1908). Selby Abbey, one of the great Yorkshire Abbeys, was burned in 1906 and through the efforts of a restoration committee, of which Mr. Moody was a member, $250,000 was raised and the restoration completed.

The usual system of giving private lessons in England seems to me very peculiar; but Mr. Moody assures me that very few if any cathedral organists adopt any other. The system is this: The year is divided into three terms of ten weeks each and a vacation period of twenty-two weeks. The first term runs from about February first to Easter; the second finishes about July 30; and the third term begins in October. This gives a long vacation. Possibly this comes to about the same thing as the American way, which is to begin as early in September as the pupils can be coaxed into taking lessons and to continue teaching so long as business continues. There is very little teaching in the United States after the first warm day in June. The usual fee for lessons is about $2.50, although in London fashionable practitioners receive double or more. The men singers in the cathedral choir (lay clerks) have a salary of $425; this they often supplement by a little business "on the side," perhaps voice or piano lessons or some clerkship. The solo alto of the Ripon Minster is a clerk in the tax collector's

Christmas Music — 1914 Publications

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The articled pupil gets his entire musical training from his master; in the case of a master like Mr. Moody, steeped in the cathedral tradition, yet a man of the present, the training will be of the most solid description. The usual fee for articled pupils is $500 a year. A cathedral organist getting a salary from the cathedral authorities of from $1,000 to $1,200 a year can usually manage to add another $2,000 to it. If the precentor, who is his "boss," is an agreeable sort of person, the whole experience will be an agreeable one; if not, quite the reverse! I had the pleasure of meeting the Rev. Precentor Swann, of Ripon, a moment after morning prayer, and I can quite believe Mr. Moody's praises of him as a most charming man and musician.

Mr. Moody believes that the unquestioned decrease in the cathedral organist's influence is due to the great increase in the number and quality of operatic and orchestral performances. But this has had its good effect in that it has pushed the cathedrals forward. The cathedral authorities are now more hospitable to music written by non-ecclesiastics, like Brahms, Elgar, and Stanford. Of course, the older music of Tallis, Gibbons, etc., must not be thrown aside. To my suggestion that some of the Tallis music I had heard in English cathedrals was positively hideous, Mr. Moody replied, "Well, I suppose you allude to the false relations, which are certainly queer to modern ears. But do you not think that the false relations were much less offensive in unequal temperament?" I had no means of satisfying myself on that point, but I pass Mr. Moody's suggestion along to those who feel as I do about much of the music of the Tallis period.

Another thing that has waked up the cathedrals is the competitive festival. This is known all over Great Britain and has been the means of bringing choral technic up to a great height. The competition between the composers and the competitive choirs is much like that between the safe manufacturers and the burglars! Mr. Granville Bantock told me that it was almost impossible to write a choral piece too difficult for the crack choirs to sing.

A final word as to the actual musical results at Ripon. Mr. Moody is an excellent recitalist and his playing in the cathedral, when I had the pleasure of hearing him, was very brilliant, vigorous, and rhythmical. His tastes are for the solid and substantial, and the whole man impresses you as efficient, wide-awake; his playing is thus satisfying in brilliancy as well as in those higher qualities of taste and temperamental expression. The choir sings exceedingly well. I heard the choir at York Minster and was rather distressed at the "hooting" quality on high notes, although I have never heard a better choir as regards shading and general style. The tone of the Ripon choristers is even from top to bottom.

War against Germany was declared the last days of our stay in Ripon and my final word with Mr. Moody was in regard to his departure with the reservists for the front. Despite the battle music in Strauss's *Heldenleben* there is an incongruity between the practice of the art of St. Cecilia and "war's wild alarms"; but a glance at the stalwart form and determined countenance of the organist of the Minster (for so the Ripon people love to call their great church) will suggest that whatever the task duty sets him, it will be done.

THE ECHO ORGAN

BY H. C. M.

It is rather interesting to note how the consolidation of interests is worked out in music as well as in business, for example, in the music provided for the ocean liners.

"Going across" this summer I became acquainted

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Christmas feeling is successfully realized in this score, with suitable simplicity, the latter combined with originality and tasteful expression. The numbers are clear, and grateful for the soloists, and the organ part admits of delicate colorings in many places. About twenty-two pages of chorus-writing.

BERWALD, W.
Christmas Tidings.....50
Solo voices: S. A. T. B. 33 pages; 30 minutes.
Orchestra parts, full; $3.00.
The composer has set a well-constructed sequence of scripture texts and words of hymns, developing the thought of the prophecy of the Messiah, and of the manner and meaning of its fulfilment. In the music are felt the qualities of imagination and inventiveness. The solo parts are songful and telling, and the climaxes strong and dignified.

CAMP, JOHN S.
Prince of Peace, The.....75
Solo voices: S. A. T. Bar. 90 pages; one hour.
Orchestra parts, full; $5.00.
The melodic outline of the solos and chorus-parts is largely diatonic in this work, and without complications for the singers, reliance being placed upon well-knit structure and an independent organ part that adds to the general feeling of firmness and activity. About sixty-two pages of chorus-writing. This text is chiefly biblical.

LANG, MARGARET RUTHVEN
Night of the Star, The. Op. 52.....40
(Cycle for Christmas).
Solo voices: S. A. T. B. 16 pages; 10 minutes.
A distinguished simplicity marks this brief cycle—the hush and the pause, under the spell of Christmas wonder; but there is in it, too, the musical justification for finely prepared performance. There are four numbers: I. The Star of Bethlehem (quartet); II. The Vision of Mary (duet for soprano and alto); III. St. Joseph's Vigil (tenor solo); IV. When Christ Was Born (carol for quartet). Quartet choirs are well served by this composition, equivalent to a short cantata, of the right length to introduce into the regular Christmas service.

MANNEY, CHARLES FONTEYN
Manger Throne, The. Op. 9.....$0.60
Solo voices: S. A. T. Bar. 48 pages; 30 minutes.
String quartet parts; $3.00.
The large possibility of musical and religious impressiveness in this cantata, and the composer's moderate exactions in the manner of the means required, are two of the sources of its effectiveness and of its ready availability. There is variety, and the numbers are not too long. The text is made up of scriptural and metrical passages.

NEVIN, GEORGE B.
Adoration, The.....60
Solo voices: S. A. T. B. 33 pages; 20 minutes.
Orchestra parts, small; $3.00.
By one of the most popular American writers of church music. The voice parts are easily learned, lying well within average compass, each member of the quartet has a solo, and the organ part gives the singers helpful support throughout. The cantata begins and ends with the familiar *Adeste fideles*, in which the congregation joins. Eight voices, two on a part, suffice; or a larger chorus with soloists may be utilized.

REED, WILLIAM
Message of the Angels, The.....50
Solo voices: S. T. 29 pages; 20 minutes.
Orchestra parts, full; $3.00
Choirmasters will find this cantata a thoroughly favorable selection for the use of average choirs, and for quick preparation by "better than average" choirs, too. The choruses are continuously interesting and the parts for solo voices illustrate the Christmas spirit in tasteful and likable melody. Seventeen pages of chorus-writing. The text is partly biblical with verses from *The Key of Life*, a mystery play by Rev. F. G. Scott.

SPENCE, WILLIAM R.
Story of Bethlehem, The.....50
Part I. The Shepherds. Part II. The Magi.
Solo voices: S. A. T. B. 30 pages; 25 minutes.
Orchestra parts, full; $3.00.
Among the features of this cantata are the short pastorale which opens the first part, melodious and well-written solos, an affecting lullaby, interesting choruses, and the use of the familiar hymn *Adeste fideles*, at the end, sung by the choir and congregation with free organ accompaniment. Eighteen pages of chorus-writing, only moderately difficult.

For complete list of oratorios and cantatas see Descriptive Circular P. Free on request.

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with some of the musicians on board a steamer sailing from Boston. It seems that two brothers in Liverpool have a monopoly of the furnishing of orchestras on the boats from New York and Boston to Liverpool; they also supply for some of the P. and O. boats running to India. In all, during the past season, they catered for about fifty steamers. Men who apply for positions must be well up in routine, must be excellent sight-readers, and must know all the standard overtures, waltzes, entr'actes, and arrangements, and the generally received tempo, shading, etc. There is little or no chance for rehearsal on shipboard and only with competent men can the work go with any sort of success. The men usually play five hours a day, going from first to second class according to arrangement. As the men are told off for a ship they get together for one rehearsal in Liverpool and then shake themselves together as best they can when they get to playing. They may be laid off when getting back to Liverpool, but if they are laid off while in a foreign port their expenses are paid, second class, back to England.

The instrumentation is somewhat peculiar and yet it works out fairly well; it seems to be typically English, since it is the combination used in English restaurants and for which the popular music published in London is arranged. There are two violins, 'cello, bass, and piano. The two violinists play from the same part, which results in a strong melody. Very much depends on the pianist in this combination; he must be very discreet in filling up what is missing. There is very little color but there is no blatant cornet or noise-producing drums.

* * *

This is the first opportunity I have had of referring to the death of S. B. Whitney. Some years ago, soon after his retirement as organist and choirmaster of the Church of the Advent, Boston, I wrote an appreciation of his work in one of the *Organists at Work* series. I need not repeat what I then said as to his real genius as a musician. If Whitney had had the ambition and diplomatic energy of B. J. Lang he would have had a European reputation; he certainly had rich natural endowments. He was a type of the good man, good musician, and honest worker, who does his best always without very much thought of gain.

I first became acquainted with Whitney about 1882, when I had lessons from him in the old building of the Church of the Advent. He was the first real organ teacher I had had, although the instruction I had previously received had been good. Whitney, however, presented to me the ideals of the organist, not of the pianist translated for an hour to the organ bench. I learned to sit low, to sit not too far on the bench, to try for a real organ touch; there were also things to be learned about registration and improvising; really practical things, some of which I use to this day.

Looking back on Whitney's life in its entirety, I regret that he did not devote more time to composition in its higher side. His variations on the *Vesper Hymn* or on *Onward, Christian Soldiers,* do not represent the real S. B. Whitney; and it is a pity that the younger generation will probably regard them as characteristic of his inclinations and powers. I wish to suggest to the New England Chapter of the Guild that they give a performance of Whitney's *Trio* for piano, violin, and 'cello at a public meeting, together with renditions of some of his other works, sacred and secular.

S. B. Whitney filled an honorable place in the development of church and organ music in New England, and he has left behind him a great number of friends and pupils who will regretfully but thankfully cherish his memory.

On excellent authority I learn that out of 400 Presbyterian churches in Glasgow only 24 have paid singers. A few of the most wealthy pay $125 to each of the quartet. A very few organists get $625, the average receiving from $300 to $400. The amateur organist is more in evidence in Scotland than with us and modestly accepts a smaller remuneration than his professional brother. There is said to be only one specimen of the old time precentor left in Glasgow—the man who stands up without the help of a choir and "raises the tune." The novelty of the organ has gone, thanks to Andrew Carnegie.

———*———

DIGNITY AND RESERVE IN ORGAN PLAYING

BY WILLIAM REED

That the traditional dignified atmosphere of organ playing appears to have become somewhat obscured is a fact which is as real as it is apparent.

Primarily a church instrument, the functions of the organ have increased by reason of the improvements in building, its use in concert halls and elsewhere for various purposes, and, generally speaking, because of the style of its present-day literature; each of these conditions being more or less correlative with the others. And although organ playing has lost something of its former dignity, we are fain to admit that it now enjoys a wider popularity than formerly.

It may be, however, that some of this very popularity has resulted from an undue merging of the sensational element within that of the more solid, in such a manner as tends to obliterate a proper distinction between points which should differentiate church and concert styles. In order to realize this distinction and, as it were, to hear the organ in its native setting, one needs to compare its effects in some old cathedral with those in the less restrained atmosphere of a concert hall or even in a proportion of our churches. Good organ music may be played in both cases, but, somehow, *it tastes differently.* The immediate inference will be that this is largely due to the *genius loci* and further enhanced by imagination.

But this is not the entire explanation. It may safely be assumed that a uniformly severe style of accompaniment or solo playing would find but little acceptance with many congregations or the average concert audience. At the same time, the danger lies in the other extreme, rendering it imperative that a player, while exercising a moderated restraint, should be equally careful in the balancing of contrasts and in the use of the emotions. Emotionalism, which has been termed a precious gift, is necessarily innate in the true musician, and, of all musicians, organists, in particular, need to guard against its injudicious application. Our modern organs, sensitively responsive and composite as they are, are apt to prove a lure for the display of kaleidoscopic effects and startling incongruities.

Coloring for its own sake, explosive dynamics, the unthinking anti-climax, and such like are not only foreign to a true organ atmosphere, but inartistic in all music.

In contrast to all this, we find that the careful preparation and reserving of effects, the dignified *leading-up-to* and *down-from* outstanding points, confer a relevant variety and an artistic interest on a performance in proportion to their careful introduction. Such considerations apply all round, as much care being necessary in the accompaniment of a response or chant as in that of anthems, service settings, or in solo playing. Time was when "word painting" in the accompaniment of the Psalms, etc., was exploited to the limit by church organists, and the idea still survives in some degree here and there.

Of course, a certain suggestive coloring in accompaniment is legitimate, and, when carried out cleverly and with good taste, is interesting and unobjectionable.

But it is a resource to be *reserved.* If abused, it soon becomes wearisome to the hearers and is almost certain to develop cheap mannerisms in a player's style.

One important test of the value of an organ piece or accompaniment lies in its possibilities for well-balanced contrasts and restrained effects, both of registration and technic. Such, whether particularly indicated or not, will, nevertheless, be present in good organ music, their exposition depending on the insight of the player, even though the general interpretation may admit of more than one reading.

Thus, while no two musicianly players may interpret a number in precisely the same manner, they will, nevertheless, instinctively observe certain points, presenting the work, *as a whole,* with intelligence and interest. This will result partly from an appreciation of the composer's meaning, but no less from an understanding of the atmosphere which should surround all worthy organ music. And this atmosphere should be maintained with just that balance of intensity needed to obviate coldness; so that whatever is deserving of being rated as good organ music will in performance justify its value as such.

The test of good organ music, above mentioned, applies approximately to arrangements. These latter, however true they may be to the originals, are to be chosen primarily for their suitability to the genius of the organ. Not all arrangements fulfil this condition. For the organ remains *itself;* the heritage of its legitimate functions and dignity being worthy of preservation by all musicians who, whether organists or not, are, while aware of its limitations, jealous for the perpetuation of its true character.

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Begin with the fugue in C minor; follow this with the D major and the G minor; then try your luck with the one in C♯ major. Be sure to memorize all of them, for you will receive no lasting benefit from Bach unless you really study him. Three fugues well memorized and reviewed are worth more than the whole book merely read through.

* * *

"Will you please tell me what these scale forms are: The natural minor, the Dorian, Phrygian?"—R. J. B.

The natural minor scale has half steps between 2 and 3 and 5 and 6; the Dorian scale is one of the Greek modes, and has D for its tonic, with the half steps between 2 and 3 and 6 and 7; the Phrygian scale is also one of the Greek modes, and has E for its tonic, with half steps between 1 and 2 and 5 and 6, with the added difference that the dominant of the mode is on 6 or C instead of on 5.

Our natural minor scale is really the old Dorian scale in the Greek form, which had the B flat. The form of Dorian above quoted as having the half steps between 6 and 7 is the old Church form of Dorian. If you will read Lessons three, four, and five in Baltzell's *History of Music* and note especially the tables on page 65, you will get a better understanding of the old Greek modes.

* * *

"I had a pupil with a double joint in little finger. Though I tried to correct it, still I did not keep the pupil for months on technic, but continued to give pieces. She memorized a good deal of music and developed a musical taste. After some years of hard work she went to another teacher, who told her that she could do nothing until this joint was strengthened, and my work was severely criticised. Was I right or wrong? Should I have held this little girl back?"—H. B.

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In which Course are you most interested?

.....

One of the pitfalls into which nearly all of us fall is handling every new pupil as if she intended to become a concert pianist, and I am very glad to hear of one teacher who considers the making of the pupil musical rather than the action of certain muscles and hand position. If this pupil of yours intended to become a concert pianist I think you were wrong; but if she was only practising an hour a day or so and wanted music from the cultural side, I think you were most wise in the direction of her work.

It would be interesting to follow this pupil's progress from now on. I question very much whether her interest will deepen in music. Nearly every student who comes to us has double joints or some other physical defect, and we should recognize them and do all in our power to correct such faults. Still when a pupil is only practising from forty-five minutes to an hour and is too young to appreciate the importance of technical work, should we make her music a question of "joints" or should we seek to open up the art of music to her, and have her get something back from the very first lessons? I must confess that I want children to grow to love music as much or more even than I do, and children will not love it if they must sit for a half hour daily and go through certain mechanical exercises.

Wouldn't it be wise for us teachers, when we find faults in the hands, to talk the matter over with the parents and follow out their wishes? If it is their desire to have their children sit and practise such exercises as are necessary to strengthen double joints, then give them, and have the parents see that the work is done. If they decide against it, as nearly every parent would, then we cannot legitimately be criticised later on for following the other path.

From my point of view, this country needs just such teachers as you, teachers who are teaching music and helping to make a music-loving public.

* * *

"Is there much use trying to master unequal rhythms while working alone?"—S. C.

By all means master them. There is a hallucination among our young people that the teacher is going to do the work, and that unless one can have regular lessons many things which are a little difficult of accomplishment must be left untouched.

If you find the mastering of unequal rhythms difficult, burn a little midnight oil on them. Play each rhythm alone, counting out loud until each hand is well under control; then put the hands together, playing one hand very softly. Then bring out the other rhythm with the part previously played loud, played softly. I wouldn't try to "fit" the hands together mathematically unless I was forced to do so.

Ten minutes' work every day will conquer this difficulty in a very short time. If you were having lessons you would find that the teacher couldn't do this for you. She could encourage you with it, but the work you would have to do yourself; so get at it now and in a month you can get by this milestone.

* * *

"I do not understand very well what to do with an adult beginner."—T.

I judge by your letter that you are using my *First Lessons with Children*. The only change which I would recommend for an adult would be that you present the staff as a whole and give the "key" lesson in the second lesson. The first lesson could be given on the keyboard and staff. Assign some technic, preferably the diminished chord arpeggio in the *Mason* Technic, the table work and some little melodies like in the *Child's First Grade* or some other beginner's book. After the key lesson is given present chords at once, and then you can soon get into a second grade book. You will find duet work very valuable, and the same written work which you would assign a child. Go faster, and give technic that is adapted to the size of the hand, covering the same principles that are outlined for children.

* * *

"Will you give me some titles of pieces to help me in teaching chords covering a tenth?"—R. D.

Song without Words, Tchaïkovsky, *Minuet* in A, Seeboeck, *Nocturne* in F, Schumann, *Butterflies,* Grieg, *Melody* in F, Rubinstein.

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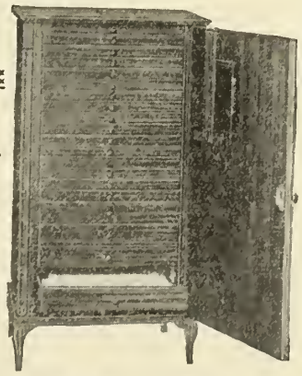

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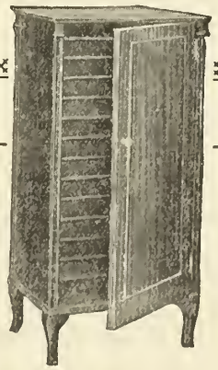

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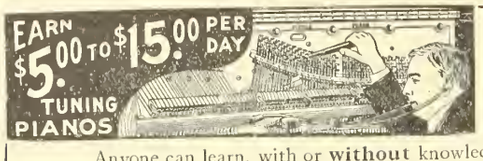

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pelled to do the same while the present war conditions endure, and before long we may hope to have the atmosphere of our own country well freighted with musical influences. Proper effort and enthusiasm may create these even in our smaller communities. One instance of how this has been accomplished deserves special mention.

AN ILLUSTRATION

A Western town of some four thousand inhabitants had among its citizens a number of young men and women who had graduated in prominent music schools of various large cities, yet was itself utterly lacking in musical atmosphere. Circumstances led a young woman violinist who had both studied and taught in the nearest large city to return to this, her native city. She was a pupil of America's most famous pupil of the violin king, Joachim, was well equipped for her work, and was bubbling over with enthusiasm.

When she stated her intention of locating in the town, she was promptly informed that she would find there no musical atmosphere, and that the teachers of violin, voice, and piano already established there had the life about crushed out of them. Not discouraged, she began work, and quickly built up quite a large violin class, whose members were so thoroughly inspired by her to accomplish something worth while that it was not difficult, in due time, for her to organize a small string orchestra, which was later reinforced by suitable wood-wind, brass, and drums. The girl violinist infused life into them all, and soon found her orchestra greatly in demand for receptions, school commencements, fairs, and festivals throughout the county and in adjacent counties, as well as in the home town.

Shortly after the orchestra was established, an elderly English gentleman, with a fine musical education, came to the town and organized a chorus choir in one of the leading churches. Like the young violinist, he brought into use only good music, but chose that which, in the point of difficulty, was within the grasp of the people with whom he dealt. He and the violinist had many talks together, and found that their musical ideals were in accord. In England he had belonged to a musical society that held yearly festivals, and had sung in the choruses of famous cantatas and oratorios. He cherished an ardent desire to see such a society formed in the New World town where he had located.

The ideas of these two music lovers soon struck fire, and a musical society was organized whose membership included all the inhabitants, young and old, who were able, in any way, to promote its interests. The English gentleman was appointed director, the lady violinist had charge of the orchestra, and a young man pianist, recently returned from studies abroad, was chosen as accompanist.

a heavy fine was imposed for non-attendance. So lively was the enthusiasm aroused that the society—Musical Union, it was called—had no great financial gains from the fine system. The most inclement weather rarely kept a member at home. Serious illness alone, for which no fine could be imposed, kept a member at home, and this was rare in the very healthy town.

The Musical Union was established about five years ago, and has given Spring Festivals every year since. It began modestly, presenting good but simple part-songs and cantatas. Finally artists from large cities were engaged as soloists, and with their aid most creditable performances have been given, in two successive years, of *The Messiah* and *The Creation*. Other oratorios are discussed for future occasions.

Besides this work, most excellent piano, violin, and vocal recitals have been given during several seasons, with programs of both solo and ensemble work, the performers representing now home talent, now outside artists. The latter have been surprised at the intelligent listening of the audiences. Arrangements have already been completed for the appearance of a noted symphony orchestra in the town for next season.

The musical story of the little Western town is offered as a mere suggestion. If other communities should take the hint and go and do likewise, we might soon have an atmosphere spreading the length and breadth of our land that would make us the musical people Walt Whitman prophesied we would one day become.

———*———

BOOK NOTES

Jeannie's Journal; or, *Two Years at Boarding School.* By Althea Randolph. H. W. Gray Co. Price, $1.25.

The story is told in the form of a diary and covers the usual incidents of a girl's school life, making of friends, and, best of all, the making of character; incidentally several pretty love stories run through this book. It will make a pleasing present for a young girl.

The Cyclopedia of Social Usage. Manners and Customs of the 20th Century. By Helen L. Roberts. G. P. Putnam's Sons. Price, $2.50.

Social life has become so complex that the woman, or man, too, who is anxious to observe elegant conventions, needs a knowledge of the best practice. This book serves to warn, to comfort, and to command the aspirant to a finely correct social manner and authoritatively guide him in the right way to enter a drawing room, use the knife and fork, and lead the bride from the altar, etc. It is a treasury of information regarding the gracious courtesies as practised indoors and out, at home and abroad.

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GENERAL NEWS ITEMS

THE Detroit Symphony Orchestra will give a series of concerts on the third Thursday of every month, beginning the present month. Weston Gales is the director.

HANS EBELL, a pupil of Josef Hofmann and Leopold Godowsky, and director of the piano department of the Cracow Conservatory, played a recital at the New England Conservatory, September 21.

HARVEY LEWIS RAUL, a sculptor, of Easton, Pa., has made a bust of Beethoven which has been highly praised by those who have seen it.

BOSTON is having a season of grand opera at the Boston Theatre, given by a strong company, of which the chorus, orchestra, and ballet are mostly from the Boston Opera House, which will not be opened this season.

HARVARD UNIVERSITY music department is now in its new $45,000 building. The auditorium has a seating capacity of 578.

THE Michigan State Teachers' Association-Institute, held at Kalamazoo, October 29-30, had a number of interesting musical features, among them the Russian Symphony Orchestra, Modest Altschuler, director, the Kalamazoo Normal Festival Chorus, Harper C. Maybee, director, 200 voices, Princess Redfeather, mezzo soprano, Saba Doak, soprano, William Fenton, tenor, and Charles Wakefield Cadman, composer and lecturer.

MR. EDUARDO MARZO, composer, of New York, during a visit to Rome the past summer, had an audience with the late Pope Pius X, who sanctioned certain plans which Mr. Marzo presented to him in relation to Catholic Church music.

THE Stern Conservatory, Berlin, is open for pupils this season, although with a diminished attendance.

TRINITY AUDITORIUM is a new concert hall in Los Angeles, the most modern west of Chicago. The leading musical organizations of the city will give their concerts here. In addition to the main hall, there are four smaller rooms, seating from 350 to 650.

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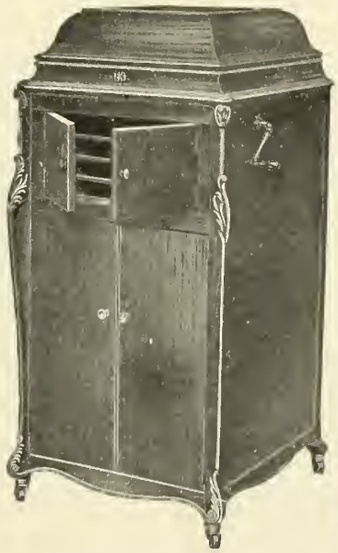

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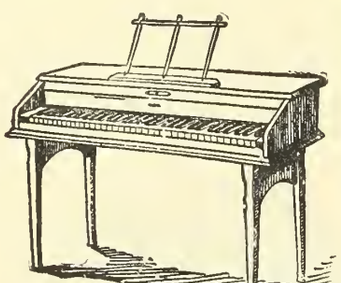

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On account of the outbreak of the war, the management of the Wagner Festival Opera House at Bayreuth had to refund money paid in. The expenses already initiated were $100,000, which are, of course, a total loss.

Carl Flesch's manager announced that Mr. Flesch will surely be able to fill his engagements in the United States this season, as he is free of military duty in the Austrian reserve.

Fritz Kreisler, according to last accounts at this writing, had been sent home to Vienna for treatment. In a charge by Russian cavalry he was wounded in the leg. The following day his company was almost completely wiped out, the probable origin of the report that he had been killed.

Leschetizky was in Berlin when the war broke out, and may still be there.

Frank King Clark, the American vocal teacher, died in Berlin, October 5, of cerebro-spinal meningitis.

George Hamlin will locate in New York this winter, and will devote his time to concert work and coaching of singers.

Arthur Hartmann, violinist, sent to The Musician a very interesting letter reciting his experiences in getting away from Paris to return to the United States. Compelled to leave on less than a day's notice, he could only close his apartments, leaving everything there, taking only a small trunk for the journey, and that did not reach the steamer. Mr. Hartmann will make his home in New York this winter.

Theodore Spiering is another American musician who has returned to his native land on account of the war. He has located in New York, and will give his time to concert work, directing, and teaching.

The English music festivals have been abandoned for the present year. It is likely that there will be no opera season.

Oscar Seagle, the American baritone and teacher of singing, has returned to the United States on account of the war in Europe. He has located in New York.

Wilhelm Ganz, a composer of prominence in England, and accompanist to many of the older artists, such as Jenny Lind and Adelina Patti, died in London, September 12. He was born in Germany in 1833, and came to London in 1845, making his permanent home there.

The Vienna Conservatory has been closed on account of the war. This includes the Meisterschule, of which Leopold Godowsky was head. Mr. Godowsky will spend the season in the United States.

WITH THE SCHOOLS AND TEACHERS

The orchestra and chorus of the Lincoln Park High School, Tacoma, W. G. Alexander Ball, director of music, assisted in the services on "Peace Day," October 4. The musical work in the Tacoma schools is being carried on with great success.

Mrs. Blanche Dingley-Mathews gave an informal talk on *Music Education* at the Wilcox Studios, Denver, October 9.

Mr. Wm. Conrad Mills sends us a handsome booklet of the Arizona School of Music, Phoenix, Arizona, in which he is the head of the vocal department. Mr. Mills is a strong adherent of the method of Wm. Shakespeare of London. Mr. Mills has just taken charge of the music at Trinity Pro-Cathedral.

Miss Eva Emmett Wycoff, of New York, is giving with success a lecture recital on the development and value of the German *Lied* form; and in conjunction with Mr. Ellman Zoller, pianist, a recital of modern foreign compositions.

The Coryell Violin School, Mrs. Eleanor Hooper-Coryell, director, located in Aeolian Hall, New York, is having a good registration for this term of the year. Mrs. Coryell was a pupil of Léonard and Camilla Urso.

Mrs. Marshall Elliott Stewart, director of the School of Accompanying, New York City, reports a demand for good accompanists beyond the supply. The course at the school is thorough.

The Effa Ellis Music School has been moved from Omaha to the McClurg Building, Chicago.

Mrs. Maud A. Meserve, of Los Angeles, sends to The Musician a program of original compositions by her pupils who have been trained according to the Effa Ellis Teaching System. The little folk range from six to eleven years old.

The Ogden (Utah) Conservatory of Music, an association of enterprising teachers, is starting second year with fine prospects. There are nine teachers.

Miss Frances I. Brock, of Philadelphia, sends us an interesting leaflet descriptive of her teaching principles. She is a staunch adherent of the system devised by the late Dr. Wm. Mason, and as developed by his successor, E. M. Bowman.

Mrs. J. Norris Hering, organist of Christ P. E. Church, Baltimore, gave a recital September 9 in honor of the 100th anniversary of the writing of the American national hymn. *The Star-Spangled Banner*.

Alpha Chapter, Phi Mu Alpha, Sinfonia Fraternity, gave its annual housewarming and reception to new men students of the New England Conservatory, Boston, September 28.

LYON & HEALY NEW BUILDING, CHICAGO
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THE illustration above gives a good idea of the appearance of the new Lyon & Healy building, which is soon to be erected at the northeast corner of Wabash Avenue and Jackson Boulevard, Chicago.

The building, which occupies a site 96 feet on Wabash Avenue by 171 feet on Jackson Boulevard, will be nine stories and basement, entirely of fireproof construction, and is designed primarily for the needs of Lyon & Healy, but will also accommodate a certain number of offices on the three upper floors. The office building entrance will be located on the east end of the Jackson Boulevard frontage, and leads into a spacious elevator lobby with ample elevator service for the office building section. The entrance to the Lyon & Healy store will be through this entrance, also a large entrance on Jackson Boulevard and an entrance in the center on Wabash Avenue.

The two lower floors of the elevations will be in pink Medford granite, the belt courses above in terra cotta granite to match. The upper floors will be of light gray brick with terra cotta cornices, belt courses, trim, etc., of a shade to match the granite.

Large window spaces have been provided for all floors, and the building will be very well lighted from natural sources. The general feeling of the exterior is of the Italian Renaissance period, as to its main divisions and architectural details. The plain shaft of the façade is relieved by ornamental Italian balconies. The entire ground space, with the exception of the office building entrance, is occupied by Lyon & Healy, and will be of imposing aspect as one enters the store, due to the height of ceiling and the architectural treatment, which will also carry out the Italian Renaissance feeling in its columns, pilasters and vaulted ceilings, all being finished in the natural caen stone.

There will be a mezzanine floor between the first and second floors, with balcony railings, looking over the main portion of the store. The basement and upper floors of the Lyon & Healy space will be served by three large elevators for the use of the public, and by two freight elevators running the full height. There will be two elevators from the backing-in space on the alley running to the basement, thus giving very ample elevator service. In addition, there will be a spiral parcel chute, dumb waiters, etc., all the details being worked out carefully to provide quick service.

The upper floors have been divided into large salesrooms, etc., for the pianos, musical instruments, etc. The general finish of the interior will be equal to that of the best office building, that is, mahogany trim, marble floors and wainscots, ample toilet facilities, etc.

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In this connection it is interesting to remember that it is just fifty years since Lyon & Healy opened a music store on Washington Street, opposite the Court House, where the old Chicago Opera House was situated. The business was founded by the late P. J. Healy, and its management today is in the hands of his sons and associates.

MISS MARGARET ANDERTON, pianist, of New York, has an interesting series of lecture-recitals, of special value to clubs, teachers' organizations, and schools of music. In her teaching she pays special attention to class work in training the musical perceptions.

MR. RALPH L. BALDWIN, choirmaster of the Fourth Congregational Church, Hartford, Conn., gave Mendelssohn's *Elijah*, September 20, with the church choir. The week preceding special dedication services were held in the church with elaborate musical program.

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NEW YORK NOTES

BY EVA EMMETT WYCOFF

Mme. Clara De Rigaud has opened her vocal studio, and has a very encouraging class to begin the season.

Miss Nora Power, who has charge of the vocal music at the Convent of the Sacred Heart, possesses strong credentials from her instructors.

Maud Powell played in Boston before the Music School Settlement, October 25th, and gave her Aeolian Hall recital, October 27th. She has already opened her tour in the South.

Mme. Niessen-Stone has established her private studio in New York City. Mme. Stone has taken leading contralto rôles at the Metropolitan and Boston Opera Companies.

Rudolf Bauerkeller, formerly with the New York Symphony Orchestra, has taken charge of the Violin department of the Skidmore School of Arts, at Saratoga, N. Y.

Mr. David Bispham is giving up his time to legitimate concert work this year, and is under his own management.

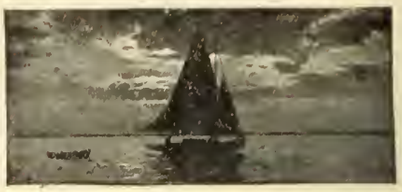
Mr. Benjamin Berry, after spending the summer on his farm in Vermont, has returned to take up his position as tenor soloist with the quartet of the Broadway Presbyterian Church.

Mrs. Carl Alves has resumed her residence in New York City after spending many years in Leipzig.

Mrs. Mary Cheney, soprano, has been visiting and singing in the West during the summer.

Mr. Edward W. Berge has resumed his classes in Ensemble Piano Playing at his residence-studio.

Oscar Saenger, after spending the summer abroad, resumed his teaching October 1st.



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Mr. and Mrs. John W. Nichols are preparing for a busy season. Their tour will take them West as far as Arkansas.

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Mr. Gatty Sellars, the English organist, is in this country concertizing.

The Mulkin Music School, New York City, gave a number of free or partial scholarships this fall. Examinations were held October 20th.

Mr. Eduardo Marzo, an indefatigable worker for the cause of Catholic church music, has been promised the honor of knighthood in one of the orders, St. Gregory or St. Sylvester, as a reward for his services. We hope the recent change in the Pontificate will not affect this promise. The late Pope gave him a portrait with autograph signature. Mr Marzo is an honorary member of the Academy of St. Cecilia, of Rome.

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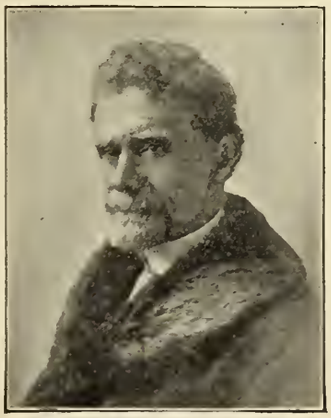

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Lucrezia Bori, soprano; Josephine Jacoby, mezzo-soprano; John McCormack, tenor; Reinald Werrenrath, baritone: The quartet from *Rigoletto,* in Italian, one of the finest concerted numbers in the operatic repertoire.

Margarete Ober, mezzo-soprano: *An die Musik,* by Schubert, one of this great song composer's gems, by a famous *Lieder* singer.

Frieda Hempel, soprano: *Il bacio* (*The kiss*), by Arditi. one of the most popular waltz songs ever written, sung by all the famous prima donnas during the past 50 years.

Ernestine Schumann-Heink, contralto: *Good-morning, Sue* (*Bonjour, Suzon!*), by Delibes, a dainty little song in the best French style.

Evan Williams, tenor: *The cross,* by Harriet Ware, a fine song by an American composer.

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Martinelli, tenor: *Recondita armonia* (*Strange harmony*), from Puccini's opera, *La Tosca,* a magnificent aria.

Clarence Whitehill, baritone: *The heart bow'd down,* from Balfe's *Bohemian Girl,* an always popular song.

Luisa Tetrazzini, soprano: *O luce di quest anima* (*Guiding star of love*), from Donizetti's opera, *Linda di Chamounix,* one of the most brilliant coloratura numbers in the opera repertoire.

Maud Powell, violinist: *Silver threads among the gold,* a transcription of the famous ballad of a generation and a half ago.

Lucrezia Bori, soprano: *Malagueña,* by Pagans, a Spanish composer. Miss Bori is a Spaniard and sings this song of her own country with much grace and beauty.

Alma Gluck, soprano: *Serenata,* by Tosti, sung in Italian; with accompaniment of Violin, Flute and Harp.

John McCormack, tenor: *Lullaby* from *Jocelyn,* by Godard; with violin obbligato by Fritz Kreisler. Also the very popular song *Because,* by d'Hardelot, a great love song, given with a thrilling climax by Mr. McCormack.

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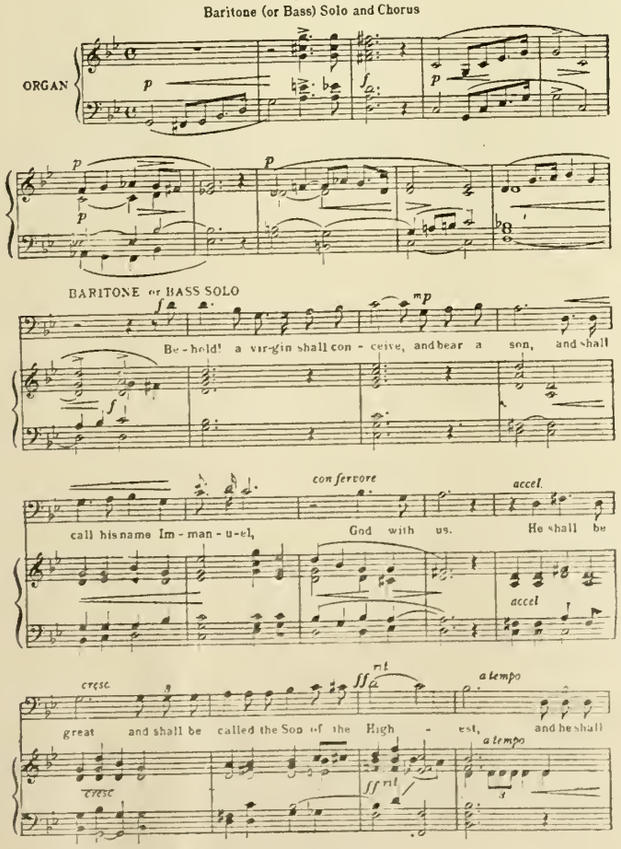
ORGAN
BARITONE or BASS SOLO
Be - hold! a vir-gin shall con - ceive, and bear a son, and shall
con fervore
accel.
call his name Im - man - u-el, God with us. He shall be
accel
cresc.
rit
a tempo
great and shall be called the Son of the High - est, and he shall
a tempo
cresc.
rit

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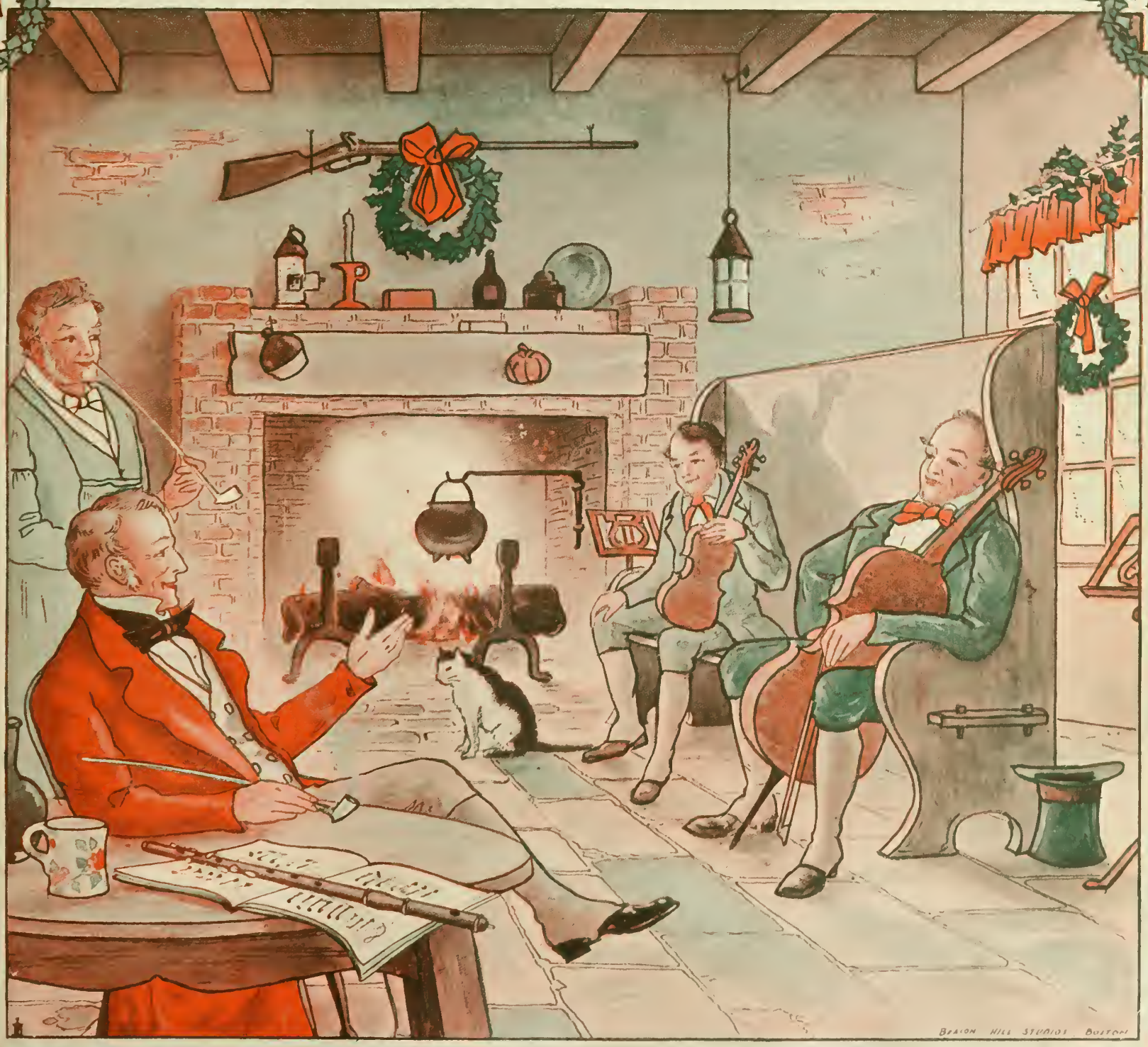

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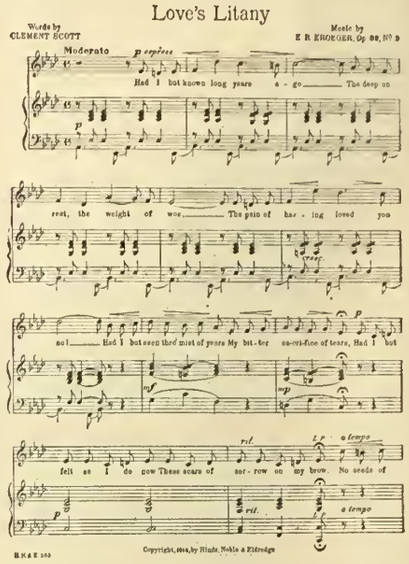
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Moderato
Had I but known long years ago
The deep un
rest, the weight of woe
The pain of hav ing loved you
so!
Had I but seen thro' mist of years My bit-ter sa-cri-fice of tears, Had I but
felt as I do now These scars of sor-row on my brow. No seeds of
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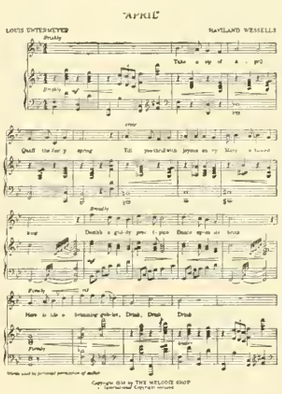
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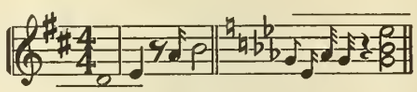

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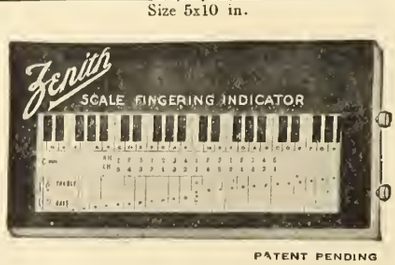

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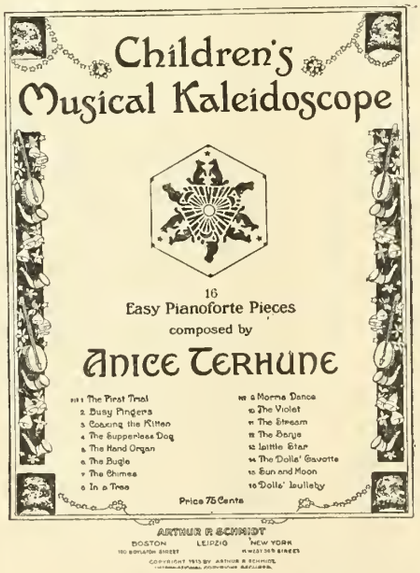

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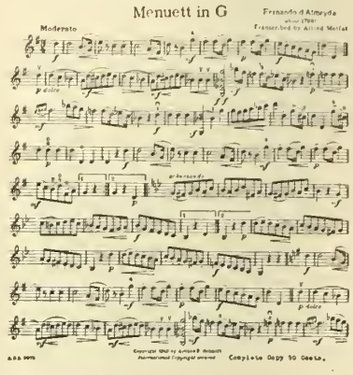

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THE PATRIOTIC SONGS OF THE NATIONS

BY FREDERICK H. MARTENS

WHILE the great body of folk-song of any nation is gradually developed in the course of centuries out of the inner existence of the nation itself, singing its everyday duties, its joys and pleasures, its stories and legends, the folk-song of the "patriotic" type is usually called forth by some great crisis of the national life, some great emotional moments in which the patriotism of an entire people crystallizes in song

As might be expected, little heed is paid in a moment of intense exaltation, to what might be called the moral copyright which should protect the songs of any one particular nation against use by another. Of the melodies of our own representative national songs, one only, *Hail Columbia,* may be said to be of American origin—and that was written by a German. The others: *Yankee Doodle,* which came across in Lord Howe's ships with the British army bands at the beginning of the Revolutionary War, acclimatized itself so rapidly that the musicians in buff and blue played it as a matter of course when Cornwallis' hungry soldiers stacked their arms at Yorktown; *The Star-Spangled Banner,* which Francis Scott Key's virile words made the patriotic song of the war of 1812, had rung out above the steaming punch-bowl in London taverns some fifty years before; and *My Country, 'tis of Thee* (originally *God save the King*) might also be considered to have a claim on the Esperantists—so many nations use it as a national hymn that a universal text would make it common property.

The fact, however, that the national air is developed out of the storm and stress of a national crisis is shown in each of these songs, and if we are led, at times, to deprecate their musical value, it should be borne in mind that the critic cannot well put himself in the place of the contemporaries who thrilled to their music because uplifted by the enthusiasm of patriotic fervor, and the new meaning supplied by an appropriate text.

There is but little doubt that every civilized nation has celebrated the great moments of its existence by patriotic song. The marching-songs of the Roman legions, which they chanted alike in Persia or Britain, sang the glory of the Roman power; Taillefer, when he rode into the battle of Hastings, sang the *Song of Roland* to show his Norman pride of race and his contempt of the Saxons; and the song of the victory at Agincourt, which sprang up in England to celebrate the victory of Henry V over the French in 1415, was a national song in the truest sense of the word.

GREAT BRITAIN

Of English patriotic songs of the present day but two, *Lillibulero* and *The British Grenadiers,* date back to the seventeenth century. The catchy tune of the first-named, probably did much to give the song, which is of the "historical" rather than the distinctly national "patriotic" type, its one-time vogue. Originally a quickstep written by Henry Purcell, the Whig Lord Wharton wrote a set of satirical verses to it ridiculing the Earl of Tyrconnel, who was the instrument of the repressive measure adopted toward the Irish Protestants by King James II in 1688. *The British Grenadiers,* also of seventeenth century origin, a rousing march-tune, with a drum refrain, is a genuine national song, since it epitomizes the joy of the English nation at the victories of Marlborough in Flanders. While *God save the King* is emphatically a "national hymn" rather than a "national song," *Rule, Britannia,* composed by Dr. Arne, in 1740, may be called a naval counterpart to *The British Grenadiers,* and is intimately associated with the naval victories of Nelson during the Napoleonic wars—another period of intense national feeling in England.

Finally, *Home, Sweet Home,* its melody probably written by Bishop, in 1823, its text by an American, John Howard Payne, might be considered, together with the Scotch *Auld Lang Syne,* as a patriotic song of a restricted type; one whose appeal is broadly racial rather than individually national. Both of these songs seem to be the common property of the English-speaking nations. Though neither is identified with an epic time or moment of national existence, both are truly national because they establish a bond of sympathy and understanding between all Anglo-Saxon peoples.

The air of *Scots, wha hae,* to which Burns adapted his stirring words, has a twofold claim to be considered the national song of Scotland. Traditionally it is supposed to have been played by the pipers of the Bruce, when he defeated the English at Bannockburn in 1314, and again, as *Here's to the King, Sirs,* it inflamed the loyalty of the Highlanders during the Jacobite risings of a later period. In 1793, six years before he wrote the text which now gives its name to the melody, the idea was suggested to Burns by a visit he paid to the ancient battlefield of Bannockburn.

While of the songs of the Irish, *Saint Patrick was a Gentleman* and *St. Patrick's Day* are thoroughly characteristic musically (and the first mentioned textually as well) of their ilk, *The Wearing of the Green* is far more truly national. Contrary to the stirring airs which are born of a sense of national defiance or victory, this pathetic ballad was wrung from a nation's despair, and speaks the grief of a liberty-loving people constrained by force.

Of the Welsh tunes, *Men of Harlech,* dating from the time when Dafydd ap Ienan ap Einion, a Welsh champion of the White Rose, held Harlech Castle in Merionethshire against the Yorkists under the Earl of Pembroke, is far more spirited and interesting musically, as well as more distinctly national in character, than later airs such as *Land of my Fathers* and *God bless the Prince of Wales.* The representative song of the Dominion of Canada, which should be mentioned in connection with the British national songs, *The Maple Leaf,* is of the deliberately created rather than the spontaneous type. For all that it is a straightforward melody, dating from 1871, and answers its purposes admirably.

FRANCE

In France, frequent dynastic and political changes have given rise to a variety of national songs, calculated to suit the needs of the moment, though none has ever attained the popularity of the *Marseillaise,* which is *par excellence* the national song of France. Beginning with *Vive Henri IV,* a musically robust and dignified popular national song of the seventeenth century, voicing the gratitude of a nation, and always associated with the Bourbons, to *En revenant de la revue* (once known in this country as *Boulanger's March*), the short-lived *Marseillaise* of a modern political party, almost every national crisis has found its corresponding vocal expression.

Like the English *Lillibulero,* the song *Malbrouk s'en va-t-en guerre* is a fine example of the satiric patriotic type. It was probably written by some French officer or soldier who wished to give expression to his disgust at the loss of the battle of Malplaquet, in 1709. This makes it contemporary with *The British Grenadiers.* Forgotten until 1781, Marie Antoinette heard the nurse of the Dauphin sing the child to sleep with it, and her influence made it so popular that soon coiffures, shoes, gowns, cakes, and even bonbons were all *à la Malbrouk.* It is a strange example of the influence of chance in determining popular favor. In this country and in England the melody, exchanging its original satiric for a convivial text, is known as *We won't go home till morning.*

Among the national songs of the first French republic, including Méhul's *Chant du départ,* Rouget de L'Isle's naval hymn, *Héros du vengeur,* the Girondin hymn, *Mourons pour la patrie,* and *Veillons au salut*

de l'Empire—not the "empire" of Napoleon I, but the "realm" of revolutionary France—three stand out above the rest: The *Marseillaise*, the *Carmagnole* and *Ca ira*. But while the *Marseillaise* is a wonderful outburst of the purest patriotic fervor, a flaming appeal to Freedom, in text and music, which, to quote Michelet, "fired all hearts like a stroke of lightning," the *Carmagnole* and *Ca ira* have a more sinister association, for they were the favorite airs of the ferocious *tricotreuses*, the knitters about the guillotine, who sang them as the tumbrils brought the heads of the aristocracy to the deadly liberty-tree for "shortening." Both are fine airs musically, the *Ca ira*, in particular, has a rousing lilt. Racial members of the family of French national airs are: The old provincial French melody *Derrière chez mon père*, which is known in the Province of Quebec and among French Canadians generally as *Vive la Canadienne;* and *La Brabançonne*, the Belgian national anthem, born of the stress of the struggle which made Belgium independent of Holland, in 1830.

GERMANY

The two great national war songs of Germany are: *The Watch on the Rhine* (Carl Wilhelm), and the *Rhine Song* (Kunze), both springing up with the rebirth and triumph of the national spirit in 1870. *The Watch on the Rhine* is, officially, the anthem of imperial Germany. And as *The Watch on the Rhine* is the anthem of imperial Germany, so *I am a Prussian* is that of royal Prussia. This last, an air rather sentimental in type, is far from enjoying the wide popularity of *The Watch on the Rhine*, yet is a Godsend to the military band-master on occasions when the presence of a member of the Prussian royal family calls for proper musical acknowledgment.

AUSTRIA

In Austria, Haydn's *God preserve our noble emperor*, a genuine national anthem, composed in 1797, is identified as the Austrian battle-hymn, with the Napoleonic wars, when France and Austria were adversaries.

HOLLAND

The Dutch songs, *Bergen op Zoon* (17th century) and *Wilhelmus van Nassouwe* (16th century), are fine specimens of ancient patriotic airs born of deep national feeling. They express the spirit of the embattled Netherlands during their struggle against what was then the world-power of Spain. *Let all with Dutch blood in their veins*, its text written in 1815 (when William I, of Orange, was crowned king of Holland, at Brussels), its music, composed five years later, is the most modern of the Dutch national hymns.

SONGS WITHOUT A COUNTRY

Know ye that race, officially adopted in 1875 as the national hymn of the former South American Republic, which became the Transvaal Colony as a result of the Boer War, is one of the historically interesting group of national songs "without a country." Others, farther removed from the sympathies of our own times, are the national airs of what was once the Commonwealth of Poland. *Poland's not yet dead*, and *God for Poland*, are now but impotent musical echoes of the heroic final struggles of the Poles in 1830 against the overwhelming power of Russia. One of the most curious of these homeless national airs is the national hymn of the *Kingdom of Araucania*, which the French adventurer, Antoine de Tounens, tried to found among the Indian tribes of Southern Chile, in 1861, under the title of King Orélie Antoine I. He was captured by the Chileans and sent back to France as a madman. The national hymn of the *Kingdom of Araucania* (it has been published) had little musical merit, and of course, in any strict sense of the word, is not a national song at all. The *Hymno Nacional* of Portugal and *Hymno Nacional* of Brazil, both belong to the category of defunct national anthems. Strange to state, each was written by a reigning member of the Braganza family, whose kingdom and empire respectively have since joined the ranks of the world's republics.

ITALY AND SPAIN

Garibaldi's Hymn is not only musically, but also as regards the text, a worthy sister of the *Marseillaise*, since, like it, it represents a direct outburst of national patriotism, called forth by the war of 1859 between Italy and Austria. The official national air, for military band, used at all state occasions, is the *Marche Reale* or *Royal March*. Spain offers the same strange contrast—a true national hymn (by Colonel Rafael Riego), the song of the Spanish Republicans who revolted against Ferdinand VII, "the absolute king," in 1820, and the medieval Aragonese march-tune, musically negligible, to which words have been set, and which serves as a ceremonial musical identification of the presence of the reigning monarch.

SCANDINAVIA

The Scandinavian national songs are in the main musically virile and stirring. Denmark's best known patriotic airs, *King Christian stood beside the mast* (which might be called *the* national hymn), *Denmark's verdant meadows*, and the *Song of Denmark*, are of comparatively recent origin, the first dating from the eighteenth, the last named from the nineteenth century. In Sweden, both *Carl Johan* and *From depths of Swedish hearts*, are official dynastic hymns, the first composed by a Swiss, which do not antecede the founder of the present reigning family, the Gascon Bernadotte. That international favorite, *God save the King*, is also used, but it seems regrettable that some genuine patriotic song from the epic days of Charles XII should not have been handed down as a legacy from the age of Sweden's glory. Luther's choral, *Eine feste Burg ist unser Gott*, the hymn of militant seventeenth century Protestantism, is also associated with Sweden, for the soldiers of the Swedish king, Gustav Adolf, sang it before the battle of Lutzen.

Nor have the songs of the Vikings — the early Norse kings — survived. Yet, the *Sons of Norway* and *Ay, this land*, though of recent origin, are full of genuine patriotic feeling. The short air *Iceland*, which is a favorite with the dwellers of that Northern country, gives evidence of considerable musical antiquity, and is of the type of *Home, Sweet Home*, rather than of that of the *Marseillaise*.

RUSSIA

One of the finest and most impressive of all national hymns is the Russian *God save the Tzar*, and it is one of the exceptions that prove the rule regarding music written "by command"; for its composer, Alexis Lvoff, wrote it at the order of the autocrat Nicholas I. The text of the ringing national song of Finland, *Our Land, our Fatherland*, shows the distinctive local patriotism of this once independent country, now, politically, a Russian grand-duchy.

THE BALKAN STATES

As might be expected, the national songs of Greece and the Balkan States are modern. The *War-Song* is the older of the two Greek anthems, dating back to the War of Independence and the days of Missolonghi. It has good rhythmic movement and genuine spirit. The *Hymn of Freedom*, often heard during the last war, is the official anthem of the nation. The airs of the Servian and Bulgarian national songs, *Rise, O Servians* and *Join oh Maritzka* are of considerable antiquity. Both originating in the struggles for independence from Turkish rule, are true in spirit to the ideal of real patriotic song. The Roumanian national hymn, *Long live our noble King*, is a "prize composition," and is good of its kind; but after all, spontaneity is the first requisite of a real patriotic air.

MEXICO AND ARGENTINE

We guard our independence, the patriotic air of the Mexican Republic, dates back to the year 1822 when the first Mexican Congress met. Originally identified with the Mexican revolution against the yoke of Spain, its text allows of its use by any of the parties who are now ravaging their native land in the name of freedom. Though of later date (1867), the *National Hymn* of the Argentine Republic also celebrated the birth of the country's political independence. It has a stirring march-rhythm, and its full share of the verbal grandiloquence common to the patriotic airs of Latin lands.

THE ORIENT

From the East come the traditional Hebrew melodies. *Then did Moses sing*, which is a national song of the purest and highest type, a song of exultation celebrates Israel's triumph over her national enemy, Egypt. Evidently of great antiquity, legend claims it was sung by Miriam after the passage of the Red Sea. A counterpart of this exultant melody is the no less characteristic plaint, which tradition assigns to the era of the Morisco and Jewish inquisitorial persecutions in Spain. It is instinct with the despair of a persecuted race.

Yet in general the patriotic national song is not a native of the Orient, but rather a stranger, of Occidental origin, tolerated, as in Turkey (*Song to the Sultan*) and Egypt (*Khedival Hymn*), and acclimatized because convenient for ceremonial occasions.

The Japanese national anthem, however, *May our Lord long reign*, is based on a native air, as is the *Drill Song* (*Shōtai*), which was a favorite song with the "little brown men" during the Russo-Japanese War. Both have the exotic flavor of the pentatonic scale employed by the Japanese, who cling to their native music in spite of the fact that most Japanese regimental bands have been trained by European band-masters and play modern operatic airs.

A brief survey of the patriotic songs of the nations makes clear that while there may be chaff among the wheat, and a natural tendency to "harp on one string," broadly speaking, they are one of the most interesting of folk-song groups. In most cases directly identified with the most glorious moments in the individual existence of a nation, they quicken the dry bones of history with the life of tone. The *Marseillaise*, to cite but one instance; how wonderfully it epitomizes the whole spirit of the French Revolution in song! It is, in many cases, possible to tell the story of a nation or trace the political development of a race in its patriotic airs. The music club could find material for many an interesting program in the general or detailed consideration of national song, and the individual music lover who has not yet explored this field has a definite pleasure in store.

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YOUNG lady to officer: "Major, do you know general bass?"

Major: "Not personally. If I am not mistaken he was retired when I was a lieutenant."

THE MUSICIANS' CLUB OF PITTSBURGH

BY CARL WHITMER

RECENTLY a world-wise journalist visited our atmospheric town. He talked with all the disciples of Tone. On leaving he remarked that he had the unusual experience of not hearing a single ungenerous opinion given by one musician of another. The question came up as to whether this meant a lack of "punch" or just a better understanding. At any rate we believe a Club, such as was formed a year ago, has a decided place in the World's Peace Congress.

CONCERNING MEMBERSHIP AND COMMITTEES

The active membership of the Club is entirely made up of the erstwhile "lords of creation." This may be due to the inability of the ladies to adapt themselves to the merry pipe or that special product of Pittsburgh: the stogie. For there is one very active committee in the Club entirely unappointed, yet going gaily forward, and that is the committee on smoke consumption, composed of several of the most vigorous talents in that line. Other committees with a finer legal standing and nearly as industrious are the Entertainment Committee, with Charles Heinroth, chairman, Harvey B. Gaul and T. Carl Whitmer; the Membership Committee, Vincent Wheeler, chairman, Dallmeyer Russel and George Weitzel; House Committee, Ralph B. Savage, chairman, Morris Stephens, Harry B. Gaul; Convention Committee, Will Earhart, chairman, Wm. H. Oetting, Wm. C. Hamilton, Frank M. Hunter, Theo. Rentz.

Practically all of Pittsburgh's best musicians are members. All phases of music are represented. Not least interesting is the composers' group; organists, pianists, and singers are, as usual, in the ascendency. Diverse schools meet on a common ground of uncommon sociability

CONCERNING OFFICERS

Presidents naturally are born. They also are elected. Charles N. Boyd—well known to readers of THE MUSICIAN—was born a few years ago. Elected one year ago. Mr. Boyd has charge of the music in Western Theological Seminary where rare programs of early and modern music are given weekly. He is also director of a choir where Bach is on the program every Sunday of the year in either pipe or vocal organs. Incidentally Mr. Boyd edits United Presbyterian hymnals, conducts choral societies, and knows several ways of being a music editor on daily papers.

The Vice-President is Mr. Will Earhart, known wherever public school music is known. Mr. Earhart is the head of Pittsburgh's public school music system. His recent report of our school music from a national standpoint, through the government's publications, is enlightening. His handling of the whole problem is heroic.

The Secretary, Mr. Oscar W. Demmler, is engaged in solving public school music problems.

The Treasurer, Mr. William Oetting, is organist of a large church and directs numerous youth how to turn their hands, feet, and brains in the best and most approved manner. Mr. Oetting has written songs and several piano works.

The above officers, with Ralph Butler Savage, E. N. Bilbie, and John A. Bell, constitute the Board of Directors.

A word about the chairmen of committees is in place. Mr. Vincent Wheeler is organist of the First Unitarian Church. Songs, organ works and especially *a cappella* compositions for choruses in the ecclesiastical style are the interesting results of his application to the art.

Charles Heinroth is official organist of the Carnegie Institute with its fine four manual organ. It is here where the organ recitals of national importance are given from October to June, inclusive, with two recitals a week, with attendance often of two thousand or more, from all classes of people.

CONCERNING CLUB ROOMS

The headquarters of the Club are in the well known Schenley Farms district. This is where rise in imposing fashion the Carnegie Institute, the Carnegie Technical Schools (with more than three thousand students), the Schenley Hotel, Masonic Building, University of Pittsburgh, the Cathedral, the lovely Baptist Church, numerous other churches, and thousand or more, from all classes of people.

OUR CONSTITUTION--ALSO THE M. T. N. A.

Our constitution is simple. We stand for the promotion of "good fellowship among local musicians and to extend hospitality to visiting musicians." One of the first things we did to show also that we stand for the things which are best for the country, for that which we conceive to be the greatest for the growth of all that is worth while, was to invite the Music Teachers National Association to hold its meetings here in December. It was the first united move and we expect to prove worthy of our calling. They are coming, and the sessions will be held in the Hotel Schenley and the Carnegie Institute.

Returning to the constitution, we have active, associate, honorary, and life classes of membership. The voting privileges rest in the active membership—which "shall consist of men whose time is devoted in whole or in part to professional musical activity, or to the promotion of musical progress." The associates are lovers and patrons of music.

QUALITIES AND PERSONAL MATTERS

Our Club has comparatively simple tastes. Our styles of hair—when we have any—are not numerous and our neckwear is conservative. We range in height from a shadow to Apollo. We are all supposed to be self-supporting. Our treasury proves we are excellent pay and prompt withal. It is astonishing how many are married. (Does that account for the large attendance at Club functions?) Not too many dinners (though many Dutch treats) keep our coffers solid. We are not, however, rated in "Dun's."

The organization of the Club began with the incitation of the gustatory centers, a very elemental method of association. Groups who are able by location to combine nutrition with excellent thought still gather several times a week for said purpose. These informal "salons" are held in some central cafe.

ENTERTAINMENT

Since "talk" is life or destruction to a club, according to the patience of the ones talked to or at, the Entertainment Committee plans, from time to time, diversions which so far have not been too taxing on the intellect. Some of our members may be given Schoenbergian shocks later. The Club, however, is too young to have created any tradition but one and perhaps the best way to keep it young in spirit is to have only that one, namely, the tradition that all club members are equal. So, good faith is the order of the day.

IN CONCLUSION

And what does all this mean to a city but a gain in friendliness, an understanding that back of a method opposed to yours or mine are knowledge and sincerity as great as yours or mine, even if it is different in scope and intention. This is more far-reaching than one may suppose. It spells creation of respect for the workers in music and the feeling that we are all after the same end. I do not believe that any two of us agree on method, but we all seem to agree that there is more than one method in the world. And—and—and, the world is the gainer for this practical psychology.

We get information by association. Let there be light on other people and there is—UNDERSTANDING!

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VERDI'S FIRST IMPROVISATIONS

IN his boyhood Verdi was for a time the pupil of a certain Pietro Seletti, canon of the Cathedral of Busseto, who taught him Latin, but was inclined to discourage his love of music.

"What good will it do you?" asked Seletti. "You are getting on capitally with Latin; you must be a priest. You will never make your living by music. Do you imagine that you will ever be made organist of Busseto?"

But one Sunday morning the regular organist did not appear, and young Verdi had the chance to play as his substitute. Verdi's performance made a deep impression, and after mass was over Seletti asked him in astonishment whose music he had been playing.

"It was mine, sir," replied the boy. "I followed my own inspiration."

"Follow it always," said the canon, "and study music as much as you like. I will not advise you to drop it."

MAKING AMERICA MUSICAL

BY HENRY T. FINCH

SINCE the most destructive war of all times broke out in Europe, paralyzing musical life almost everywhere, it has been argued by many writers that much as the situation is to be deplored, it would be foolish for us Americans not to seize this opportunity for enriching and enlarging our own musical activities.

A cynic might ask: "Why should we try to make America musical, or more musical than it is? Is not music a mere accomplishment—a luxury we can easily do without?"

WAR MUSIC A NECESSITY

How very far it is from being a superfluous luxury we can learn from this very war. With the armies of Germany, Austria, Russia, France, Belgium, and England spending together more than twenty million dollars a day, and facing financial exhaustion, each of these countries nevertheless has deemed it absolutely necessary to maintain its military bands. Russia alone has in the field over 50,000 musicians, and a similar number in her military and naval training schools.

Many attempts have been made to banish music from the army because of its great cost, but the generals have always thwarted these attempts. The late Gen. Linevitch, commander of the Russian army, declared that "music is one of the most vital ammunitions of the Russian army. Without music, a Russian soldier would be dull, cowardly, brutal, and inefficient. From music he absorbs a magic power of endurance and forgets the sufferings and the mortality. It is a *divine dynamite.*"

Napoleon attributed his disastrous defeat in Russia quite as much to this effect of military music as to the arctic cold. He wrote in his notebook that "the weird and barbaric tunes of these beastly Cossack regiments simply infuriated the half-starved Muscovites to the maddest rage, and they wiped out the very cream of the army."

This does not seem to agree well with Congreve's dictum that "music hath charms to soothe the savage breast." But the poet was right, too. The most wonderful thing about music is that it can inspire in the human breast any emotion, from the most ferocious to the gentlest. Music is not only "the food of love," as Shakespeare called it; it is also the food of religion, of grief, and of merriment, in all their phases. No other art is so protean and sympathetic; no other associates itself so closely with all the subtle changes of our feelings; and that is one of the main reasons why it is so popular and deserves to be generally cultivated.

AT FUNERALS AND WEDDINGS

A wealthy woman in Vienna once directed in her last will that her favorite Strauss waltz should be played at her funeral. It was done, although every one felt the incongruity of the proceeding. Sad music is craved by all mourners, be they civilized or savage. A funeral without a dirge seems almost as anomalous as would be an opera without music.

One of the most pathetic of my experiences was at the obsequies of Anton Seidl, at the Metropolitan Opera House. When the Philharmonic Orchestra intoned the *Adagio lamentoso* of Tchaïkovsky's *Pathetic* symphony, there was hardly a dry eye among the hearers. But no world-famed orchestra, or church organ, or huge military band is needed. A quartet of singers or trombones, or a simple parlor organ suffices to melt the mourners to soothing tears. No less than in war, music is a necessity at funerals.

And was there ever a wedding when music was not heard or craved? As the funeral marches of Handel, Beethoven, and Chopin have been heard in nearly every house in which there has been a death, so the *Bridal Chorus* from *Lohengrin* and Mendelssohn's *Wedding March* have been played wherever a marriage has been celebrated.

It is odd that, notwithstanding this universal demand for nuptial music, there are only a few really good wedding marches in existence. Here is a chance for the American composer! If he cannot write anything of his own that will vie with the productions of Wagner and Mendelssohn, he might take a hint from a chapter of Wolzogen's famous musical novel, *Kraftmeyer* (recently translated and published as *Florian Meyer*), in which Liszt, who is one of the principal characters in the story, plays at a betrothal an improvised medley of love and wedding motives from various operas and other sources.

RELIGION'S MOST POWERFUL ALLY

In the church, as everywhere, music is a necessity.

The English are the most religious of all nations, and it was one of their great statesmen, Gladstone, who said that "ever since the time of St. Augustine, I might, perhaps, say of St. Paul, the power of music in assisting Christian devotion has been upon record, and great schools of Christian musicians have attested and confirmed the union of the art with worship."

Germany's great religious leader, Martin Luther, placed music, as a civilizing influence, as second only to religion. He explained "why the prophets preferred music to all the other arts" and confessed that his heart was often "solaced and refreshed by music when sick and weary."

So thoroughly was the Church imbued with the idea of the necessity of an alliance with music that for several centuries it almost monopolized the services of the greatest composers, headed by Palestrina and Bach.

Nor was it the Christians alone who paid this tribute to music as an essential part of the service. All other religions recognized its power as an ally, in all parts of the world, and in all stages of development, from savagery to civilization.

MUSIC, MUSIC, EVERYWHERE

A whole number of THE MUSICIAN might be filled with facts like the foregoing, showing how far music is from being a mere accomplishment and pastime, and how deeply it enters into the recesses of our inmost life. At political, as at religious meetings, we have music; at the restaurants and hotels and at most social gatherings, we have music. Music, music everywhere! It has been estimated that in hundreds of ways the enormous sum of $600,000,000 is expended on music annually in the United States.

Even if we cut that estimate by one half, it is still an enormous sum. And if it be true that "money talks," have we not reason to claim that we are a musical nation already?

To a considerable extent, yes. But a great deal of this money is spent in unworthy ways—wasted on the lowest forms of the art. We are a musical nation commercially, there is no doubt of that—many fortunes have been made out of it. But are we a musical nation artistically? Does music appeal to us as a fine art?

No doubt we are, like most peoples the world over, and of all stages of civilization, affected by war music, by funeral dirges, by religious chants, by the various kinds of music that spice our social gatherings. But this is only an elementary state of appreciation. It shows that our *instincts* are all right, but says nothing about the development of the faculties for appreciating music *per se,* in its highest manifestations.

The editor of one of our leading magazines once informed me he estimated that only three or four per cent of its purchasers were sufficiently interested in music to read a serious article about it. That seems a discouragingly small percentage, yet it would really be optimistic to assume that as many as four per cent, or 200,000 of the 5,000,000 persons in Greater New York are interested in the best music. If there were as many as that, the orchestras of this city would not need millionaires to support them, and most artists would not have to give recitals there for prestige rather than for profit.

VALUE OF MUSIC AS A FINE ART

No, music as a fine art is not appreciated here as it should be. It should be cultivated more widely as such because it is the most harmless of all amusements. That is one reason and a very good one in itself. But there are many others. Shakespeare called attention to one of these when he wrote that it has the power of "killing care and grief of heart."

Allied to this is a third: The power of averting *ennui,* or boredom, which, as Schopenhauer justly remarked, is the worst of all tortures. No one who loves good music and has access to a piano is likely ever to be bored; while for those who cannot afford to go to the theatres or other public entertainment, home music is a joy forever. Those who can indulge in it often feel like echoing the Chinese saying that "music has the power to make Heaven descend upon earth."

Margaret Fuller thus describes the effect of music upon her: "I felt raised above all care, all pain, all fear, and every taint of vulgarity was washed out of the world."

Is not a fine art which can do this worth cultivating by everybody?

In America, particularly, we need music as a tonic, to cure the infectious and ridiculous business fever which is responsible for so many cases of premature collapse.

That music is a great tonic was known already to the ancient Greeks, whose greatest philosopher, Plato, declared that the practice of it does for the mind what gymnastic exercises do for the body. The ancient Hebrews also knew that music heals a wounded mind or heart.

Absorption in the refinements of music weans us away from low and demoralizing pastimes, and this in one of the main functions of the divine art.

THROWING AWAY INNOCENT HAPPINESS

Its chief function, however, is to give us pleasure. We are wiser than the old Puritans; we know that pleasure, when refined, is wholesome. Sir John Lubbock once wrote a book on *The Pleasures of Life,* which has sold by the hundreds of thousands. It has had this large circulation because it eloquently expresses the sentiments of the readers. In one of the chapters, *The Duty of Happiness,* he remarks: "It is wonderful, indeed, how much innocent happiness we throw away."

This is true particularly of those who fail to cultivate music. There are enough charming pieces and songs in the world to fill up every spare moment in our lives with ecstatic bliss, and to banish every temptation to indulge in vicious or vulgar pastimes.

No art is so companionable at every moment as music. "How often I relate to my piano everything I should like to communicate to you," Chopin once wrote to a friend.

INFLUENCE OF MUSIC TEACHERS

Teachers would do well to keep in mind these diverse considerations proving the desirability of an intimate acquaintance with music. It will help them to convince parents that music is not a mere luxury which might as well be given up in war time, or hard times in general. It may not be as important as food and clothing and shelter, but it is a fact worth pondering that while there are savages who do without clothes and houses, none have been found who do not have some kind of music. Shall we be below savages in this respect?

Not all teachers realize the tremendous influence they can exert in making a community musical.

Look at the case of Liszt. Nearly all the promising young pianists of his time studied with him at Weimar, Rome, or Budapest, and thence they carried the gospel of his art to all parts of the world. William Mason and Amy Fay were two of the Americans who benefited by his lessons. They handed on the traditions to their pupils, and these, in turn, are scattering them broadcast. Many others, like them, have helped to leaven the community with sound musical knowledge.

It is an advantage to be a pupil of Liszt or of Leschetizky, but by no means a necessity. Many a teacher in many an American town has, without that advantage, succeeded in creating a genuine musical atmosphere in his or her locality. Tens of thousands of pupils are turned out by our conservatories and private teachers every year. Few of these attain international or national fame; but many of them become local celebrities and help to make their neighbors musical.

Their influence is exerted not only on their pupils but on the families of the pupils. I recall, for example, the case of a girl who, when she first began to take lessons, was voted a nuisance by her brothers. Up to that time they had no interest whatever in music, but after a while they learned to like the pieces she played and presently they began to spend their money on concerts and operas. There are many such cases.

SCHOOL MUSIC

One of the most important influences in making a community musical is the school.

Probably the principal reason why the Germans are the leading musical nation is that they have had music in their schools for generations.

In our own country there are still not a few educators who frown on music as a fad and a waste of time. They do not realize that it rests and refreshes the minds of the children, vitalizing them as fresh air and exercise do their bodies.

Fortunately the opposition is weakening and much progress has been made in school music since Lowell Mason did his pioneer work.

The most important lesson we can learn from Germany in regard to school music is that in its early stages its main features should be assimilation or imitation. Professor Farnsworth, of the Teachers' College, New York City, remarks on this point: "If we include the mothers' schools and kindergartens, in the first five or six years the child does nothing with notation, but learns *a great many beautiful songs,* singing them year after year until his eleventh or twelfth year, when he practically has a fine repertoire of the best chorals and folk-songs."

This "learning of a great many beautiful songs" in childhood is the best way to make a nation musical. It makes all the young ones interested in the art, thus creating a large number of listeners; and as every observer knows, good listeners and plenty of them are more needed than public singers and players, of whom, owing to the limited number of listeners, we already have more than we know what to do with.

In the high schools and colleges much has been done in the last ten years in the way of stimulating an interest in music by the formation of singing clubs and orchestras, which give attention to a higher class of music than that cultivated by the mandolin and banjo clubs. Co-educational schools have the advantage of providing for a division of labor, the girls playing the strings, while the wood-wind and brass instruments are taken by the young men and instructors. Valuable hints as to what can be done along these and other lines in making America musical may be found in the reports of the Music Teachers' National Association, copies of which may be obtained of Waldo S. Pratt, 86 Gillett Street, Hartford, Conn. There are hintful articles and pages on what can be done by encouraging municipal band music in parks; by starting violin classes in schools, as is done in England on so large a scale.

ORCHESTRAS AND OPERA COMPANIES

The fact that St. Paul has given up its orchestra does not indicate a general backward movement. It was really foolish for the "Twin Cities" to have two orchestras. The excellent Minneapolis Orchestra is quite able to supply all the music needed in the neighboring city. It gives some two hundred concerts a year in dozens of cities and towns. New York has three orchestras which go on the road. Boston, Philadelphia, and Chicago also send their orchestras on tour, and there are others.

Owing to the great expense of maintaining an orchestra this is a wiser plan than to have too many local orchestras, and yet several cities are added every year to the list of those who have their own. Wherever a sufficient number of wealthy men and women can be found to back up such organizations, they should be established, by all means, for nothing stimulates musical progress as orchestral concerts of a high class. It is well, however, not to make them so "high toned" as to repel those who are not up to the most abstruse music. Put a goodly number of melodious and simple works into the programs and the audiences will surely increase in size.

To operatic managers it would be superfluous to give such advice. They simply cannot exist unless they make up their repertory of the most tuneful and popular operas. Fortunately these are usually the best; nothing could be better than *Faust, Carmen, Aïda, Madame Butterfly, Lohengrin,* or *Die Walküre,* to name half a dozen favorites.

Opera, with its scenery and action, appeals to thousands who shun orchestras. It is therefore to be regretted that it is so difficult to make it pay. Both the Chicago and Boston Opera Companies went out of business this winter on account of the war, it was said; but there were other reasons. The plain truth is that high-priced opera cannot be made to pay its way unless there are plenty of great singers, and great singers are scarce.

It is estimated that there are over 300,000 music teachers in America. If only one in every thousand of these would provide a great singer, the problem would be solved, and the operatic performances would greatly help the efforts to make America musical.

SOLOISTS AND MANAGERS

To recital givers America is still the dollar land. Many, to be sure, who come from abroad expecting to pick up gold in the streets, are disappointed, especially in New York, where competition is excessive. Outside of the largest cities, Americans are certainly becoming more appreciative every year of the foreign and native singers and players, who are less and less compelled to "stoop to conquer." Some of the greatest artists have expressed their surprise to me at the genuine musical appreciation to be found even in out of the way American towns.

The Women's Clubs are doing a great deal to smooth the path of touring artists the country over, and an interesting article might be written on the many ways in which these clubs are helping

(*Continued on page* 866)

36TH ANNUAL MEETING OF THE MUSIC TEACHERS' NATIONAL ASSOCIATION PITTSBURGH, PA., DEC. 29-31

The next meeting of the M. T. N. A. is to be in the East, and is to be held in a city which has not heretofore been visited by the Association. The Musicians' Club and the Tuesday Musical Club will be the hosts of the visiting members, and will undoubtedly take splendid care of those who come from other cities. Mr. Will Earhart, head of the Music Department of the Public Schools of Pittsburgh, is chairman of the local Committee of Arrangements. A reception is to be tendered to visitors, an occasion which is always enjoyed by those who reach the city in time. A concert of original compositions and a visit to the Carnegie Institute have been arranged as special features.

The regular sessions of the Association will begin on Tuesday, Dec. 29, and continue to Thursday. The Piano Round Table discussions will be under the direction of Prof. H. C. Macdougall of Wellesley College; the Harmony Conference will be in charge of Prof. H. D. Sleeper, of Smith College; the Voice Conference will be directed by Prof. J. Lawrence Erb, of the University of Illinois; and the meetings of the Public School Music Section will be under the chairmanship of Mr. E. B. Birge, of Indianapolis.

An interesting feature will be papers by four of the original founders of the Association, Theodore Presser, Calvin B. Cady, N. Coe Stewart, and Wm. H. Dana.

An entirely new departure is the presence of a representative of the English musical association, Mr. Percy R. Scholes, Extension lecturer of several English universities, and editor of *The Music Student.* He will make an address on some phase of music education in Great Britain.

Other papers will be a report of the last meeting of the International Music Congress at Paris, by Prof. J. Lawrence Erb, one on some features of musical work in the Northwest by Prof. Elias Blum, of Whitman College, Washington, and one by Prof. Dykema, of the University of Wisconsin, describing the experiment of bringing the Music Department of the University into touch with the needs of the people.

As said before Pittsburgh is central to a large section of the country and there is every reason to look for a fine attendance of members of the musical profession. The work of the Association has been criticised by certain persons who claim that the body is too small to use the name National. There is no reason why this should continue. The objects of the Association and the problems discussed are all such as to deserve the support of the profession as a whole. The greater the number who attend the greater the possible usefulness of the Association. Eastern musicians should make a special effort to attend.

For particulars address Prof. Charles H. Farnsworth, President, Teachers' College, Columbia University, New York, or Prof. J. Lawrence Erb, Secretary, University of Illinois, Urbana, Ill.

A FAMILY STRING QUARTET

BY A. WALTER KRAMER

THOSE persons who still entertain doubts as to the grade of musical appreciation in the United States have a refreshing piece of evidence, which may tend to change their belief, in the reception which has been accorded a chamber music organization in this land during the past three seasons. This occurrence is perhaps unparalleled; for even the Old World, with its traditions, its customs, hundreds of years old, does not receive new artists readily. Our country, eager, young, willing to learn and a sympathetic listener, has responded to a new call. It is the call of chamber music.

Much nonsense is still believed about chamber music. Some will tell you that it is "for the few," that it is dull and that it lacks in variety. Even Franz Liszt, who, by the way, should have known better, is said to have remarked when asked why he did not write a trio or quartet: *"Kammermusik? Jammermusik!"* ("Chamber music? The music of woe!") And he meant it in the sense of woe for the persons who had to listen to it. Yet one can understand a man like Liszt not feeling sympathetically toward the intimate type of music. Liszt was a seeker after effects, not a creator of the pure and sublime in art; only in rare instances did he create things which were noble and aloof, such as the *Margarete* theme in the second movement of the *Faust* symphony.

We have had chamber music in this country for years. Franz Kneisel and his associates paved the way and played throughout the land at a time when the inhabitants of the United States were truly acquainted with the music of the great composers. The seed, sown by the leader of the above mentioned Quartet, took root and from it sprang a large army of men and women all through the States who love chamber music, who play chamber music and who spend some of the pleasantest hours of their lives in its pursuit.

Germany's thorough musical character has been built upon one principal thing: *Chamber music in the home.* Whether the son of a family played the violin accompanied by his father at the piano, or his mother sang accompanied by the father, there was music in the home and music of a worthy type. And it is this which has made the German nation what it is today in the musical world. Standing, as it does, for the serious in music it may attribute it to a zealous cultivation of good music in the home from childhood to manhood.

America has welcomed a chamber organization during the last few musical seasons. Even our small towns have waxed enthusiastic over Beethoven quartets and the like. And the ensemble which has given so much pleasure, which has been so well received is the Zoellner String Quartet. One may indeed be proud to record that this is an American chamber music organization, that it represents this great land more than adequately and that it will yet carry the banner of "American in music" far afield.

The Zoellner Quartet is indeed unique in its composition. Father, daughter, and two sons comprise it; thus, that intimacy, which is so integral a part of performing chamber music, is attained here as in no other contemporary quartet. How this happened makes an interesting chapter, it seems, in the musical history of this country and it is well worth setting down so that it may be known in years to come.

JOSEPH, JR., ANTOINETTE, AMANDUS, MRS. ZOELLNER, MR. ZOELLNER

THE ZOELLNER QUARTET, 1914

ANTOINETTE ZOELLNER, FIRST VIOLIN;

AMANDUS ZOELLNER, SECOND VIOLIN;

JOSEPH ZOELLNER, SR., VIOLA;

JOSEPH ZOELLNER, JR. VIOLONCELLO

So reads the *personnel* of this quartet listed at the top of its programs The violist, Joseph Zoellner, Sr., was born in Brooklyn, in 1862, of German parents. Like most children who really have a gift he showed his love for music at a very early age. At six his father, who played the flute, a popular amateur instrument in those days, granted his desire and got him a violin. Almost instantly did little Joseph play simple melodies by ear on his instrument. The family left for Europe, and in Würzburg, in Bavaria, the boy was placed under a good teacher. One and a half years of solid foundation work and the family returned to America interrupting the boy's studies. Once more the Zoellners retraced their steps, and this time to Aschaffenburg where the boy, now ten years of age, studied violin and piano under Ostermeyer and Hegner. Here he also attended the *Musikschule* (Music School) of the city. His precocious talent was recognized; he became a favorite pupil and played solo much in public. In 1872 the family was dealt a harsh blow in the matter of finances and America once more became their home. Money was scarce and economy had to be practised. It seemed as though young Joseph's musical career would have to be abandoned. He was obliged to take anything that came along and also to help his father.

But at fourteen the boy met a German manufacturer who had weekly chamber music evenings at his home. He liked Joseph and a string quartet was formed, a quartet that not only played through the Haydn, Mozart, and early Beethoven quartets, but, what is more, actually studied its parts, rarely the case in amateur quartets. The boy worked in the day and occupied his evenings playing and teaching the violin. Later more pupils and the director's post at the old Niblo's Garden on Broadway, New York, combined to make the road easier. At once the boy placed himself under one Lorenzen, a pupil of the famous Ferdinand David, and with him he worked for a year and a half until the teacher died. Theodore Jacoby was his next instructor, and with him he went through the large works of the violin literature. He was married in 1884.

Now begins the story of the Zoellner Quartet of today! Antoinette, the first child, showed talent, and from her fourth year she was taught violin daily by her father. A prodigy indeed was this young woman, who today plays with musicianly authority the first violin in such works as the Debussy Op. 10 and the magnificent quartet of César Franck, for at eight she played from memory the 23d concerto by Viotti. The first boy, Joseph, Jr., was found to desire to study the piano and at six he began his studies. The third child, Amandus, leaned toward the violin. His studies were begun at the age of four and a half. And so the young Zoellners were started on their way.

From duets, trios, etc., the quartet was arrived at, for Joseph, Jr., who had studied the piano had since begun the study of the 'cello. It was when Amandus was about seven and a half that the quartet was founded. From the beginning the idea of serious work was impressed on the children. As Mr. Zoellner, Sr., puts it: "'Never play things through!' was what I told them over and over again. I always impressed upon them the idea of conscientious, thorough work, and they have never forgotten it. The first public appearance of the quartet was in a church on Schermerhorn Street, Brooklyn. Our number, the familiar Hadyn *Theme and Variations* was to come at the end of the miscellaneous program, but it had to be announced that it would have to be changed to the opening number as the second violinist, little Amandus, was falling asleep!"

Perhaps no family has moved its domicile as often as did this artist group. From Brooklyn, where Mr. Zoellner now had a well-established music school, they went abroad, the father having the intention of taking charge of a school in Forst, near Leipzig. This did not materialize and the family remained in Dresden for a while; here it was possible to hear the performances of great artists which was of great importance to the young musicians. "Back to America, to California!" was the order, this time given by a physician who advised a climatic change owing to the ill-health of Mr. Zoellner and one of the children. Off to the Coast went the family and there a flourishing school was established by the father, assisted by his children. Concerts were given in Stockton and other Californian cities, and there they remained for five years.

But the desire to bring the Quartet to a higher state of excellence would not rest and though sacrifices had to be made Mr Zoellner saw only one thing before him. That was the goal for

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OLD TIMES IN AMERICAN MUSIC

By LOUIS C. ELSON

AS long ago as 1350 Jean De Muris, in writing about the state of music, sighed regretfully for the "good old times." It is quite possible that the only persons who did not vaunt the good old times were Adam and Eve in the earliest stages of their existence. Now, when it comes to the subject of American music, there are many who are so delighted with the progress that has been made in this country that they always speak of the older epoch as one of barbarism. Yet there was much of musical endeavor and much of earnestness in the musical life of this country even in the middle of the last century, although music was not nearly so widely understood then as now. It is the object of this article to dwell upon a few of the bright spots of that past which so many regard as being of Cimmerian darkness.

MUSICAL CRITICISM

Musical criticism (always a reflection of musical taste) was just beginning to lift its head. Before 1850 any flowery notice of a concert, written at any time after the event, was supposed to fill all the exigencies of the case. Elegance of diction (what one might call an exasperating kind of literary affectation) was the rule. One would scarcely find such a sentence as the following (from a criticism written in 1821) in any modern review of a Handelian chorus:

"The superiority of vocal over instrumental music consists in the more complete and definite expression which the combination of words with notes affixes to a composition. The elocution of the art of singing divides itself into distinct branches, one of which is technical, the other intellectual and philosophical."

In 1852, however, there was a different kind of criticism, in *Dwight's Journal of Music*, which then began. But even in this there was a degree of verbal embroidery which often took the place of technical analysis or scientific judgment. In the very introduction to the first number, Mr. Dwight speaks of Germany as "the land of real music," and his views upon musical subjects were generally within Teutonic boundaries. It is interesting to read in an editorial of that first number how much of musical activity there was in Boston over a half century ago:

"Evening concerts and afternoon 'rehearsals' have been thronged, the winter through, by eager listeners to the orchestral symphonies and overtures of Haydn, Mozart, Beethoven, Mendelssohn, and Gade; to Handel's and Mendelssohn's sublime oratorios; to choice chamber music."

Biscaccianti, Alfred Jaell, and Jenny Lind are named as special attractions, and the Bosio-Bettini-Badiali troupe of Italian opera singers.

We should scarcely go very wild over Gade at present, but at that time he was a rising star in composition, and Mendelssohn was held to be the acme of music, in America as in England.

OPERA

Italian opera was a very different thing then from what it is now, in America; as different as a modern dreadnought is from a wooden frigate. There were no very high-priced stars. If there was a ballet it was a very disconsolate and lonely one. The few members of the chorus were leather-lunged veterans. The scenery was something to remember and shudder at. The drawing room in the castle of the Ashtons (in *Lucia*) was of the dismal boarding-house type; and the Duke in *Rigoletto*, and the unfortunate Manrico, had the same barren room in their castles—and the same scanty furniture. But sometimes the underpaid artists would electrify the audience with a burst of true Italian enthusiasm, which would extend at once to the hearers, and there would be a thrill of delight in the music such as I have seldom experienced in a more modern, "all-star" performance. The prices, too, were very different from those of the present. A dollar would buy a very good seat, but I recall rushing up long flights of stairs in a wild effort to get into the first row gallery seat, at twenty-five cents, or, on some very festive occasion, twice this sum.

INSTRUMENTAL ORGANIZATIONS

Chamber music was but poorly patronized, but the Mendelssohn Quintet Club, in Boston, and the Mason-Thomas String Quartet, in New York, made the American public acquainted with the best string quartets of the masters. The latter organization first taught the American public the beauties of Brahms' and of many of Schumann's works.

Dwight's boundaries were never more clearly shown than when he attacked Gottschalk's piano playing in Boston. His German tendencies could find nothing to sympathize with in the tropical warmth of the Latin pianist. But, after all, at this time, Mason did more for the instrumental advance than Gottschalk, and was more distinctively an American pianist, for Gottschalk, born in New Orleans, was decidedly French in his tendencies.

The Germania Society, although it was about half the size of our present orchestras, gave excellent interpretations of the chief classical symphonies. They made Boston their home. And when Carl Bergmann left them they took their tall young flute player as conductor, and that was the launching of Carl Zerrahn.

Some years later we find Thomas founding his great orchestra. In 1862 he was giving excellent programs both in New York and in Boston. He sometimes sugar-coated the pill a little for the non-classical auditor, and we find such a number as *Amaryllis, by Louis XIII* (it was not composed by that monarch, but by Baltazarini), upon his programs, and often a dainty waltz appeared.

New York had a critic who had much more technical musical knowledge than Dwight — Wm. Henry Fry. Just as Dwight had German proclivities, Fry had strongly Italian predilections. His work upon the New York *Tribune* was the first able newspaper criticism of music that had yet appeared in America.

THE PEACE JUBILEES

By these, and by many other instances which might be quoted, it will be seen that the leaven was in the meal, the seeds were being planted which were to grow into the great musical harvest of the present. Yet, a little later, there came an influence which took advantage of the love of the sensational in America and turned the quickly growing interest in music into a classical channel. The two Peace Jubilees, organized by P. S. Gilmore, did more for the advance of music in America than any events that I can recall. It can scarcely be questioned that there was some degree of humbug connected with the second festival, of 1872.

It seems rather comical to read of a bass drum eight feet in diameter, which was made especially to punctuate that festival. It may seem equally strange to the cultured musicians of today to read of a piano solo played in a hall seating some 80,000 people, and to imagine a grand piano about eight feet long, made by a manufacturer especially for Arabella Goddard to astonish the audiences with. National music emphasized by cannon was also thought rather extreme, until Tchaïkovsky composed his "1812" overture, which employed an almost equal outdoor tumult of accessories.

Forty solo singers sang such works as Gounod's *Nazareth* in unison, and a "bouquet of artists" with forty solo singers on each part gave the quartet from *Rigoletto*, while the ever popular *Lucia* sextette also was given at wholesale. I contributed the words of *How can I bear to leave thee?* (*The Soldier's Farewell*) which conundrum was voiced by some 20,000 singers at one fell swoop. In the "Artists' Room" one could rub elbows with the priestly looking Franz Abt, the dapper Johann Strauss, the florid Dan Godfrey, and a host of other importations. Abt's *When the swallows homeward fly* was sung by some 5,000 sopranos.

Upon the surface, this looked very much like Barnumized music, but, if one looked a little deeper, one found worthier deeds and valuable results. Selections from the great oratorios were given by the chorus. Dozens and dozens of small country musical clubs, which entered into the great chorus, were obliged to turn from their "musical convention" song collections to something better. When the "Jubilee" had passed away, it left in its wake a universal acquaintance with the works of some of the great masters that continued to grow all over the United States.

CHANGING TASTES

I consider that this was the turning point. Before this time every country music teacher was a "professor." His profession often extended only as far as tonic, dominant, and subdominant chords, however. Many a veteran can remember how often *Silvery Waves* and the *Maiden's Prayer* were inflicted upon the drawing room auditor in those days. *The Last Rose of Summer, The Old Folks at Home,* and *Home, Sweet Home,* were all dressed up in this style also. This school of composition can thus be described: A few notes of melody, then a wild arpeggio up and down the keyboard (tonic); a few more notes of tune, and then another scramble (dominant); a few more notes of tune and then one more dash (subdominant this time), and so on in alternate layers of tune and scrambles until the end. Many will easily recall such presentations of *Home, Sweet Home* with the hiccoughs or *The Old Folks at Home* with the ague, as just described.

Nous avons changé tout cela! The teachers, true teachers, began to multiply, and great conservatories began to be established. It was pathetic to see the avidity with which the devotees of music, who had been so badly misled, turned to the right path. All things considered, I believe that the pupil of thirty years ago was more anxious to learn, was more intense and earnest, on the average, than the student of today, who has so much better opportunities. But I noticed one point: he did not assimilate so easily with the foreign teacher as the pupil of today does.

There was a reason for this. Many a sterling and conscientious Teutonic instructor expected the thoroughness of his own nation, with its ages of musical advance, in the American neophyte, who loved music, but in a vague and uncertain manner. It was because of a certain bond of sympathy and understanding between them that the American teacher got on better with the American pupil in the sixties and seventies. At present, when more of musical culture has been assimilated, this apathetic feeling no longer exists, and the foreign teacher in

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THE STANDARDIZATION OF MUSIC TEACHING

A Review of the Progress of the Idea in the United States, What Has Been Accomplished, and Some Suggestions for the Future of the Movement

II

By ARTHUR JUDSON

IN the previous article I presented the various plans for the standardization of music teaching in the United States, in so far as the separate state organizations had taken the question under advisement. It will be recalled that the several plans proposed united entirely on but two phases: the exemption from examinations of members of the association, or, as in the case of Oregon, of all teachers in the state, and the necessity of having some standard.

As a beginning of the discussion of standardization, one may as well inquire into the value of establishing a standard. In the first place, let us eliminate the argument that music teachers should be standardized because doctors, lawyers etc., are standardized. If a standard for music teachers is to be established, it must be because reputable teachers and the general public need protection. The lawyer and the doctor deal with matters touching the public in so vital a way that a professional license is necessary; with music teachers, and the public, the necessity may be great, but non-standardization is not likely to effect either the life or liberty of any person. Neither, to my mind, does the lack of a standard keep greatly talented pupils from attaining to their rightful position in the musical world. Voices are ruined, violin and piano students suffer from wrong instruction, but those who have great talents, or are positive geniuses, usually succeed in spite of bad instruction. Furthermore, the mission of by far the greater number of music teachers in the United States is the general musical education of the public. When we examine the classes of ninety-nine per cent of the music teachers of this country, we find that the number of great artists, or even fairly great artists, produced is an almost negligible quantity. The life of the average teacher is spent in training children, from good families, to play and sing as well as possible for their own pleasure and for the edification of their friends. The public appearances of most of them will be limited to small musicals in their home towns, or to teaching in a more or less limited way. Allowing for a small percentage who enter the teaching profession, it is apparent that about ninety per cent of the music students of America study because it has become a part of the educational life of the country.

This may seem quite aside from the subject until we observe that the prime feature of such study is the acquaintance with music in general, and not the development of a flawless technic. It matters little in the long run whether, or not, a student plays with the technical ease and assurance of a Paderewski, but it is of tremendous importance for him to understand music. The most important matter to be accomplished by the music teachers of this country, during the next decade, is, therefore, the production of a country-wide and thorough musical culture. The musical future of the United States depends on the creation of an understanding of music such as will enable our people to appreciate good concerts, such as will give them more widely the ability to distinguish between the good and the bad, and which will, in time, produce a greater number of serious performers and composers. It is therefore plain that the establishing of a *technical* standard is not of as much importance as the establishing of a *musical* standard.

In view of this fact, the question of standardization becomes much simplified. If one will examine the disputes which have occurred over this standardization problem, one will discover that most of the difficulties have arisen over methods concerned with the technic of the art. Voice teachers have not been able to agree on just how the voice should be placed, violin teachers have differed on whether a high bow arm is better than a low one, and pianists have had their technical arguments; but there has been no disagreement on the subject of general musical knowledge. At the present time there is no apparent possibility of various authorities agreeing on technical procedure, beyond a very few of the most elementary points, and it is impossible to imagine a time when such agreement may be had; but an agreement on musical fundamentals is not only possible, but could be reached with little argument.

The only defence, technically, which the average teacher needs is the elimination of the fake teacher. What does it matter how the goal of technical proficiency is reached providing it is reached? And yet, while it may not be profitable, or desirable, to argue about technical methods at this time, it is certainly wise to take steps which will eliminate those who are preying on the public. The so-called teacher who has as his stock in trade nothing but advertising and a colossal conceit, should be eliminated at once.

By far the best means of doing this was presented by John C. Freund, Editor of *Musical America*, to the New York State Music Teachers' Association, and was adopted by them. It is, briefly, as follows:

"First: That a bill be introduced to the legislature at Albany, calling for the registration of music teachers who practise in this state with the Secretary of State. That the fee for such registration shall be a modest one, two or three dollars, as may be determined.

"Second: That in the application for registration the applicant should state his or her claims to the right to teach, must state where, with whom and how long he has studied; what diplomas, if any, he has.

"Third: That the applicant must swear to this statement before a public notary.

"Fourth: That false statements should be considered a misdemeanor — that is, punishable by a fine of $500 or imprisonment for one year, or both.

"Fifth: That every music teacher should be compelled, as are the members of other professions, to display in a prominent place in his studio a certified copy of his sworn statements.

"Sixth: That any person can get a copy of the statement made by any teacher through the Secretary of State, by sending a request for same, accompanied by the sum of fifty cents."

Such a law would not cause all fake music teachers immediately to be imprisoned, but it would enable those whose names the charlatan used to protect themselves and would also protect the public. No student would wittingly study with a teacher whose certificate showed him to have had no preparation for his work. The further advantages of this are that it could be put into nation-wide operation without much opposition, because it requires no examinations and would almost immediately clear the profession of those charlatans who are the chief opposition to any scheme of standardization. With the great music teaching body of the United States freed from unfair competition, it would be easier to agree on technical points.

The second point to be made is that any standardization system, to be successful, must be national and not local. Of what value is it if New York adopts stringent laws concerning standards if Connecticut and New Jersey do not? Just at present we are in much trouble over our railroad rate laws, our varying divorce laws, and many other laws in which states have different standards. Why add to them, when it is possible to act in a national way?

As a point for further consideration, let me call attention to the fact that different communities demand different standards. A standard which will do for New York City will not fit the small town up-state; that for Ohio might not work in Mississippi. The teacher in New York City has pupils who come to him from other teachers, or at least whose general knowledge is vastly different from the student who comes in from the farm to take his lesson in the small town. Yet the desires of the students are the same. Both want to learn music for the pleasure they may get out of it. No teacher, however, with any pedagogic ability, will attempt to teach these pupils in the same way. Again, the teacher who occupies a position in a college conservatory has his problems to meet, problems which differ from those of the city or the small town teacher. How, then, can a standardization be attained which will meet the needs of these different teachers?

The chief difficulty in arriving at a national standardization is that many states have no associations of music teachers, and those which have are not fully representative. As I pointed out in the opening paragraphs of the first article, even the New York Association is not, in this way, representative. Surely, a membership of 200 is not representative of 30,000! Therefore, without further commenting on association membership, it is evident that legislation by an association cannot have much effect on the general body of teachers.

To be fair, it must be stated that these associations have disclaimed all desire to legislate for the great body of teachers. They have pointed out—notably the New York Association—that they are establishing their own standards for their own members, hoping that when this standard is working it will attract the great mass of teachers to membership. I do not believe that such a result will ever be attained. The establishing of a standard for a small body will only result in widening the breach between the mass of teachers and the associations, unless steps are taken to counteract this provincial viewpoint.

The only remedy, to my mind, is the attack of the problem in a big way by the various state associations. It is not enough to establish a standard and then wait for teachers to come to it; missionary work must be done. Unless the standard can be made state and nation wide, it will not be productive of good. My solution of this difficulty would be this:

In each community there are certain teachers who, because of knowledge or good work, have become known as the leaders of their profession; around them center the chief musical activities of the town, or city, and tributary country. With this conceded authority, let these teachers organize their fellow teachers into an association of mutual helpfulness. Such small associations could take up the question of stand-

ardizing teaching in their own communities. Slow as the work would be, it would be possible for these small groups to agree on the essentials for their communities. When this result has been attained, it would then be possible for larger circles in the same section to arrive at an agreement. This would mean that the present state-wide teachers' associations would have to be reorganized. In my opinion, it would be far better to have a state association meeting every four years with delegates from all of the smaller associations. With the local associations meeting every year, with perhaps section conventions every two years, it would be possible to touch all of the teachers in the state and to arrive at an agreement. It is a step in the right direction when any body of teachers, no matter how small or unrepresentative, adopts a standard, but when it is possible to reach all of the teachers, it should be done.

Now to come to the chief conclusions. The various plans proposed for standardization all have their grave faults. Aside from the fault of not being fully representative in that they are the proposals of small bodies of musicians, they would not accomplish what is hoped.

The system whereby the legislature is to pass a law is impossible. Examine the various plans proposed and you will find that these laws are to be passed only after the association has agreed on the standards, and the lesson of the New York Association, which has yet failed to establish a definite technical standard, after four years of work, shows the futility of this action. In the second place, these standards, or laws, call for the exemption of all now teaching. If it were impossible to get a standard which would require all teachers to be examined, no matter to what association they belong or how long they have taught, or if the establishing of a standard were a matter of immediate necessity, such a course would be advisable; but not otherwise. In the next place, no legislating body will pass a law about which there is a widely divergent feeling. Until associations and teachers can agree it is hopeless to go to a law-making body and ask it to act. The Ohio Association of some years ago tried to get a law passed, and was told that when the musicians agreed, the law would be passed. This was more than twenty years ago and the Association has not yet agreed.

The system making such legislation a part of the school system is also bad. Music teaching, as at present constituted, is not a part of the school system, and I doubt very much whether there is a great deal of sympathy with music, that is, teaching instruments or voice, in the public school system. Co-operation with the school system is advisable, for the teaching of music in the public schools will greatly aid the music teacher in his work; but the two systems of instruction are so widely different at present that I doubt the wisdom of using the school system to aid in standardization. Let the public schools solve their music problems with the aid of musicians, but let the musicians establish their own standards before uniting.

In spite of its having accomplished little, the New York Association, with its essential standard, is on the right track. The establishing of a standard is not a matter of legislation, but of education. Education should begin at the beginning. A standard which is put forth in its full power cannot help but fail, but a standard which calls for a minimum with a gradually rising standard of examination works no hardships, engenders no antagonisms, and will educate teachers to its acceptance.

In addition to the various associations which

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REST THROUGH EXERCISE FOR THE TIRED STUDENT

BY ELEANOR BALDWIN CASS

For excessive mental or emotional fatigue exercise acts as the most effective and the promptest antidote. This fact may easily be realized by the knowledge that such fatigue is the result of an over-supply of blood to the brain. In stimulating muscular activity, a general feeling of fatigue is introduced throughout the body. This minimizes the localized weariness. Thus exercise becomes a counter-irritant by tiring one part to rest another.

In music one may become fatigued almost to the breaking point, when muscularly passive. The senses can produce this feeling by concentration, causing an almost abnormal condition of exhaustion.

It is frequently the case that when a student has spent the evening at the opera the emotions become keyed to a very high pitch and a sleepless night follows. If the student has devoted a long evening to the following day's lesson, it is, in some instances, an excuse for much restlessness after retiring. In the latter instance, the vitiated air of the room added to the strain of practising, causes the nerves to vibrate so rapidly that it takes some time to quiet them.

Sleep being Nature's most practical method of restoring worn tissue, it is well to woo her, even with ardor, if she seems even playfully elusive. Here is a point upon which you cannot afford to take fooling. Drugs and sleeping powders are simply out of the question, and no rational person will resort to them. In exercise you have the greatest and the safest remedy for all mental fatigue.

I will give here a set of compound exercises for relieving the kind of fatigue from which the student of music suffers mostly; also a set of simple exercises that the student or the musician may do either morning or night, for the general tuning up of the body to keep in physical harmony.

Before starting the exercises open the windows far enough and long enough to purify the air in the room; if not too cold leave the windows open while exercising.

Position 1 is always the starting position. Here the weight is placed well forward on the balls of the feet and the hands on the hips ready to rise on toes. (Picture 1.)

From position 1 begin: Up on toes (1), down (2); repeat ten times.

Exercise 2. From position 1 elevate on toes, slowly bend knees, only as far as can be done with ease. Down (1), up (2); repeat ten times.

Exercise 3. Bend slowly from the hips, keeping the head back. Down (1), up (2); repeat ten times.

Exercise 4. In this exercise, which is taken from the Baldwin Cass setting up drill for fencing, the starting position is as in picture 1 as to the body position, but the arms are to the shoulders as in picture 2. With the right foot forward and the fingers on the shoulders begin. Throw the arms up (1) and extend the right foot (2), with a little skipping movement change the feet as the arms are exended (3). Do the exercise through twenty counts. (Picture 3.) This exercise is one of the best general exercises ever arranged. It strengthens the waist muscles and keeps the whole framework of the body well set up and adjusted. We give it as a preliminary exercise for poise and the poise we will test with the balance movement. In physical training, as in other things, poise means more for power not to do than power to do. It is the result of the excellent training that has gone before that makes good muscular control possible.

The balance movement begins as in picture 4. From this position bend slowly forward, lifting the right leg until the head and toe are almost in line. Do first by raising the right foot, then with the left foot raised (Picture 5.)

The student with well-trained muscles can hold this balance movement for several minutes without losing the balance, while the pupil with less power cannot hold the position at all, and in some cases cannot even do the exercise. It is an exercise given to secure perfect poise, which is really muscles made strong enough to do nothing with ease.

For special exercise, where rest must be secured quickly to relieve some mental fatigue, I have prepared three standard ones, which the student can memorize and find them always effective in relieving mental and emotional weariness. They are the Archery movement, the Swing movement, and the Standing run.

Special exercises. 1. Swing movement. Position as in picture 6.

1. Swing the right arm and leg up, picture 7; alternate first with the right arm and leg, and then with the left. Do this exercise ten times, and then alternate by elevating the right leg and the left arm, and change. Do this also ten times. 2. The Archery movement you begin as in picture 8, with fist closed, elbows drawn back, and backward leg bent. Count 1, and on 2 throw the arms forward and touch the floor in front of the forward toe and bend the forward leg and straighten the backward one. (Picture 9.) 3. Standing run. Take position as in picture 1, and lift the feet as in running, picture 10. Count fifty.

During a long concert someone asked a clever woman, "Are you not delighted?"

"Delighted?" was the reply. "I enjoy my pleasures with patience."

ESTHETIC DANCING

By ARTHUR ELSON

I

ISADORA DUNCAN

THE Greek term from which we derive our word music was of broad significance in ancient times, and originally included other arts, such as poetry, and even dancing. There were, however, many special Greek dances, which developed in the course of time. Thus Sparta had its military dances, while nearly every Grecian temple made religious dancing a part of its ceremonies. Apart from these, there were the more popular affairs, varying from the stately Emmeleia of the tragedy of the wildest bacchanalian revels. There was also a sort of general education of the body, in which grace of motion was made a means of expressing inward feelings.

In the luxurious days of the Roman Empire, dancing degenerated somewhat in its aim. It became at times a matter of acrobatics, and reflected in part the loose ideas of the period. But there was also a most remarkable development of the pantomime idea, which was carried to extremes that have probably remained unequaled. Thus we read that when Nero wished a departing Eastern prince to name some gift, the visiting potentate chose the pantomime dancer who had recently performed "The Labors of Hercules," on the ground that such a master of physical expression would be invaluable as an interpreter.

THE MEDIAEVAL PERIOD

In the Middle Ages, dancing was still kept up as a part of the services of the Church. It had its share of prominence in the Moralities and Miracle Plays. In very early Christian times, St. Gregory Nazianzus reproved the Emperor Julian for inclining to dissolute pagan dances instead of the sacred ones, such as that showing David before the Ark. The mediaeval Fathers had varying opinions about dancing, and we find Bishop Odon of Paris proscribing it in the twelfth century. Spain afterwards developed the *Vilhancicos de Nadividad,* a set of dances celebrating the birth of Christ. The dance of the *Seises* is still kept up in the cathedral of Seville. This was authorized in 1439 by a papal bull; and when some priests objected to it, the dancers were taken to Rome, where their art won the papal approval. Certain of the religious dances, such as the stately saraband, were adopted for popular use also.

With the development of musical plays, dancing took its place on the stage. Italy began to witness such spectacles over a century before Peri and his comrades wrote operas in our sense of the word. The masque, which became popular in England, was another institution that gave opportunity for dancing. Most influential, however, was the ballet, in the form given to it in France.

The ballet, or pantomime with music, is said to have been invented in China; and something of the sort is mentioned by Confucius. The Roman pantomimes were practically ballets, displaying the famous dancers of Greece, Egypt, or Spain; and they have been described in detail by Lucian. The mediaeval ballet is said to have begun in 1489, with the festival at Tortono celebrating the marriage between Isabella of Aragon and the Duke of Milan; though there had been ballets by strolling players before that time. Catherine de Medici introduced the ballet into France—with the idea, according to some, of diverting her son's attention from affairs of state. Some nineteen years before the end of the sixteenth century, Paris heard the *Ballet comique de la Reine,* by the composer Baltazarini. This contains the tinkling *Amaryllis,* often confused with the song of the same name composed by Louis XIII. In the reign of Henry IV, as many as eighty new ballets were introduced. Louis XIII was himself the composer of the dance music in the *Ballet de la Merlaison,* produced in 1635.

GRETE WIESENTHAL

DEVELOPMENT OF THE BALLET

The real development of the ballet came under Louis XIV. The National Academy of Music and Dancing was founded in 1661. Soon after that came the period of Lully, who wrote many ballets for the French court. Women as well as men took part in these. Prévost and Sallé were famous *danseuses* of the time, while La Camargo afterwards eclipsed them both. From then on the steps of the ballet dancers began to develop along the conventional lines of *entrechats, pirouettes,* and so on, though the great dancers used these as a means to an end in individual pantomime.

Among the celebrated dancers since then, Vestris stands at the head of the men. He became so renowned that he claimed there were only three well-known men in France—the king, Voltaire, and himself. When a lady apologized to him after stepping on his toe, he replied, "Madame, you have put all Paris in mourning for a fortnight."

Among the later women dancers, Marie Taglioni held a leading place. She danced with a delicate grace that seemed to have something ethereal and angelic about it. Her great rival, Fanny Elssler, was more passionately human in her effects. Both won many triumphs in Europe. Elssler, however, was not content with a divided fame, but finally chose to appear in *La Sylphide,* which was Taglioni's most famous rôle. Elssler was unsuited to the part, and made a failure. As a result, she left her old haunts and came to the United States, where she was received with the wildest enthusiasm. Another famous dancer was Carlotta Grisi, who won much success in Adam's *Giselle.*

MANY VARIETIES OF DANCES

The dancer has many varieties of dance to draw upon—so many that she (or he) should not fail to find something suited to her individual style. The popular dances of Europe in early modern times, which have found such an echo in the music of the older composers, have already been described in THE MUSICIAN. The stateliness of the saraband, the rapidity of the courante and gigue, the grace of the minuet, or the intricacy of the gaillard, may serve as examples showing that the old dances are still practicable for solo work. But besides these, there is an almost infinite variety of folk-dances, ranging from the sword dances of Scotland to the weird posturing of the Orient. The dances of the American Indian form another group that is well worthy of attention. The character of some folk-dances may be briefly enumerated here.

FOLK-DANCES

Military dances may have descended directly from the old Greeks, for the Arnaut dancers of Albania still show the contortions used in the old Spartan dances to simulate the warding off of blows. The Germanic nations indulged in sword dances from very early times, an old Breton dance bringing in circular sword figures that may have originated in sun worship. The Scotch sword dancers could interweave their weapons in the most intricate patterns.

Among more peaceful folk-dances, those of early England are full of variety. The Morris dance, probably derived from *Morisco,* showing a Moorish origin, was used to celebrate famous characters such a Robin Hood and Maid Marian. It could be made into a traveling affair, and Will Kempe once danced it from London to Norwich. There were May-day dances, which took a serpentine nature in Ireland; also garland dances, and figures about a May-pole. There were dances around a fire, with leaps over it. There were dances to go with Christmas carols, and even an old mistletoe march of Druidic origin. There were ball dances, not unlike those of ancient Greece. The cushion dance was a ring affair, in which the dancer in the center passed a cushion to his successor with varying ceremonies. The somewhat recent *Sir Roger de Coverley* could be danced indoors, and allowed each participant to dance with all the others in turn.

Ireland did not have a monopoly of the jig, but it had full possession of a graceful field dance, in which couples, united by handkerchiefs, passed under the handkerchiefs of other couples. Scotland has its more vigorous reels and flings.

Spain has some dances of the usual leg-motion type, and others that demand graceful motions of the arms and body, which are much used in Java and Japan also. Partaking of both characters is the well-known *Fandango.* This, like the *Seis* dance, once came under the ban of the Church, and a number of prelates gathered to judge it as danced by partners of opposite sex. At first the judges assumed a severe mien, but after a time the grace of the dancers won their admiration, and they were even impelled to beat time themselves with hands and feet. Those dances that call for the arm and body motions are well suited for use by our *ballerinas.*

Italy's tarantellas, saltarellas, and sicilianos are suitable for stage use, but a far greater variety is found in the Slavonic dances. The action of Russian folk-dances is often slow, and almost pantomimic in picturing love episodes. Thus a man will bow profoundly to a woman, and follow her at signals from her handkerchief, while others, standing around, sing an improvised song suited to the occasion. This sort of procedure is said to be akin to the Chinese, Mongol, and Tartar dances. The *Pletionka,* or *Braid,* is like the old Greek chain dances. The *Khorovodi* is a circular wedding dance in which flower-crowned girls enact a love story. One of them, representing a youth, complains that he has no sweetheart; his mother then has him choose one, who is made the center of a circle and crowned by garlands which the pseudo-swain brings. The *Makovitza* is a dance of cakes used as a harvest thanksgiving, in which girls move in circles eating cakes of honey and poppy-seeds. Among the Kalmucks, the women's dances are sad and slow, while those of the men are livelier and wilder. This seems typical of the marriage status among

these people, in which the peasant wife thinks herself neglected if she is not subjected to assault and battery once in a while. Even the Russians have a proverb saying, "I love thee like my soul, and beat thee like my fur cape." There are also Russian sword dances, sometimes given on horseback. A *Labyrinth Dance*, not unlike that of modern Greece, calls for couples tied with handkerchiefs. The gypsy dances are often wild orgies of irregular shape; but the Roumanian gipsies have slow and graceful dances. Such, for instance, is the *Tanaña*, in which the dancers resemble flowers swaying in the wind. The Spanish gipsies have a bright *Polo Gitana*, while all the tribes indulge in wedding dances. The Basques of the Pyranees use the *Pordon-Dantza*, a slow affair, for the Feast of St. John; also the ceremonial *Edate* and *Zorzico*, and the leaping *Mutchico*.

(Part II describes various national dances and the modern phases. It will be printed in THE MUSICIAN for January.)

LETTERS TO THE BEGINNING TEACHER

BY HELENA MAGUIRE

AUTOPIANOS AND AUTOMOBILES

"THERE is hardly a village footway left today where one cannot see two Worlds struggling to possess, to master the fate of man—one the world of the Hand-made, and the other the Machine-made world. But the men who let machines get the better of them grow unspiritual and mechanical themselves. It does not take a machine to make a machine out of a man; anything will do that if the man will let it."—From *Crowds*.

Every beginning music teacher who has been watching the apparent ascendency of the mechanical piano over the art of pianoforte playing realizes this, and knows that she herself is a part of this struggle; knows, too, that she must so adjust her thoughts and feelings that she may be equal to living in this day of struggle. It is useless for the Beginning Teacher to wish herself back in the days before the invention of the automatic piano, or to wish that she had not been born until the struggle was over and victory won either by the Musician or by the Machine. We are here—in this present age—and we have only to do what other people are doing—force the Machine to help us, and refuse to allow it to hurt us. It can be done. I know that to adopt a hopeful attitude "with the New York *Sun* and Bernard Shaw looking on" takes courage, but have the music teachers less of this than have our livestock men throughout the country? And here is where the automobile helps us.

There was one teacher who saw men who had made pianos "give it up" and go into the autopiano business; who saw excellent music teachers "give it up" and go to demonstrating the machine pianos; who saw splendid pianists "give it up" and enter the vaudeville circuit. Seeing all this, it seemed to her that to encourage young people to study the piano was but to hold out false hopes; that there simply was no future for the pianist; that the day of the pianoforte teacher was done. There was bitterness in all this, from which she turned to that which seemed farthest away and least related to music—to the study of livestock, mostly horses.

And here, looking down from her high seat in the arena upon glorious stallions, upon gentle Percherons, and gay and giddy foals, she got the best lesson of her musical life. As she listened to the professors quietly discuss the advent and advance of the automobile, the autotruck, the auto-everything, she saw what a world-problem hers really was, how far from being music-limited it was, and she saw the music teacher, shoulder to shoulder with millions, in an advance every step of which was strife. Then she looked again to see how the horsemen were meeting this invasion of the Machine, and these were some of the facts, hot from Washington, that she gleaned:

"After fifteen years' competition with the automobile there are in the United States 25,411,000 horses and mules." Again, ". . . despite the fact that promoters of the mechanical substitutes have convinced themselves and many others that the automobile is superior in every way, horses have an estimated value amounting to $2,842,658,000," and, "comparing the census returns for 1910 with those of 1914, we find an increase of 1,358,118, or about five and one half per cent, while values have gone up during this period $194,082,000, or about seven per cent."

No one has denied the Machine anything that it claims to be or to do; but the men whose business is horses simply continue to believe that there is still a demand for horses, and, instead of sitting down and nursing a grouch against the Machine, they busy themselves to produce a splendid and attractive supply, and the result is that horses are not a drug on the market and the machine has not got things all its own way.

This is the spirit of which the Beginning Teacher cannot possess too much. The other day a critic wrote an article on *The abysmal seriousness of our young teachers*. He said in part: "They are a thousand years old. They have no joy of living, no feeling of spontaneity; they are intellectual pollywogs, born out of their time, and stirring about gloomily in the dregs of an unkind world. Looking up through the moss-brown environment of their little universe they see no hope." This would be dreadful if true, and the fact that it looks like the truth to even one single person makes it necessary for us to hasten to prove the contrary.

The autopiano fills a real need of the present day, just as does the automobile. It is a necessity to those who need an expensive plaything; surely we would not deny it to those who want something without making an effort to get it, who must have even their music done up in neat packages, a mood in every package. Then, too, it is a blessing to those who never had opportunity in youth to learn to express themselves musically, or who could not have done so even if they had had the opportunity. It is not for us to deny the Machine anything that it is or does, but even as the horse goes on doing that for which he has been bred and trained, and steadily increasing in value, even so can the music teacher go on with that work to which she has been trained, realizing the limitations of the Machine, and always growing herself into a more and more valued member of her community.

There are two questions the Beginning Teacher might ask herself in adjusting herself to present conditions: First. What has the Machine done for me personally? Second. Of just how much importance am I to the community in which I live?

The Machine is a factor for good to all those who permit it to be. With the wireless, the motor car, the mechanical piano, and the rest, have come new faculties and possibilities—humans have, through these, gained swifter insights, longer vision, higher speeds. We have attained a "going consciousness"; we see deeper and more clearly because of the greater speed. "The faster a man goes—if he has the brains for it—the more people and the more things his mind covers in the minute." We speak quite calmly now of "raising the standards of impossibility." Even as Luther Burbank made a tree eighteen months old bear chestnuts where always before it had taken from ten to twenty-five years, even so the teachers of today are doing for pupils in one year what formerly it took five to do. Young Korngold is one more proof that it is not necessary to wait until middle age for maturity. If the Beginning Teacher starts with the premise that nothing is impossible to youth, her pupils will keep the mechanical piano in its proper place.

As to the second question: It is the teacher whose work proves her capable of using every advantage of this age and who refuses to be put at a disadvantage, who has a real place in a community. A teacher is of value to a community in proportion as it would be difficult to fill her place. Could the Machine fill your place? Could the Machine do for your young people what you are doing for them?

Machines are good and necessary, but we have our work to do, which will be necessary and profitable in proportion as we make it good.

HOWARD WELLS

TWELVE POINTS IN SCALE PLAYING

BY HOWARD WELLS

(From *Ears, Brain, and Fingers*, in press of Oliver Ditson Company)

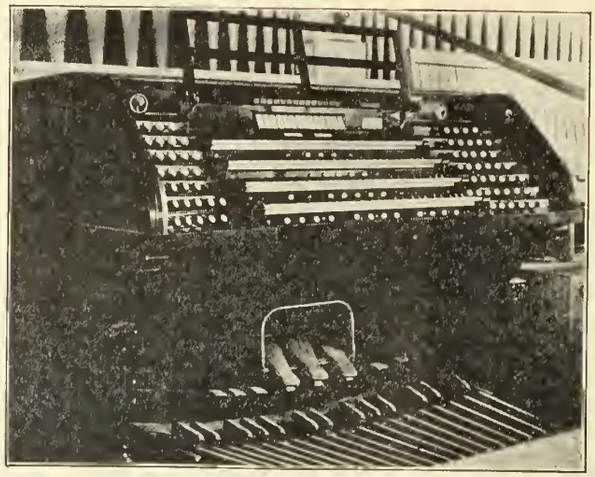
IN good scale playing there are twelve points which are important factors:

1. Knowledge of the scale formation.
2. Oblique position of the hand.
3. Loose wrist and arm.
4. Finger action from the knuckles. (High finger action and close finger action.)
5. Curved fingers.
6. Quickness of the up action of the fingers.
7. Passing the thumb under quickly.
8. Sense of rhythm.
9. Hand slightly tipped toward the fifth finger as the movement is in that direction; tipped toward the thumb as the movement is in that direction.
10. Depression of wrist at turning points.
11. Steady passing of the arm.
12. Evenness of tone quality, developed by keenness of hearing.

Chromatic scales are played in a similar manner to diatonic scales. The wrist may be held somewhat higher on account of the frequent occurrence of black keys. The thumb should be near enough to the edge of the black keys that they have the same relation to the hand as the white keys, and that the arm may pass along in a straight line from right to left without going zigzag back and forth.

The practice of chromatic scales is of particular advantage in developing fluency, in that they require a light thumb, and the frequent recurrence in the use of the thumb gives this unruly member of the hand special training.

SHERWOOD MUSIC SCHOOL, CHAUTAUQUA, N. Y.



CONSOLE OF ORGAN, CHAUTAUQUA AUDITORIUM

THE EDUCATIONAL WORK IN MUSIC OF THE CHAUTAUQUA INSTITUTION

BY JAMES MILLER PARMELEE

THE Chautauqua Assembly has always been known as a musical community. In the very earliest services held, soon after its founding in 1874, when Chautauqua was a Sunday-school Assembly, an important place was given to song. Even at that time the splendid and cheering hymns of praise and thanksgiving kept this band of earnest workers together, and helped them to strive to do things which they otherwise might not have had courage to undertake.

No one who has heard the Sunday evening "Sacred Song Service" can fail to be moved by the fervor with which the vast congregation joins in the singing of the hymns. The entire body, irrespective of youth or age, of deficiencies in tone production or vocal range, join together as if inspired by the very fact of the multitude all singing in one body. The enthusiasm and spirit in this way produced are of the most inspiring of Chautauqua precedents. Many persons are helped in this way to lead a life of more usefulness to themselves and to their neighbor. The sweet hymns of Mary Lathbury, dedicated to Chautauqua in the early days, have sung themselves around the world, and have been used in several hundred assemblies in this year of 1914.

When the Summer School feature was added to the Chautauqua idea, music soon took prominence, and for many years Chautauqua has been considered a music center.

The great Music Festival Week, the culmination of the Chautauqua music season, promises that Chautauqua will be the greatest summer musical center of the country. Needless to say, the vast audiences attending the concerts, given twice a day, during Music Festival Week, gave way to most unusual demonstrations of enthusiasm. The programs, though chosen from composers of a high order, were still popular enough to be familiar to music lovers. More than $5,000 beyond the regular revenue obtained from the gate tickets was expended for the purpose of bringing Mr. Victor Herbert and his orchestra, and Mr. W. G. Merrihew with the Schubert Club, of Schenectady, to Chautauqua.

One may sit in the volunteer choir, side by side with conservatory directors, vocal teachers, orchestra conductors, choir soloists, and choir directors, all bent on learning as much as possible during vavation time.

The splendid benefit which the student of music derives in the short season of six weeks is the result of two important things: First, the competency of the instructors; Second, the artistic and cultured atmosphere of the place.

The fact might here be stated that more than half of those who come each year to Chautauqua to study music are teachers. Now a man may be an excellent and competent teacher, but he must be more than this to be a teacher of teachers. The music faculty is one of unusual strength of purpose and thorough knowledge of subject. Their pupils come to them with a determination and will to learn, which inspires both teacher and pupil to better work, and assures results of a far more lasting character. No time is unnecessarily spent and their every minute is made to count for something.

No matter how enthusiastic and interested one is in one's work, it is often impossible to accomplish best results in an unpleasant or uncultured atmosphere. In this respect Chautauqua leaves little to be desired. While the student of music is working, he is unconsciously accomplishing more, getting more real good out of his course of study, because he is surrounded with an atmosphere of culture and refinement. He is away from the noise and bustle of the city and finds time together with his labors for complete relaxation and rest.

The atmosphere of such an institution should be cultured. The student should be surrounded by influences which will assist his intellectual development. Chautauqua, New York, is not the only Chautauqua capable of producing this helpful influence, although this first of all the Chautauquas has in a large measure developed this atmosphere. Every Chautauqua may, in pleasing surroundings, develop an influence for culture and refinement—a certain something which inspires all to better and more perfect achievement.

Besides a sufficient amount of sleep, the student should set aside a certain time each day for the many different sorts of recreations afforded on the grounds. He may swim, play tennis or golf, indulge in long walks into the woods, or, in fact, do any of the things which he may care to do. His work will count for more to him, and he will accomplish more permanent results if he allows himself this play spell and does not make his day one merely of work.

The best possible equipment for intelligent work has been provided, so that the old excuse for poor work—poor equipment—is entirely eliminated. In the piano department, Steinway pianos are provided throughout, situated in practice rooms where the student may concentrate on his work without annoying interruptions. Too many times, a student attempting to put in one or two hours of serious work at home finds himself combating a series of interruptions which are sufficient to discourage even the most faithful worker. The department for organ instruction provides an organ for organ instruction, where the student may build a firm foundation for later work, the building to house the organ being one of the new structures of the year. Those wishing to study mandolin and orchestral instruments are given every opportunity, with all of the other students, to accomplish the most in the shortest possible time.

As a result of the Old First Night Gift, in 1912, the Sherwood Memorial Studio was built. For many years the need of such a building had been recognized, and at last the studio was erected, at a cost of $5,000. The studio is in memoriam of William H. Sherwood, who, for the best twenty-two years of his life, worked in the interest of the Chautauqua Institution as head of the piano department. All who knew Mr. Sherwood loved and respected him, and this building is an appropriate memorial in his honor.

The building is of concrete and wood, with a covered portico on all four sides. It contains an office, in which business relative to the course is transacted. Beyond this is the interpretation class room, which contains seats for nearly one hundred pupils, and in which Mr. Ernest Hutcheson, the head of the piano department, conducts all of his classes in the interpretation of pianoforte literature. Next to this is a smaller room used for a music club room and for any extra classes. The other studios in the building are those of the other members of the piano department's faculty, Miss Eliza McC. Woods', Mr. Austin Conradi's, and Mr. Hutcheson's. The building is an attractive one, and furnishes ample opportunity for every kind of piano work. Near it is Higgins Hall, where recitals are held and other musical events take place. Here one who is studying music may hear the work of others, perhaps, who are no better than himself; but by hearing others one is often able to improve his own conception of the composition.

The expense of the music pupil may be large or small according to his requirements and income. It may safely be stated that the student cannot count on spending the summer at Chautauqua with any comfort on much less than one hundred dollars. Let us say, then, that he comes to Chautauqua with one hundred dollars. If he wishes to take a course with Mr. Hutcheson, he will find that a very beneficial one is to take one half hour lesson of private instruction with Mr. Hutcheson, and four interpretation classes each week. The interpretation classes are most instructive, even the beginner being given a good working knowledge of pianoforte music and its interpretation. The student's room and board will cost him from seven to thirty-five dollars a week, according to what he can afford and what he wishes to get. And so it is that a student may live for very little, during his six weeks of vacation. Many students, each year, either from necessity or preference, find employment in the cottages or in various other ways about the grounds, and are in this way enabled to greatly reduce their expenses.

One of the fine things which the Chautauqua Institution is doing in a musical way is the awarding of a free piano scholarship to one student each year. The contest is held in the Sherwood Studio, with Mr. Hutcheson, Mr. Conradi, and Miss Woods as judges, more than seventy persons usually taking part. The student is allowed to select any two pieces which he wishes, and plays these before the judges and all of the other contestants. Of course, he may take as much time as he likes in the preparation of these selections, as it is a yearly affair, and the entries are made several months in advance.

This is a splendid thing in many ways. In the

(*Continued on page 864*)

A GROUP OF INTERESTING PICTURES

The pictures above are taken from a set of cards which contain portraits of composers with references to certain of their famous works.

No. 1 represents Beethoven in the woods—he was extremely fond of Nature in all her moods—gaining inspiration for his symphonies.

No. 2 shows Gounod at the piano, while across his mental vision sweep the forms of Marguerite, Faust, and Mephistopheles.

No. 3. Chopin improvising themes for his beautiful *Preludes,* while before him pass figures which embody his poetic fancies.

No. 4 represents Verdi in a creative mood, with Othello and Desdemona calling for musical delineation.

No. 5. Wagner at his desk working out his motives to characterize the various persons who take part in the development of his great dramas based on the *Nibelungen Lied.*

No. 6. Rossini, the composer of the *Barber of Seville,* is planning this opera, destined to be one of the masterpieces of musical dramatic work. The Serenader is plainly seen.

No. 7. Massenet is planning the details of his lovely opera, *Nanon.* The lovers are to be seen in the background.

No. 8. Robert Schumann writing his famous song cycle, *Poet's Love.*

No. 9. Berlioz working out ideas for his opera, *The Trojans.*

COMMUNITY ART IN A KANSAS TOWN

One of the great forces in the campaign to make the United States musical is the work being done in the public schools, not only of the large cities, but also in the smaller cities, wherever a few persons are ready to work systematically and persistently to secure results. The size of the town is not so important as the character and personality of those who have the work at heart.

Winfield, Kan., a city of about 7,000, is on the educational map of the United States in prominent letters, especially in regard to a movement to develop and give expression to the art craving of the people. From a booklet sent to The Musician, by Mr. Edgar Gordon, of the school faculty, we quote the following:

"The plans for the series of [eight] programs include a carefully balanced number of dramatic and musical evenings, so that the venture bids fair to be a real expression of community art. Fundamental to the purposes of the plan are:

"1. To present musical and dramatic works of real merit. This does not necessarily mean that the numbers shall be chosen for the trained hearer; on the contrary, there is much good music and drama of a lighter vein, and each number chosen is carefully considered from the angle of its popular appeal.

"2. To offer to as large a number as possible an opportunity to participate in these programs. Active participation in the production of good music is the very best way to develop an appreciation for it.

"3. To develop self-expression and not self-exploitation. Here again is a democracy of opportunity, the aim being to give the average young person, rather than the exceptional one, a chance to do things."

The net proceeds of the concerts are turned into the community life in some form. Last year they were used in the purchase of orchestral instruments for the public schools, the year previous for reference books on music to be placed in the public library.

The forces available for the presentation of these concerts are the pupils of the schools and the Winfield Orchestral Club. The orchestral numbers selected are of a style to suit the public taste, such as the *March* from Raff's *Lenore* symphony, excerpts from Wagner, Dvorák's *Humoreske,* Mendelssohn's *Ruy Blas* overture, Goldmark's *Rustic Wedding,* Grieg's *Sigurd Jorsalfar.* Gounod's *Redemption* was given by the High School Chorus of 160 voices.

The dramatic works were: A Christmas Mystery Play, *Eager Heart,* by Buckton; *The Queen of Hearts,* by Krohn; *Demeter and Persephone,* by Goodwin, with music by Colburn; *Allison's Lad,* by Dix; *Mr. Sampson,* by Lee; *The Pageant of Patriots,* by Mackay.

THE CREATIVE FACULTY IN THE PUPIL

BY NANCY GILFORD

At the last "Vacation Conference" of English music teachers, Miss Gilford read a paper on the above subject. We have selected from a report of the address the following very pertinent paragraphs:

The development of initiative in the adult is the result to be looked for if we encourage it in the child, the power of *thinking for himself, and doing as the result of thinking.* Such training in early days does not affect only the one subject on which it is then brought to bear, but gives a general power.

Children are the most original beings in the world. Whose is the fault if they become stereotyped?

Grooves make for ease. Do they make for advancement? If you happen to have a groove-educated pupil of the average type, she will smile sweetly and say: "We've never done that sort of thing," and quote the last teacher!

By getting pupil's own ideas we cure that brain slackness that is the great worry and trouble of all educationists.

The creations of children may be original, but they are not necessarily *unique.* Do not look for big ideas; they would most likely be imitations, rather than their own efforts.

The best way to attract children to the study of harmony is to let them hear their own tunes clothed in that way. One girl naïvely said: "It didn't sound like my tune." When they can write their melodies it does not take long for them to learn to write the harmonies, if they have discovered the mental effect of chords and chord progressions, just as they listen to the mental effects and progressions of the degrees of the scale.

THE PROFESSOR TALKS ABOUT ACQUIRING BETTER PROFESSIONAL POSITION

"You are quite a stranger, Professor! A busy season's beginning has, I suppose, deprived me of some of our illuminating conversations, eh? Several callers—teachers—have been asking for you, requiring your valuable advice, probably."

"Whist, now! Shtop yer blarney, my bhoy! Shure, an' oive been away!—Lecturing in some cities within easy distance from here, and a very profitable experience it has been! What? Financial profit! No; that is farthest from my thought. The profit to me has been the knowledge I have gained, as to the way in which the profession of music is carried on in some cities—to say nothing of the profit that others may have gained from our heart-to-heart talks. As you are well aware, *my* chief object in life is to help my brother musicians attain to a better position and a higher standard, so that a mighty impetus may be given to musical progress.

"Are you not stating the case the wrong way about, my dear Professor? Surely teachers will enjoy a better position as a result of that impetus and thereby cause the adoption of a higher standard of teaching?"

HOW TO EXCITE ENTHUSIASM

"Not at all, sir; not at all. The amelioration must come from within the teaching body. Teachers must first improve themselves, their knowledge and their teaching art; then they must adopt more aggressive tactics. The mere fact of doing this will change lukewarmness into healthy enthusiasm and force the public along upon a steady stream of musical progress.

"How can the people enthuse themselves alone? Can you enthuse all by yourself? They must be aroused, their imaginations excited by the teachers' examples, their musical instincts awakened and carefully prepared manifestations of song and instrumental music, and their confidence fully established in the teaching element of their city."

"I do not quite follow your argument there, Professor. There are plenty of teachers to be found—if not in the home city, then in some one of the chief music centers of the country."

"That is *just the point*, Mr. Editor. The whole argument is therein.

PUTTING ON THE DAMPER PEDAL

"Let me put a few typical cases before you. Here is a city that has drifted into a state of musical apathy, despite the fact (or, perhaps, because of it) that many of the inhabitants believe it to be the most critical city in the U. S. Since many years it rejoices in the possession of a choral society, whose musical director is a teacher of singing. But, although several concerts are given each year, neither the members of the society nor the pupils of the director are ever called upon to sing the solo parts; these are given to singers from one of the aforesaid 'chief music centers,' despite the fact that there are talented artists to be found in the city itself!

"What encouragement is there in that city for an aspirant after musical honors? The general result is that they, who wish to study for professional advancement, quit their home city to seek instruction and opportunity elsewhere. Nor could it be otherwise. If the teacher has no confidence in the result of his own teaching, how can the pupil have confidence in him?

"This is but one case typical of many similar. It frequently occurs that a teacher has made his position in years past, a position that contents him completely—a contentment that engenders want of ambition, sloth and retrogression—and it is the community that suffers."

"But do you, Professor, attribute the lack of musical enthusiasm and progress in a city solely to what you have said?"

WHERE A TEACHER SHOULD START

"Not solely, my dear boy, but to a great extent. It is owing to the contented apathy of the teacher and to the want of encouragement and artistic opportunity for the pupils that these seek their instruction in another city; there they make their *débuts,* their reputation, and, perhaps, gain their teaching experience. Of course, it is all wrong. Now that the somewhile pupil has become an artist and a teacher, it is his duty to take his talents to his home city, because he knows, from bitter experience, how much they are needed there."

"Take care, Professor; you know the Biblical saying: 'A prophet is not without honor, *save* in his own country'?"

"Certainly; and it is a saying that is overabused. There are numerous examples which prove its falsity: Geraldine Farrar, for instance. Are her popularity and success enjoyed and honored more than by her fellow-citizens of Melrose, Mass.? Nay, I would go further and say that it is to the young teacher's advantage to leave the big city and to return to his home, or to go to some small city to begin his career.

"Undoubtedly, there are faults on both sides; on the side of the members of the community who frequently slight their fellow-citizen while they open their arms wide in welcome to a stranger, who is an unknown quantity to them, whereas they knew that the youth who lived amongst them had talent, which he has cultivated and matured; also, on the side of the young teacher, who is held a prisoner by the glamor and fallacious promise of the position of a teacher in a big center, instead of in a small locality, forgetting that it is preferable to be the leader of a chosen few, rather than to be reduced to insignificance among the many.

FOREIGN STUDY NOT ESSENTIAL

"Did he go abroad and study in some celebrated school, or with some equally celebrated teacher? He did not do wrong, because travel, foreign language, other methods, other mentalities and temperaments, all contribute to take off angles and to round out the artist. But the foreign study was not an essential. He could obtain his education as a teacher, perfectly well here.

"Perhaps he did study here with some excellent teacher and became admirably fitted to shine as an instructor. If there is no opening for his talents in his home city, let him go to some relatively small city to consolidate his experience and to give the benefit of his vigorous endeavors to a community such as I have described. There, the teacher of talent, tact, and energy may become instrumental in a great musical uplift, shaking the city out of its self-satisfied complacency and making meritorious strides in the march of musical progress. In achieving this, he will establish an enviable position for himself, both artistically and financially."

"Is there any particular way in which you think he should set about the work, Professor, so that he also may not become 'groovy'?"

DON'T BE "GROOVY"

"'Groovy' is a very good word to depict the stagnant teacher; pray accept my compliments, Mr. Editor. 'Groovy' he must not become, for that would mean a lingering death to any aspirations. Unfortunately, teachers are as a rule *self-centered; their* study, *their* pupils, *their* acts, *their* reputation. The higher their position, the greater their degree of self-interest, to the exclusion of the needs of the community. They look through the wrong end of the telescope putting the world afar off and making their infinitesimally small selves the only point worthy of notice. As a matter of fact, if they were sincere and their minds not so obfuscated by the weight of their enormous bump of self-appreciation, they would realize the great truth that *as musicians* they belong neither to themselves, nor to the community, nor to the city, but *to the Nation.*

"All their efforts should be consecrated to the betterment of the community and of the city. That which exalts the community must exalt them; therefore they must not only progress themselves but they must make the community progress: the results will be commensurate.

HOW TO ENERGIZE

"This idea is a summary reply to your query as to a particular way to go about the good work. In general terms: let the young teacher be tactfully aggressive in his musical campaign; let him start singing societies, sight-reading classes for the multitude at a low price (the numbers make it worth while); give lectures upon music with vocal and instrumental numbers; foster congregational singing; devote his own best endeavors ungrudgingly to arouse musical enthusiasm among the people, without grasping always for financial gain—this will surely come by itself, as soon as he is recognized for a competent, enthusiastic musician. Let him not neglect his own study, but keep up with the times; otherwise he will be put in the same category as the unsuccessful dentist, of whom it was said: 'He don't never learn nuthin' new!'

A PRACTICAL EXAMPLE

"The example of a case occurs to me which points a palpable moral. Instead of remaining in the big city where he had finished his preparation as a teacher, a bright young fellow went West as a teacher in a conservatory. Having tried his 'prentice hand upon the pupils there and found that there was not a sufficient element for success or, at least, for any marked musical progress, either for himself or for the cause of music, he left the school at the end of the season and went to a neighboring city.

"There he found a teaching connection in a school that had run down from inattention and intemperance of the principal. After due inquiry he learned that the school could be had for two thousand dollars. He did not possess two thousand pennies, but he had a good reputation and was favorably known at the conservatory and by the parents of some of those who had been his pupils. So off he went and returned within an hour with three men, who backed his notes for the amount. These were accepted by the outgoing owner and he started in to work with

so much tact and zeal, and by giving his pupils such real value for their money, that, before the year was up, he had paid the $2,000 and the school was (and still is) reputed as the best and most successful music school in the State.

MAKE FORTUNE SERVE YOU

"It may be said that this teacher was fortunate. Perhaps so; but he made Dame Fortune bend to him and serve him. Such was the man's energy and whole-souledness that, if he had not found this chance, he would have created his own musical atmosphere and, by the measures he would have initiated, he would have commanded success.

"All teachers who are beginning their careers—yes, and all those who have 'got in wrong' by teaching in a city where there is too much competition—may go and do likewise, provided they have the knowledge and ability to teach coupled to tact and enterprise and unalloyed devotion to the cause of musical advancement.

MAKE PEOPLE THINK

"In this, like in everything else, the chief thing is to make the people think—'sit up and take notice,' as the popular phrase has it. There must be no questionable proceeding, nothing of the fake or charlatan, nothing but the most legitimate, reputable, and well-pondered actions, but—*make the community think*, and you will win out.

"One excellent plan to adopt is to start a club; call it The Musicians' Club and admit, not only professional musicians (a ticklish, clanny, skeptical, jealous lot), but all those who care for music. By exercising a little tact and diplomacy there is no reason whatever why such a club should not be made the centrifugal force to radiate the powerful influence of music throughout the entire community. That it can be done is certain, for I know where an active campaign is now being carried on successfully by a club of over 300 members, where a year ago there was nothing.

"Now is the time, my dear Editor, for our energetic teachers to get busy. The thousands of pupils who are going to Europe are kept here to study. It is true, on the other hand, that there are many teachers from abroad, who have come here to avoid war conditions. But, if our own teachers will only try their utmost to profit by present conditions by concentrating their teaching powers with all sincerity, tact, loyalty, energy and wholesouled endeavor, they should be able to show and to prove that the best instructor for the American pupil is the American teacher, and so hold him by his excellence that hereafter, when these sad times shall be past, there shall be no more running after foreign gods."

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NOTES ON THE MUSIC IN THIS ISSUE

JUDGING from the programs of previous years, many teachers are accustomed to give recitals during the month of December, in which music of various kinds and styles is played, from the simple little dance tune up to pieces suitable for a quite advanced player. In selecting music for the December issue, we have kept in mind the average needs of the average reader, not only for educational purposes, but also for pure recreation in music, and for use as entertainment of family and friends.

While none of the pieces for piano have titles especially suited to the Christmas season, they all have much of the spirit which we think peculiarly appropriate to the holiday time. Therefore they will make good numbers for a program of music to be given during December.

Blest be Thou, O Christ eternal by Samuel Richards Gaines, is a song for the Christmas church service, which can be given with or without the obbligato for the violin. It is not at all difficult, but has so much breadth of style and broad sustained melody that it is bound to make an attractive number for the Christmas program. The climax, near the close, where the voice is working toward the upper G, is very effective. It may be suggested that in case a violin cannot be secured for the obbligato, the organist registrate so as to secure solo effects in the accompaniment. This will not be difficult. This song may be had for low voice in Eb.

Mattinata (*Matin Song*), by F. Paolo Tosti, the celebrated composer, is one of his most tuneful songs, introduced and widely popularized some years ago by Mme. Melba. It is typically Italian in style, with an appealing melody, which lies well for the voice and can therefore be made very effective. Withal it is very easy to sing, and will prove an admirable teaching song for a pupil who is in the first year of vocal training. In this respect note that there are few wide skips—in fact the only one is a downward progression—therefore no special trouble in blending registers. As a general thing the words can be pronounced without effort or tightening the throat. The edition for medium voice is in F, for low voice in Eb.

Russian peasant's lullaby, by Robert Coverley, has a large measure of the Russian style, and ought to be a useful song for the use of singers and teachers, particularly for those who are seeking national color. The compass is well suited to a low mezzo or medium contralto voice; the skip of the octave, B to B, which occurs several times, is quite effective. In the two note groups shorten the second sixteenth just a little, sufficient to give a sense of detachment. The short Russian lullaby phrase is admirably adapted to the semi-vocalizing style demanded. Why not try this on a recital program? It can also be had in the key of G minor.

A wish, by William Dichmont, is in the artistic ballad style, a song that should find a warm place in the hearts of singers and hearers. The melody is easy and lies in the middle of the voice. Without being in slow tempo the movement is not so rapid as to interfere with the formation of good tones and clear enunciation, and therefore the song makes a good teaching number, especially to the principles of expressive singing.

Snow birds, by Charles Huerter, has a title suitable for the present time of the year or for a program of "winter music." It is not a waltz, but more of the caprice in style; a certain amount of variation in tempo is admissible. As this piece is intended for young players, the use of the pedal is not indicated. It is just as well to omit it altogether. In the first section play the chords for the left hand very lightly; so also in the second section for the right hand. The melody in the left hand is to be brought out clearly.

Consolation, by A. E. Warren, is the musical expression of a poetic thought, and the player should try to reproduce the feeling or emotion of sympathy indicated by the title. Be careful, in this piece, to observe the relative time values in the little motive containing the succession: dotted eighth and sixteenth. The first note has three times the time value of the sixteenth. As ordinarily played the notation would be a quarter followed by an eighth forming a triplet, in which the first note has twice the value of the second. Teachers and pupils should watch this. Omit the lower notes in the octave passage.

The Dresden shepherdess, by Percy E. Fletcher, is one of a set of three fanciful sketches issued under the title *Old Curiosities.* The pastoral style of this piece suits the title. It can be made an effective recital program number by dressing a girl player in Colonial costume. Teachers frequently miss opportunities for novel effects by not taking advantage of the suggestions contained in title and music. Costuming a player or staging a tableau are legitimate and effective novelties, which cause a recital to be talked about by the public. And such publicity is a good thing for a teacher.

Melodie, Op. 85, No. 2, by Paul Zilcher, is a charming little piece for young players, in which the melody is wholly in the left hand, a feature that is usually attractive to players in the elementary grades. The chords for the right hand are to be pressed lightly, not struck with a thump, or pounded out by wrist or arm. The Pedal *may* be used, but most young players will prove unable to use it well enough.

Clotilde, Op. 8, No. 2, by Cedric W. Lemont, is one of a set of eight piano pieces entitled *Springtime Sketches.* This number has quite a little syncopation, probably enough to class it as a "ragtime" piece of high grade both musically and technically. We are sure that our readers will like this piece very much, and we fully expect to receive quite a number of recital programs with this named on them. Teachers will make no mistake in assigning this as lesson material.

Happy-go-lucky, by Arthur L. Brown, is also for young players, a piece full of animation and "go." Phrase it exactly as printed, snapping off the notes at the end of the slur signs. In the second section play legato and sustained tones in the melody for the left hand. In learning this little piece commence at a slow tempo, gradually increasing and more snappy in style. Learn a few measures at a time. It is singular that to play a piece through, repeating each passage, say five to ten times, is much better than to play the same piece through, without a stop, ten times.

Throwing kisses (*Kusshändchen*), Op. 327, No. 4, by the well-known composer, Carl Bohm, is in the concert mazurka style, and is intended for moderately advanced players. It is brilliant and effective, and is a good number to place on a recital program. Note that the Pedal is used but little save in the middle section. It *can* be used in the first part, but the effect is good without it. Aim for a smooth legato in the passages in sixteenth notes.

Arlequinade (*Pizzicati*), by Louis Ganne, is a delightful piece in the French style. The subtitle, *pizzicati,* refers to the sound of the violin string when plucked. The staccato passages have an effect analogous to that of the plucked violin strings. To preserve the individual quality of this staccato, do not make use of the Pedal, which has been carefully marked when and where to be used.

A clear track (*Sans obstacle*), Op. 63, No. 6, is by Henri Van Gael, a French composer who has written some very delightful music. It is a simple, easy four-hand piece for the younger players, and can be made a feature of a Christmas program by being made to refer to the famous sleigh ride of Santa Claus when he delays for nothing. Children will be pleased to work this up for an entertainment.

The return (*Rückkehr nach der Heimath*), Op. 190, No. 3, by Carl Heins, is one of those compara-

(*Continued on page 865.*)

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BE SURE TO READ THIS OFFER

We will place on the list of THE MUSICIAN, for a period of six months, the name of any pupil who plays or sings in concert or recital between the present time and Jan. 1, 1915, any one of the pieces in the Music Section of THE MUSICIAN, September-December, 1914. Send us a program listing the piece, and names and addresses of teachers and pupils.

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THE MUSICIAN aims to supply the members of the musical profession with practical aid on all subjects connected with music, to stimulate students to earnest work and artistic ideals, and to raise the standard of musical taste and appreciation throughout the United States.

Merry Christmas to All And a Happy New Year

EDITORIAL NOTES

GIVING A CHEER

CHRISTMAS time is considered a time of good cheer. And rightly so. It is necessary to all of us that at certain times we receive from outside of ourselves the spirit of cheer. Even the person whose habit of mind is misanthropic will yield to the influence of good cheer persistently directed at him, and show a softening of his grouch toward mankind in general.

And not only individuals but causes are the better for cheering influences. For example, when we speak of the American composer and the duty which we have to encourage him, our thought is collective and not individual. We do not think of any one, but of all; we have in mind, an American School of Composition, not the work of one special composer.

The Anglo-Saxon, which term may include the American, is strong on cheering, to use a secondary meaning of the word. He cheers his heroes, he cheers his friends and fellow workmen when they do some useful or brave deed. Wittingly or unwittingly, he obeys a profound psychological principle, that of transferring force from one to another. The cheering of a crowd! How inspiring, how necessary to the athlete striving toward the goal! The steps about to falter become steady once again, the blood takes on a more vigorous course, and renewed strength is felt because of the cheering.

A fireman once entered a burning building. Presently he emerged from flame and smoke to a window bearing a body on his shoulder. He looked about helplessly. Danger was nearing rapidly. Would the ladder be able to reach him in time? Some one in the watching crowd divined his flagging courage and shouted "Give him a cheer, boys!" And they did with a will. The brave man responded instantly, directed the rescue operations, and presently came down the ladder with his burden.

So we say, "Give the American composer a cheer," not merely because he is an American, but because his work is worth it, and because we want him to be spurred on to better work in the coming years. To give preference in all cases to music "Made in Europe," is to take all courage from one whose work touches your interests and those of all other Americans. Give a cheer for the American composer by speaking up for him, by studying his music and comparing it, impartially, with the work of his European colleagues, by using it in teaching and concert work, thus justifying the public in accepting it as worth while. The audience will naturally believe the European made article superior when it is placed before them in great abundance with only an occasional home product.

We can give a cheer for the American teacher by waiting a few years longer before going to Europe, and by granting him the proper credit for what he did for a pupil before the latter went to a European teacher for a short period. The American teacher is a good fellow who well deserves a rousing cheer.

A European artist and teacher of international fame once said to the writer of this note that his American pupils were always fine students, quick to learn and to absorb instruction. In many the sense for educational values was very keen. We can afford to give a cheer for the American student whom we believe to be equal in capacity, enthusiasm, and courage to those of any other nationality. Let us help him to bring to his work his best and finest qualities of mind and heart.

So then, for 1915, let us give a great big, prolonged, rousing cheer for the American composer, the American teacher, the American student, and the great American people.

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LOVING MUSIC

HOW often we hear some one say, very enthusiastically, "I love music so much!" Of course sometimes this is said purely for effect; at other times we recognize that the one who says it is sincere. The real question is whether the party understands just what is implied in the idea of loving music.

Is it enough to be swayed by the rhythm, to move foot or body in unison with the lilt of the music? Is it loving music to drink in sensuous beauty of tone when the orchestra or some golden-voiced singer presents a masterwork of music? Is it loving music to watch eagerly the unfolding of a great music-drama as interpreted by artists of the first rank? Is it a sign of loving music to read with avidity about music and musicians? We might add other queries, but the above are sufficient to indicate that these points represent but phases of the whole question.

To be a music lover, in the true sense of the word, is to go deeply into music and its phenomena and to learn to think music, not merely to steep oneself in musical sounds as they are given out by executants or by oneself. You may say that you love music, but it is a statement that requires proof in many cases.

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WARMING PUPILS

TRAVELING in England some years ago the writer of this note took a train for a sixty-mile trip on a cold day in winter. For a small fee a porter provided a foot warmer which made the journey a fairly comfortable one. This was composed of sand, heated, and placed in a metal receptacle, covered with wood. Today electricity has been pressed into service and contributes to our comfort and convenience in many ways, warming devices, iron heaters, toasters, etc., all of them depending upon the power of electricity to generate heat under certain conditions.

Have you ever inquired how electricity can be made to give out heat? Perhaps you have sat in a trolley car on a cold day near one of the little radiators under the seat and found the heat agreeable. Did you reflect that the same power made the car move and heated it as well? The difference in result was due to the different methods used. As explained in a scientific discussion, if a strong electric current is forced through a small wire the friction, so to speak, generates heat, just as in drilling through metal, or in filing, or rubbing two articles together.

Teachers have constant need of warming up their pupils, not physically, but mentally, or nervously; not by electricity, but by that personal power, equally strong and subtle, enthusiasm. But we must never lose sight of the fact that if we wish to heat pupils up to the point desired we must force into them, from our own high voltage current of enthusiasm, the energy that will lead to action, definite and continued.

The new season will furnish teachers with many an opportunity to warm their pupils and thus create an enthusiasm for work and a passionate love for music that will bring good results, both personally and for the community. The teacher should think of himself as a musical dynamo or storage battery giving out the necessary current to all the pupils. Have heat and power in your teaching.

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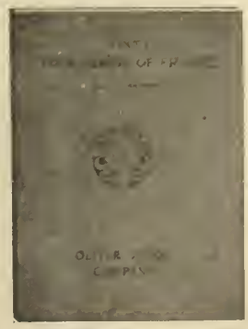

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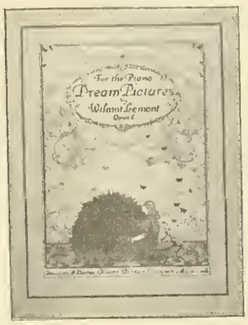

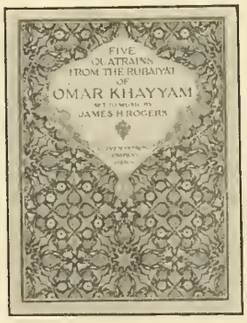

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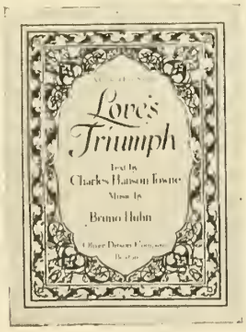

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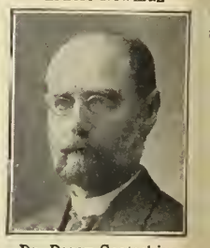
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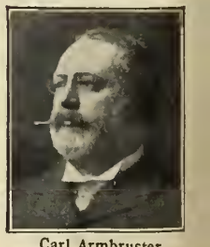
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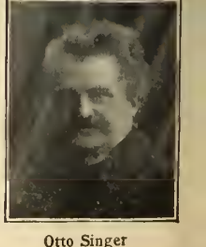
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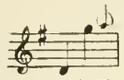
To Edith Sage Mac Donald

BLEST BE THOU, O CHRIST ETERNAL

A CHRISTMAS SONG



(Original Key)

MARY WIDENER KING

SAMUEL RICHARDS GAINES

VIOLIN

VOICE

ORGAN or PIANO

Maestoso

f

poco tranquillo

mp

1. The
2. So

calm, still night, the peace - ful stars, — En - thral Ju - de - a's plain; — The
we, who sing and praise His name, — Are fol - l'wers of that light, — All

heav'n - ly light, so pure and bright, — Pro - claim Mes - si - ah's reign. —
hu - man hearts up - on this day — Should feel its pow'r and might, —

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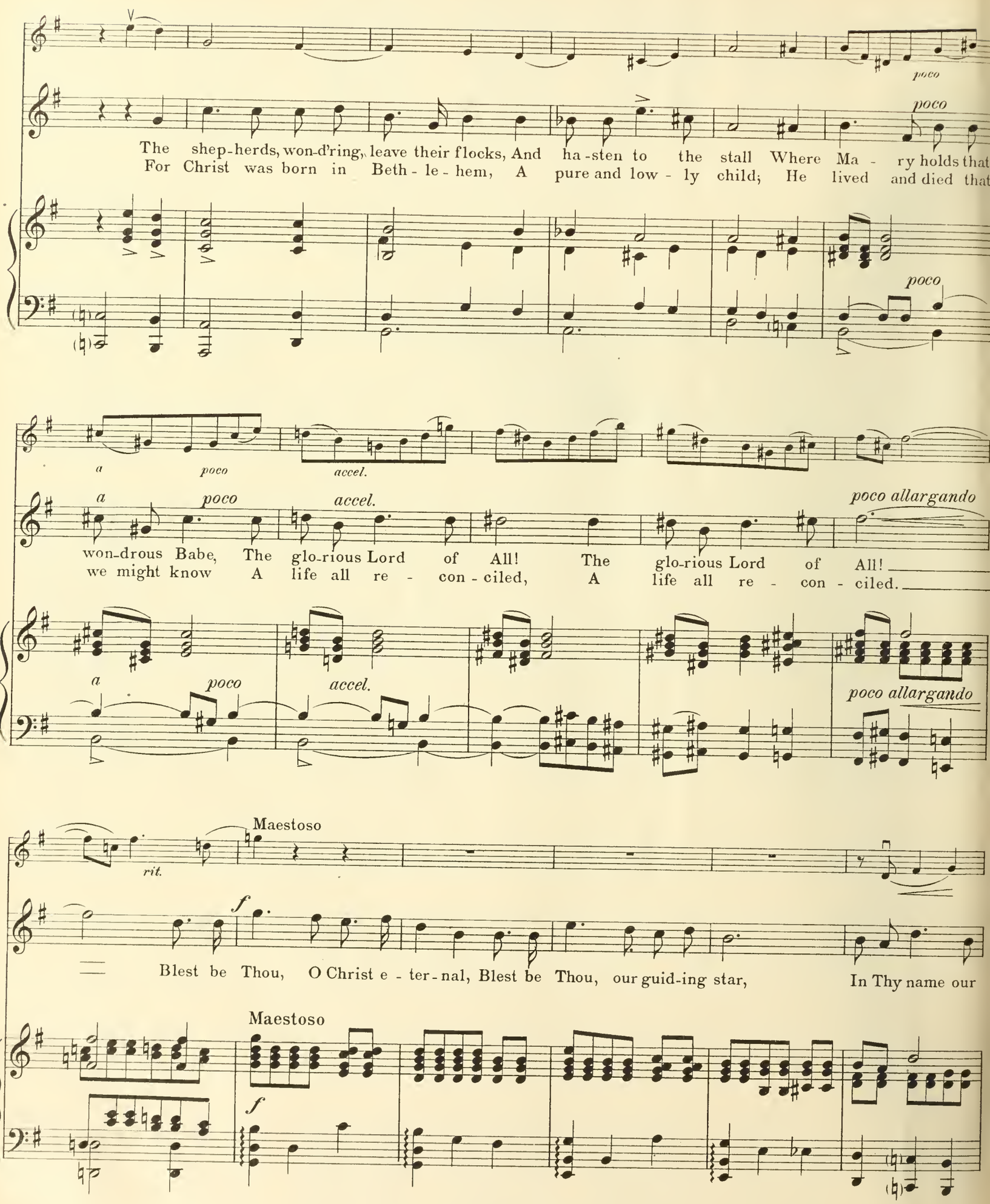
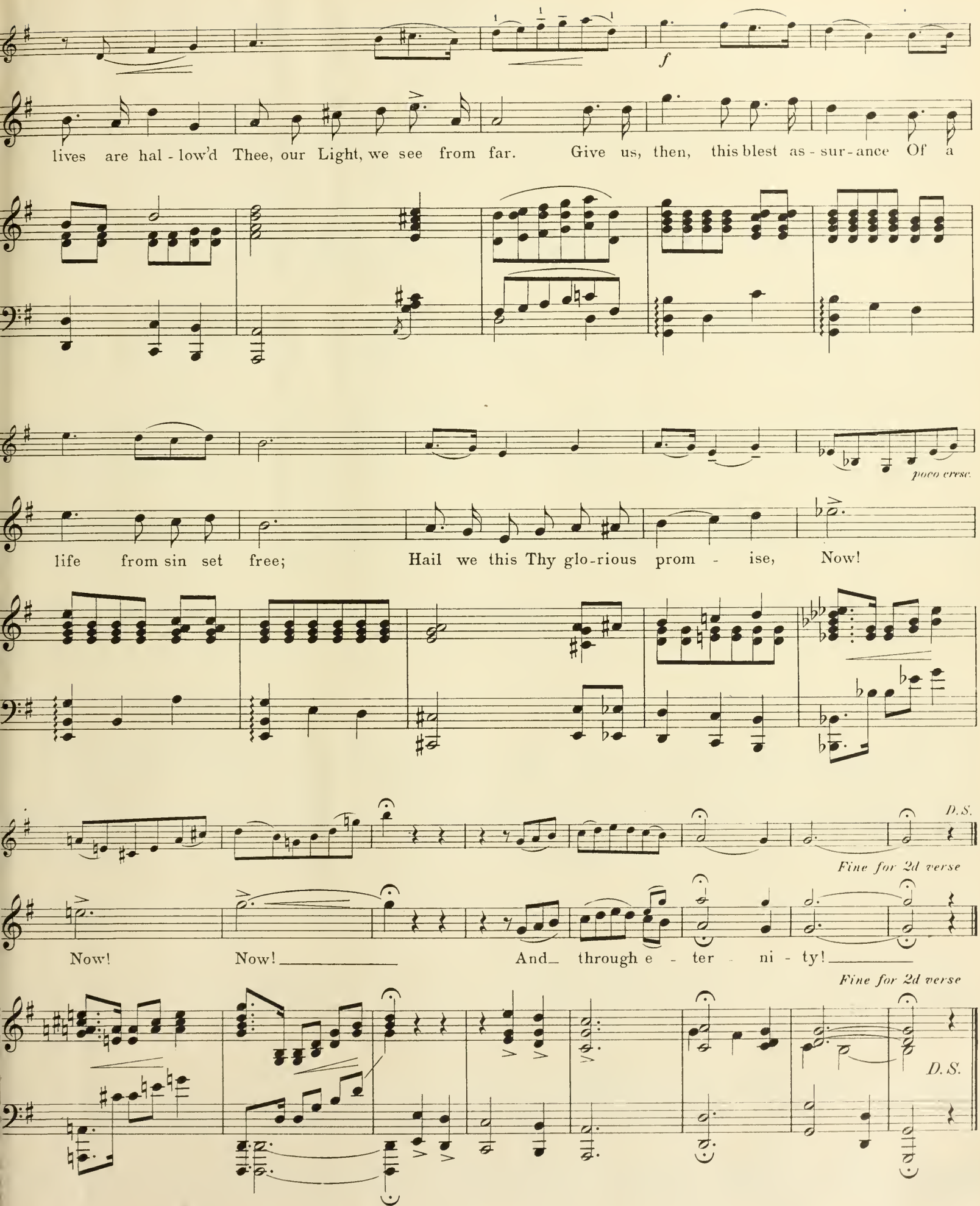

poco
The shep-herds, won-d'ring, leave their flocks, And ha-sten to the stall Where Ma - ry holds that
For Christ was born in Beth - le - hem, A pure and low - ly child; He lived and died that
poco
a poco accel.
a poco accel.
poco allargando
won-drous Babe, The glo-rious Lord of All! The glo-rious Lord of All!
we might know A life all re - con - ciled, A life all re - con - ciled.
a poco accel.
poco allargando
rit.
Maestoso
f
Blest be Thou, O Christ e - ter - nal, Blest be Thou, our guid-ing star, In Thy name our
Maestoso
f


f
lives are hal - low'd Thee, our Light, we see from far. Give us, then, this blest as - sur - ance Of a
poco cresc.
life from sin set free; Hail we this Thy glo - rious prom - ise, Now!
D.S.
Fine for 2d verse
Now! Now! And through e - ter - ni - ty!
Fine for 2d verse
D.S.

SEE OFFER ON PAGE 815

To my friend Mario Ancona

MATTINATA

MATIN SONG

ENRICO PANZACCHI
Translated by Isidora Martinez

F. PAOLO TOSTI

Allegretto

p

Ma - ry, the last star, quiv'ring and fail - ing,
Ma - ry, tre - man - do l'ul - ti - ma stel - la

armonioso sempre a tempo

cresc.

In deep - est az - ure Full soon will fade a - way;
Nel va - sto az - zur - ro Tra po - co va - ni - rà;

New - born a - ris - ing, with dawn heav'n is pal - ing,
È pres - so a sor - ge - re l'al - ba no - vel - la,

cresc.

Rus - tling with pleas - ure Ze - phyr an - noun - ces day,
Con un su - sur - ro L'au - ra l'an - nun - zia già,

Rus - tling with pleas - ure Ze - phyr an - noun - ces day.
Con un su - sur - ro L'au - ra l'an - nun - zia già.

I do not tell thee, "Come to the
Io non ti di - co, vie - ni al ve -

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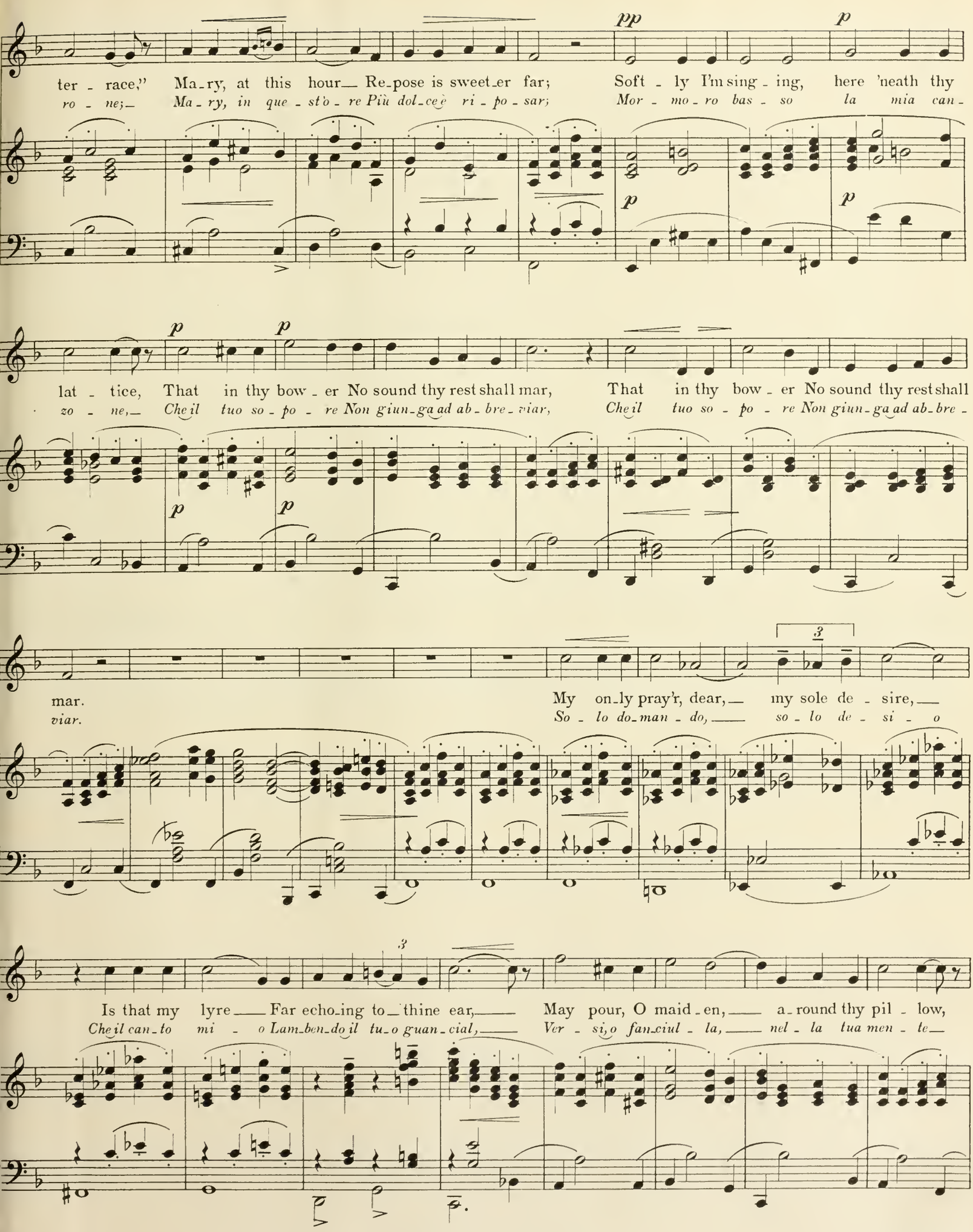
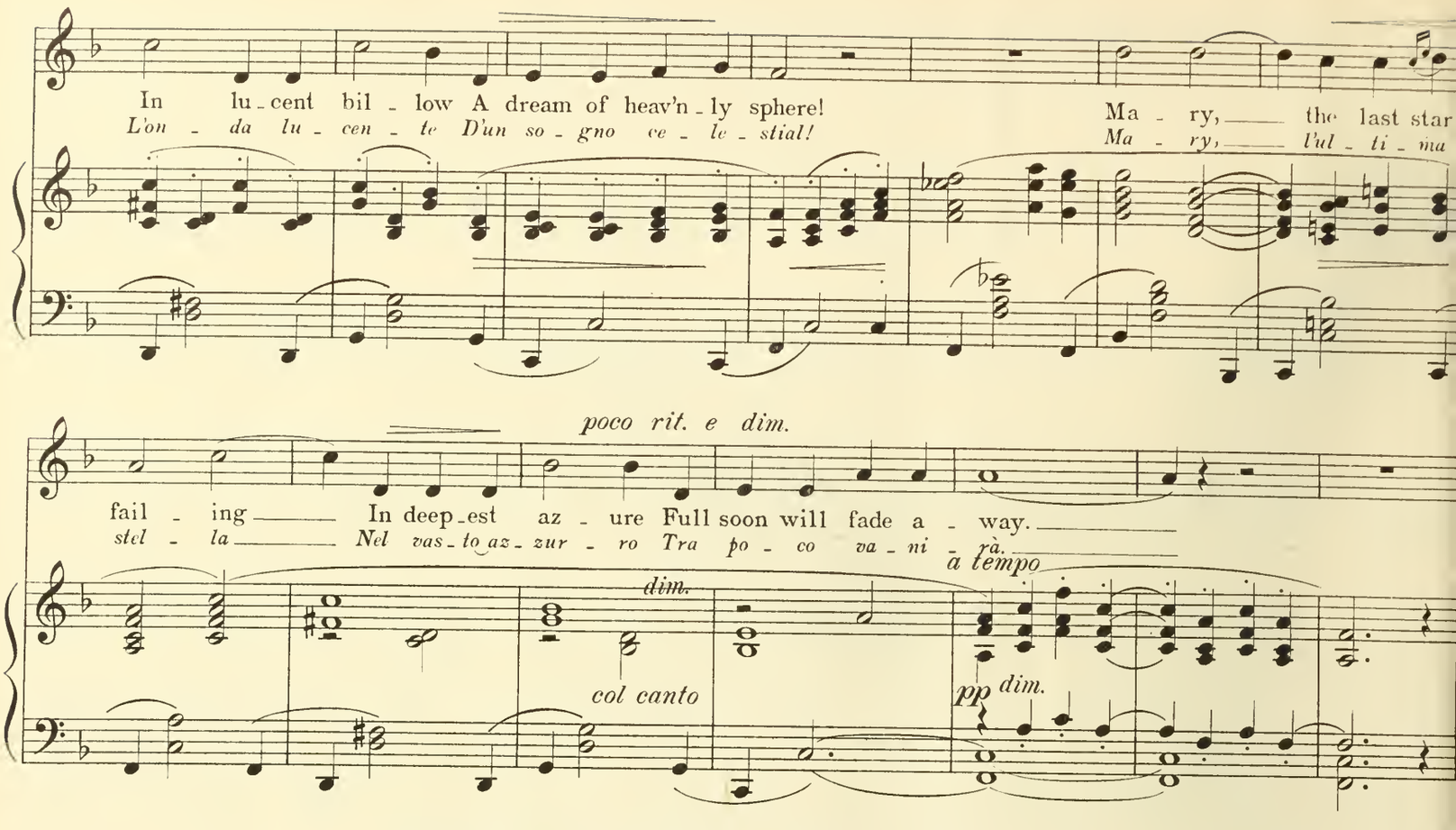
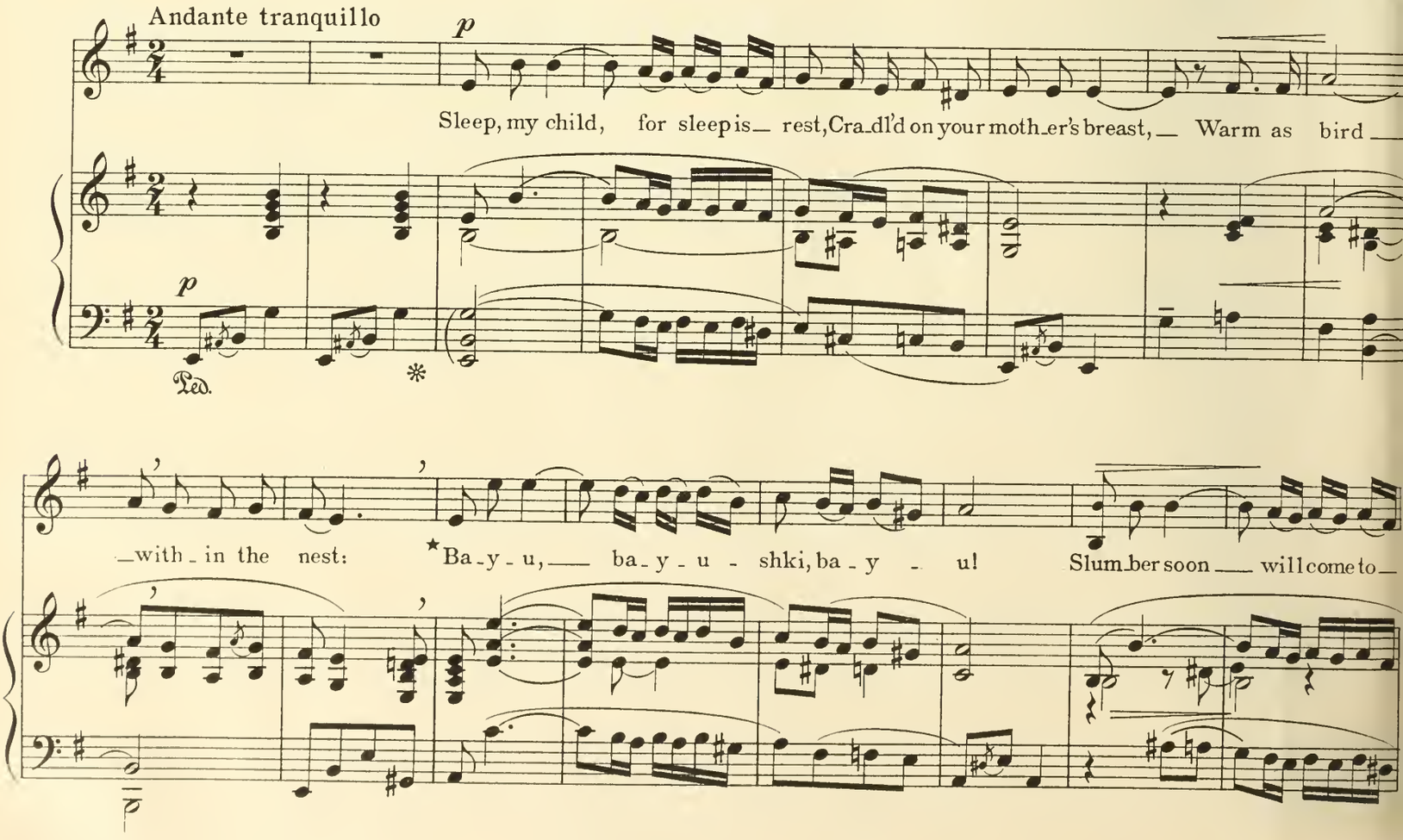

ter - race," Ma-ry, at this hour— Re-pose is sweet-er far; Soft - ly I'm sing - ing, here 'neath thy
ro - ne;— Ma - ry, in que - st'o - re Più dol-ce è ri - po - sar; Mor - mo - ro bas - so la mia can -
pp
p
lat - tice, That in thy bow - er No sound thy rest shall mar, That in thy bow - er No sound thy rest shall
zo - ne,— Che il tuo so - po - re Non giun-ga ad ab-bre-viar, Che il tuo so - po - re Non giun-ga ad ab-bre -
mar.
viar.
My on-ly pray'r, dear,— my sole de - sire,—
So - lo do-man - do,— so - lo de - si - o
Is that my lyre— Far echo-ing to— thine ear,— May pour, O maid - en,— a-round thy pil - low,
Che il can-to mi - o Lam-ben-do il tu-o guan-cial,— Ver - si, o fan-ciul - la,— nel - la tua men - te—

In lu-cent bil-low A dream of heav'n-ly sphere!
L'on-da lu-cen-te D'un so-gno ce-le-stial!
Ma-ry, the last star
Ma-ry, l'ul-ti-ma
poco rit. e dim.
fail-ing In deep-est az-ure Full soon will fade a-way.
stel-la Nel vas-to az-zur-ro Tra po-co va-ni-rà.
a tempo
dim.
col canto
pp dim.

RUSSIAN PEASANT'S LULLABY

FRED. G. BOWLES

ROBERT COVERLEY

Andante tranquillo
p
Sleep, my child, for sleep is rest, Cra-dl'd on your moth-er's breast, Warm as bird
p
Ped.
*
with-in the nest: ★Ba-y-u, ba-y-u-shki, ba-y-u! Slum-ber soon will come to

★Pronounced *Baa-ee-oo, baa-ee-oo-fski.*

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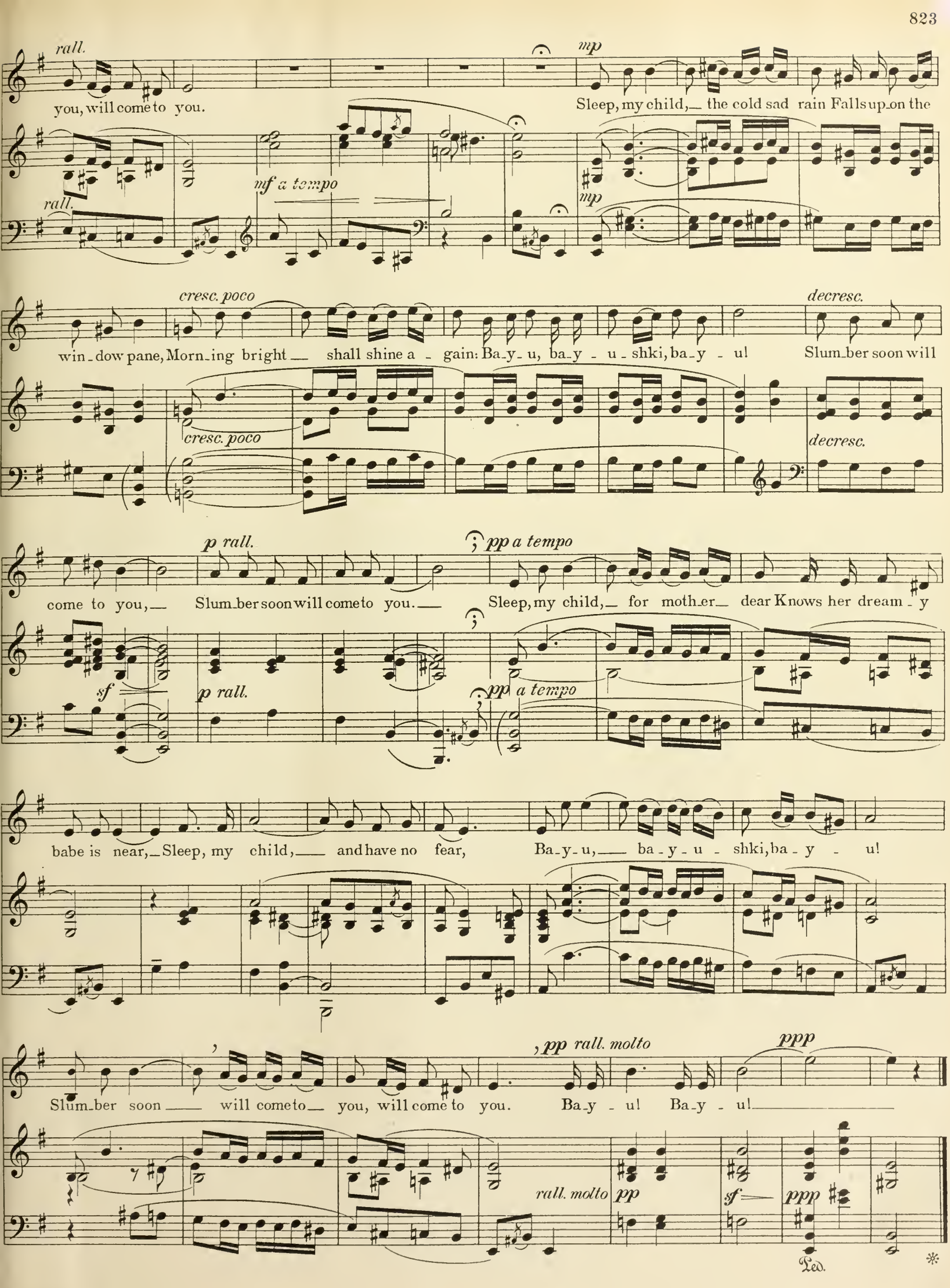

rall.
mp
you, will come to you.
Sleep, my child, the cold sad rain Falls up on the
mf a tempo
rall.
mp
cresc. poco
decresc.
win-dow pane, Morn-ing bright shall shine a-gain: Ba-y-u, ba-y-u-shki, ba-y-u! Slum-ber soon will
cresc. poco
decresc.
p rall.
pp a tempo
come to you, Slum-ber soon will come to you. Sleep, my child, for moth-er dear Knows her dream-y
sf
p rall.
pp a tempo
babe is near, Sleep, my child, and have no fear, Ba-y-u, ba-y-u-shki, ba-y-u!
pp rall. molto
ppp
Slum-ber soon will come to you, will come to you. Ba-y-u! Ba-y-u!
rall. molto
pp
sf
ppp
Ped.

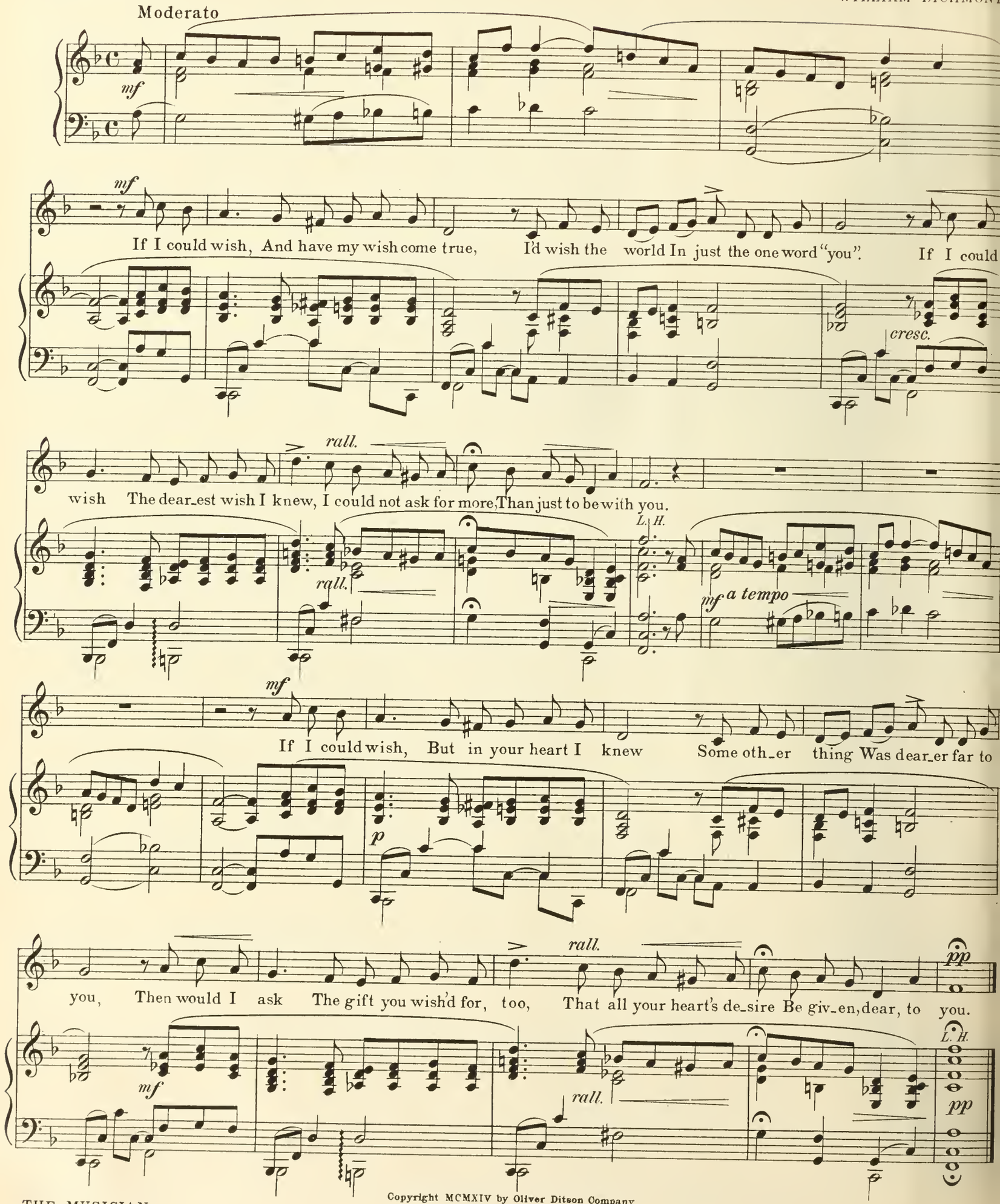
SEE OFFER ON PAGE 815

A WISH

FRANCES LOWELL

WILLIAM DICHMONT

Moderato


mf
If I could wish, And have my wish come true, I'd wish the world In just the one word "you". If I could
cresc.
wish The dear_est wish I knew, I could not ask for more, Than just to be with you.
rall.
L. H.
a tempo
If I could wish, But in your heart I knew Some oth_er thing Was dear_er far to
p
you, Then would I ask The gift you wish'd for, too, That all your heart's de_sire Be giv_en, dear, to you.
pp

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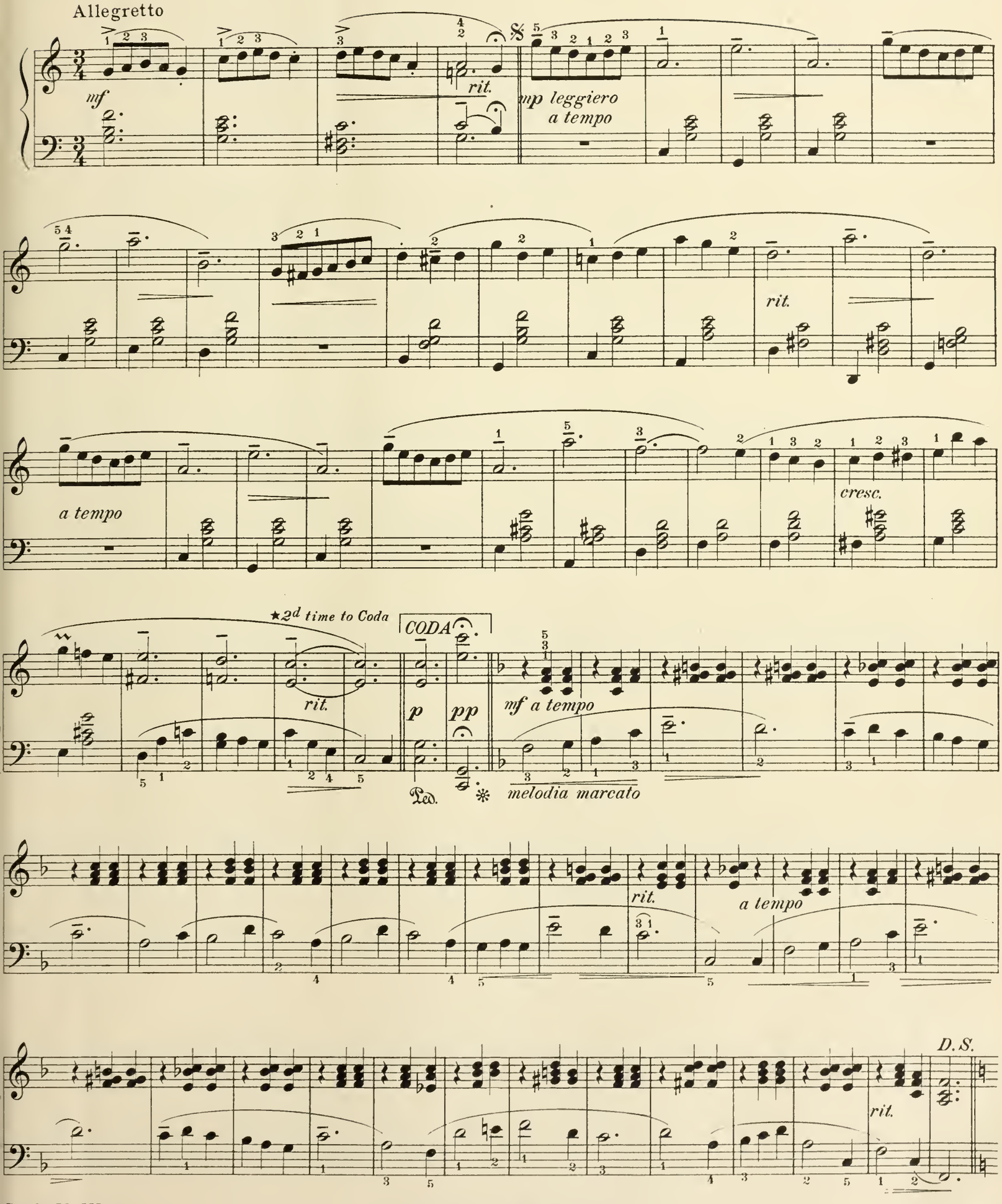
To Elsa and Alice Berwald

SNOW - BIRDS

CHARLES HUERTER

Allegretto



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THE MUSICIAN

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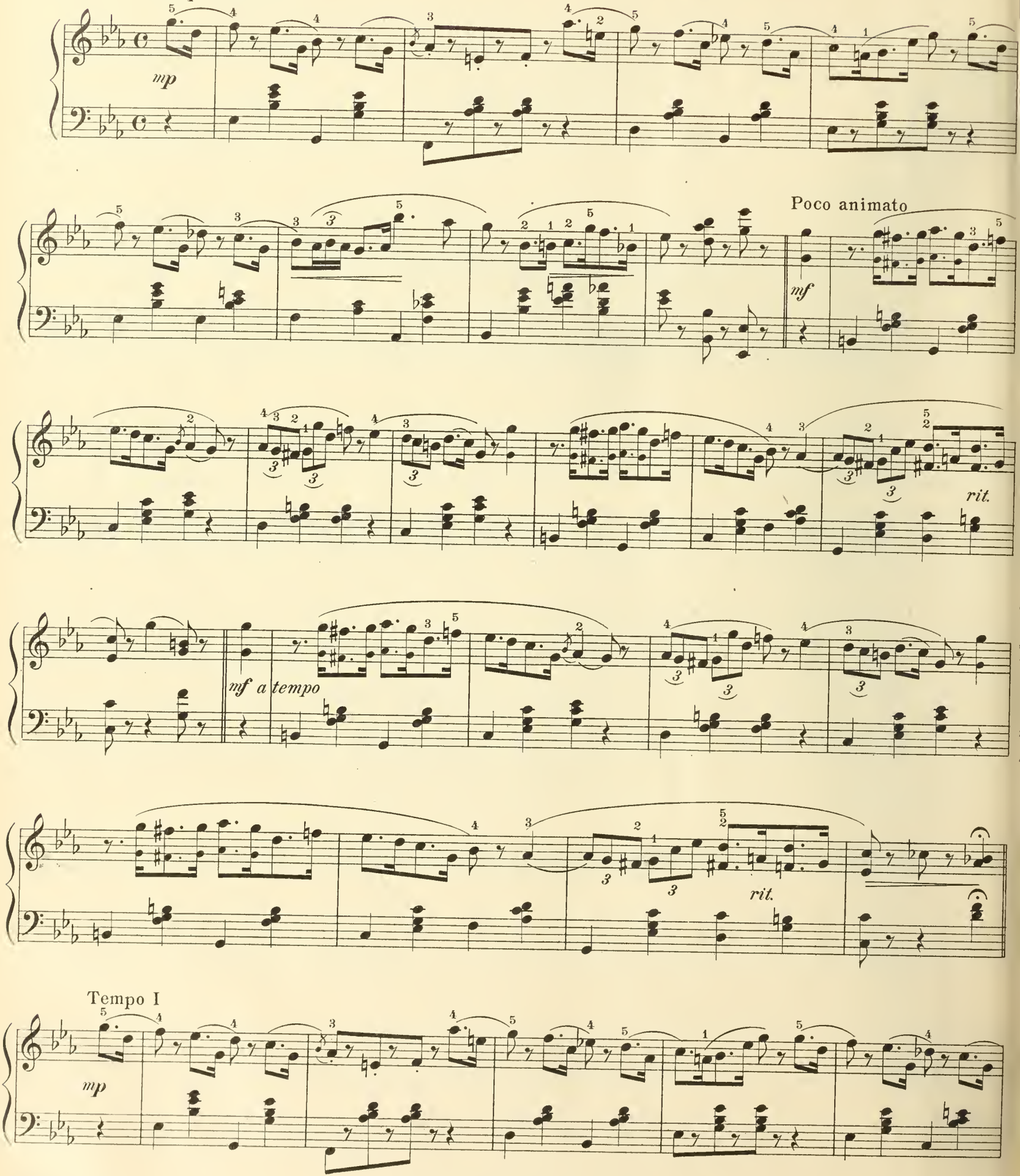
CONSOLATION

Andante con espress.
Tempo rubato

A. E. WARREN



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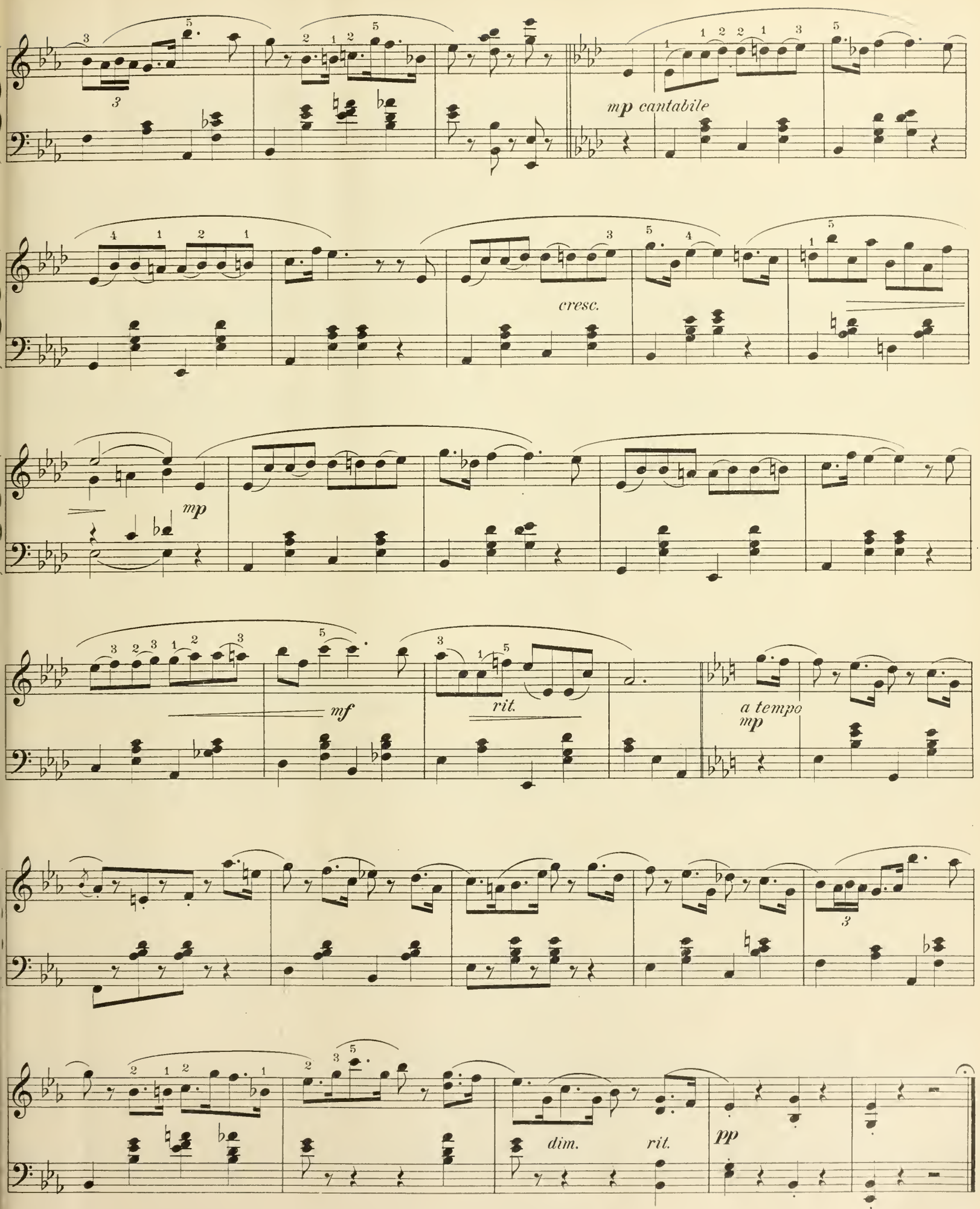
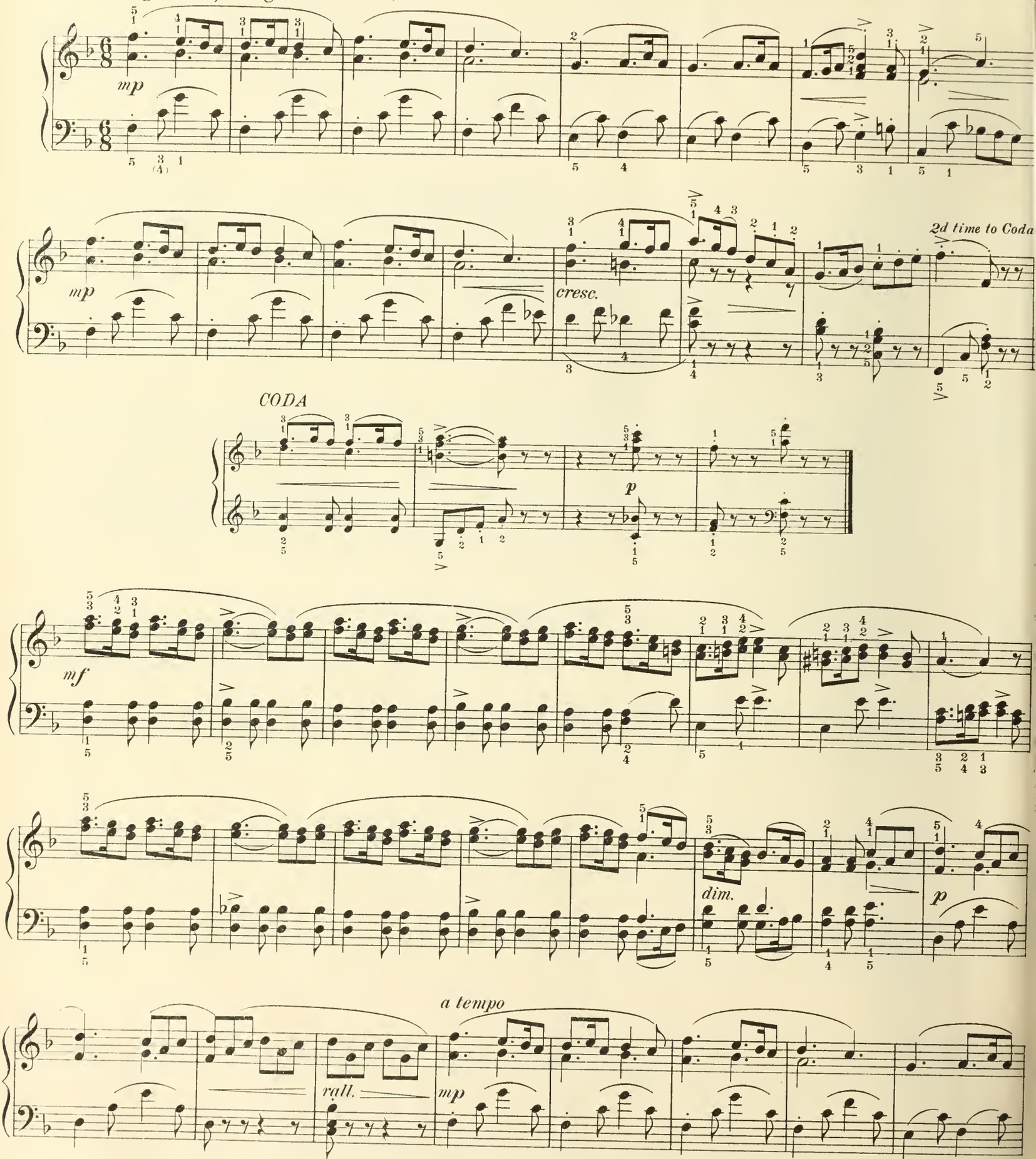

mp cantabile
cresc.
mp
mf
rit.
a tempo
mp
dim.
rit.
pp

THE DRESDEN SHEPHERDESS

SEE OFFER ON PAGE 815

PERCY E. FLETCHER

In a graceful, lilting manner (♩. =76)



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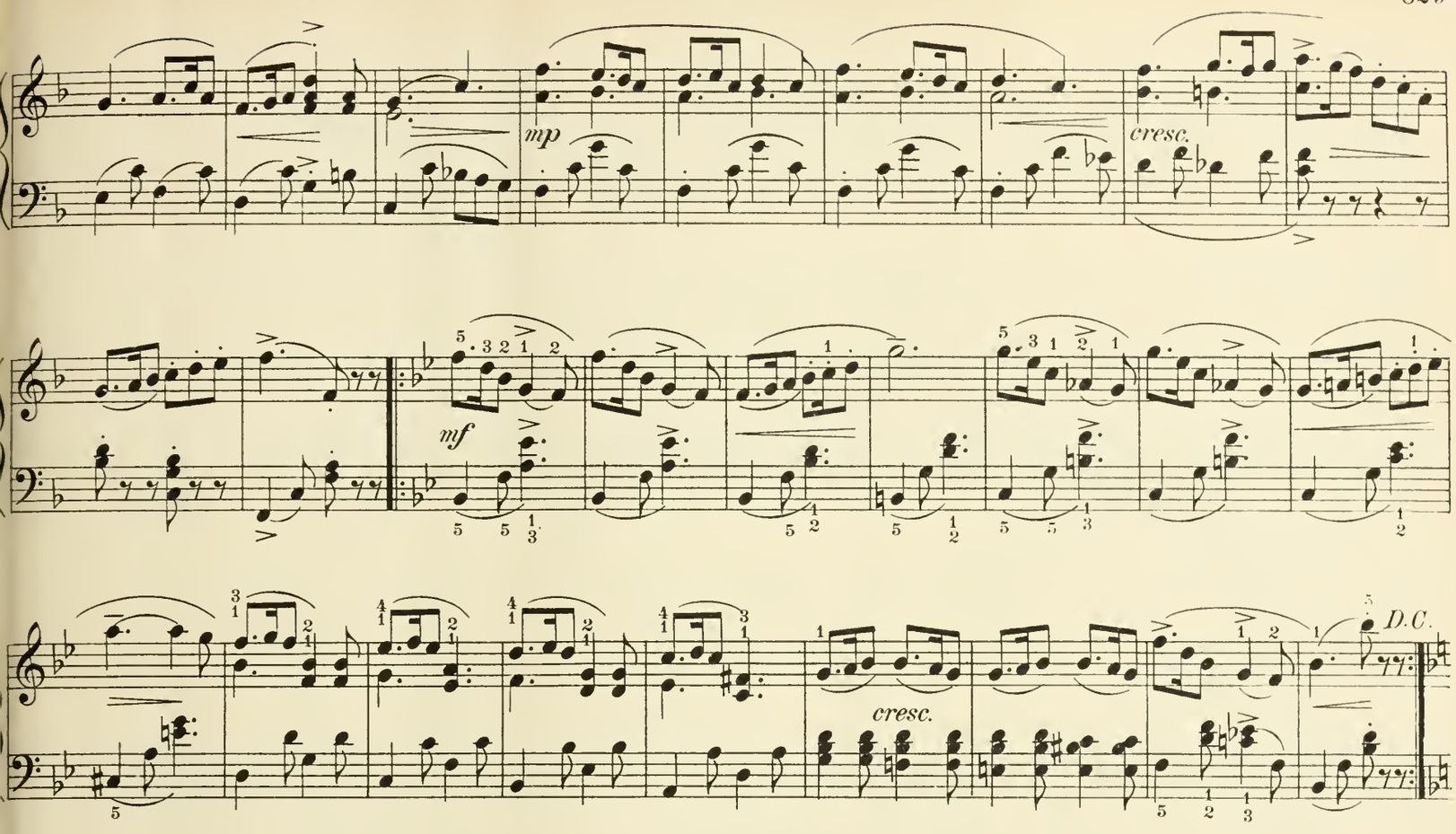
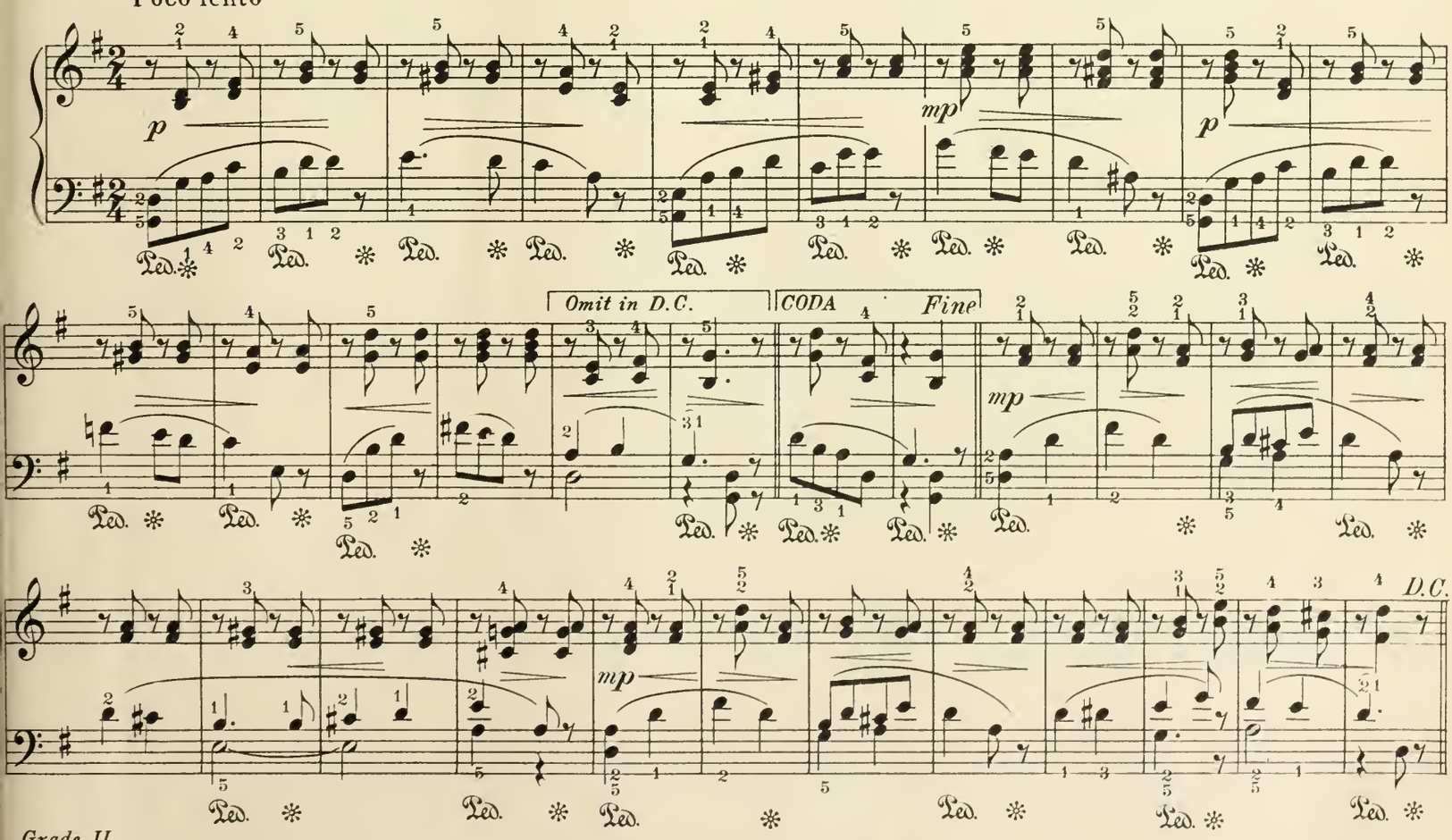

MELODIE

PAUL ZILCHER, Op. 85, No. 2

Poco lento

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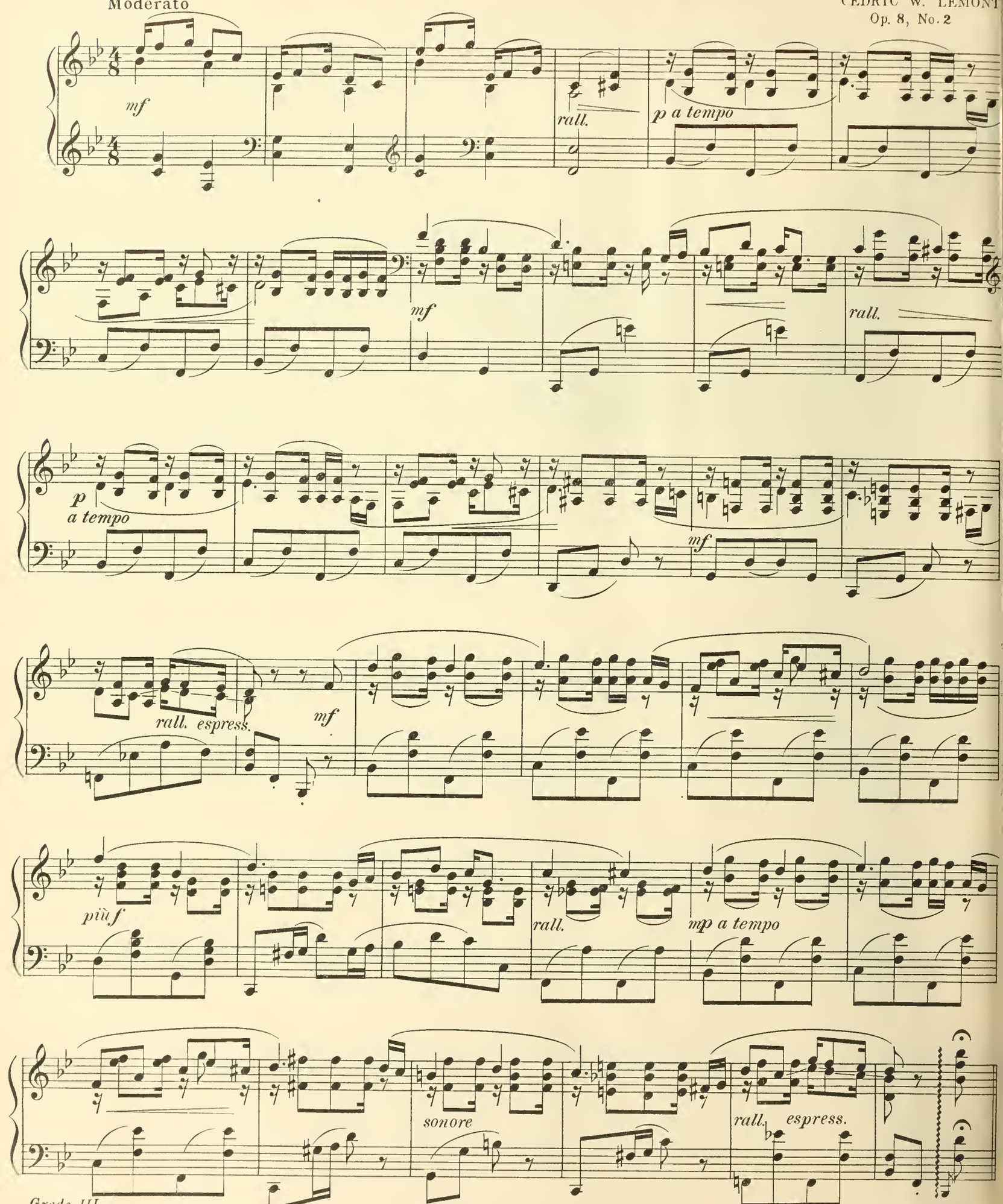
CLOTILDE

CEDRIC W. LEMONT
Op. 8, No. 2



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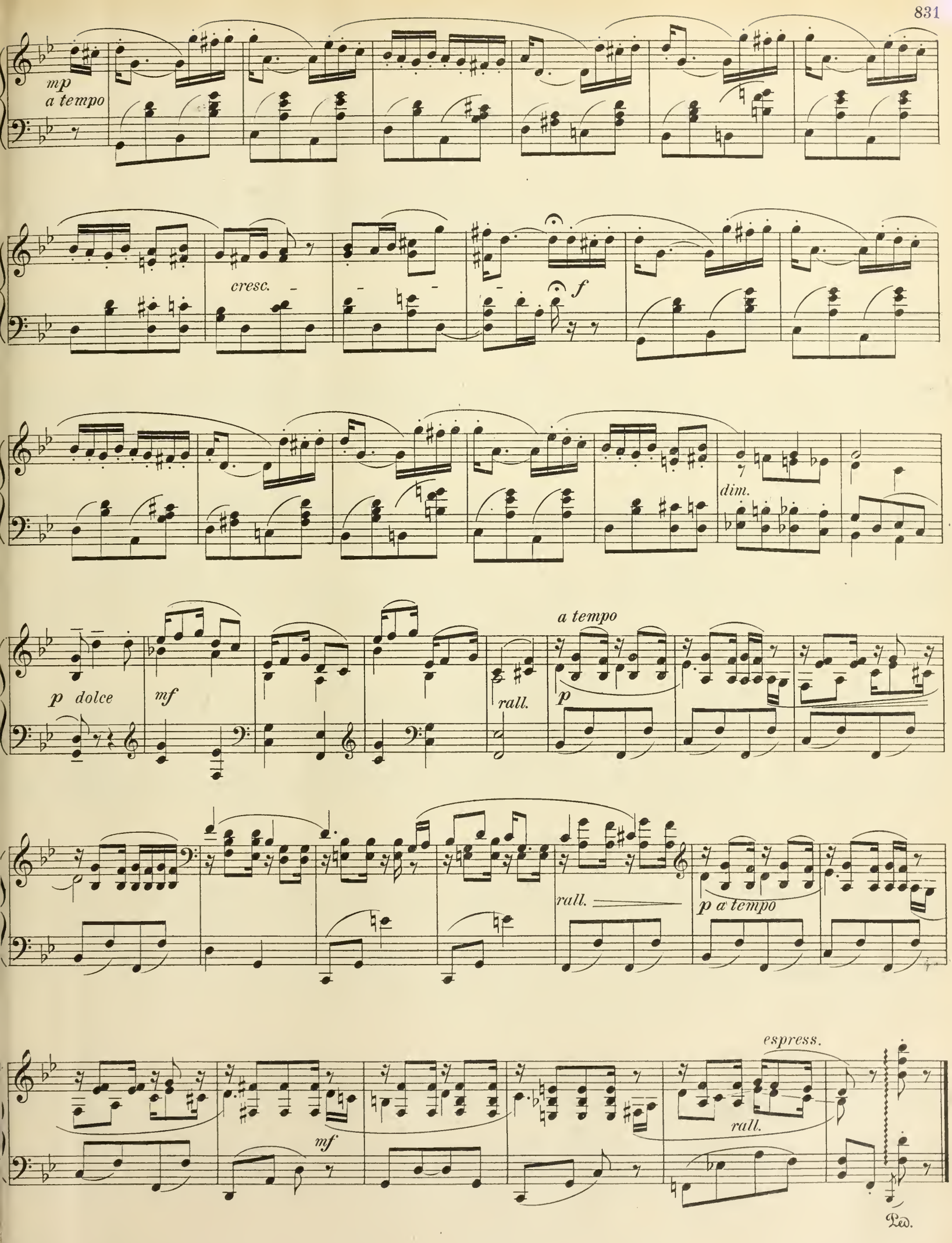
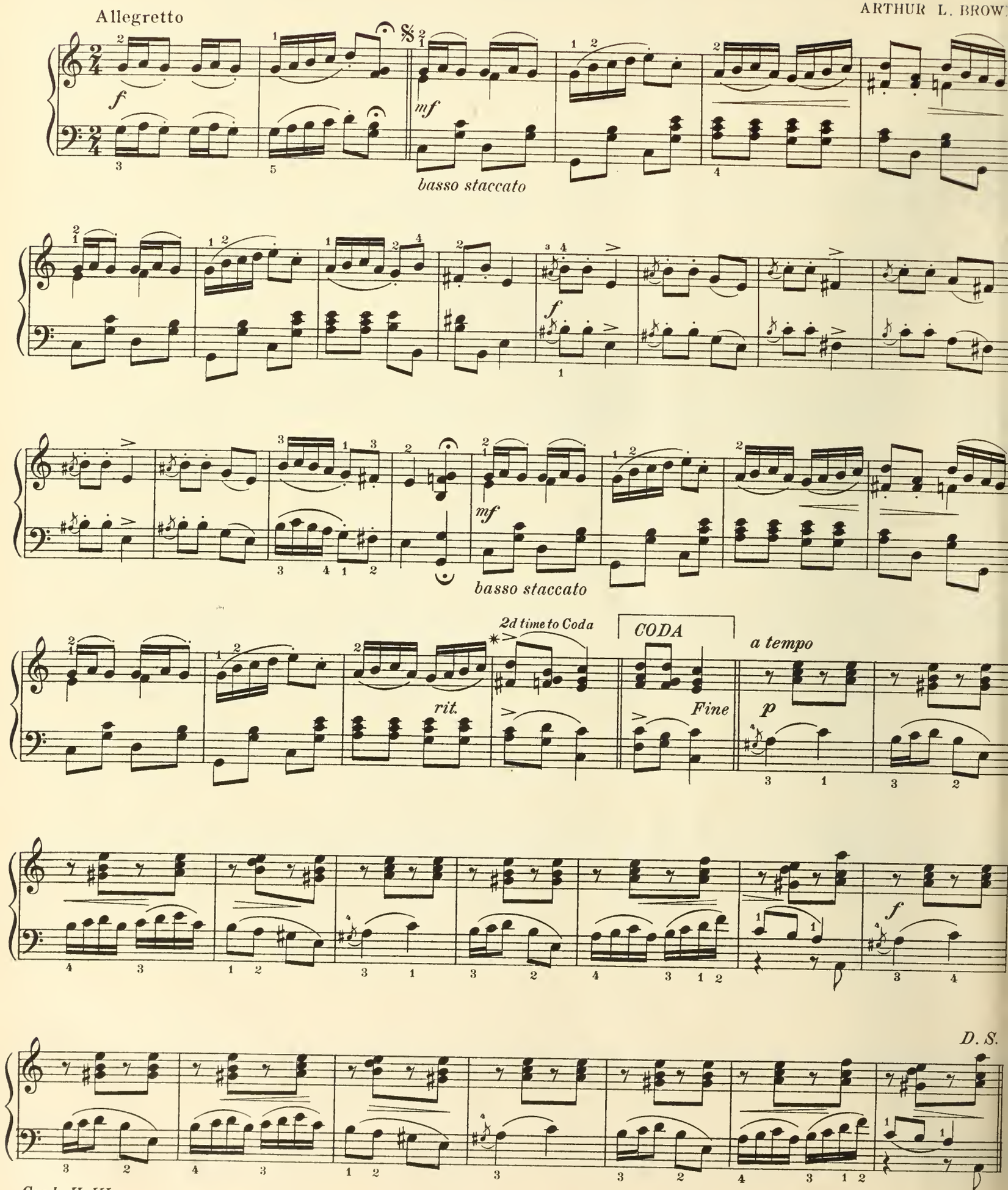

mp
a tempo
cresc.
f
dim.
p dolce
mf
rall.
a tempo
p
rall.
p a tempo
mf
espress.
rall.
Ped.

SEE OFFER ON PAGE 815

HAPPY-GO-LUCKY

ARTHUR L. BROWN



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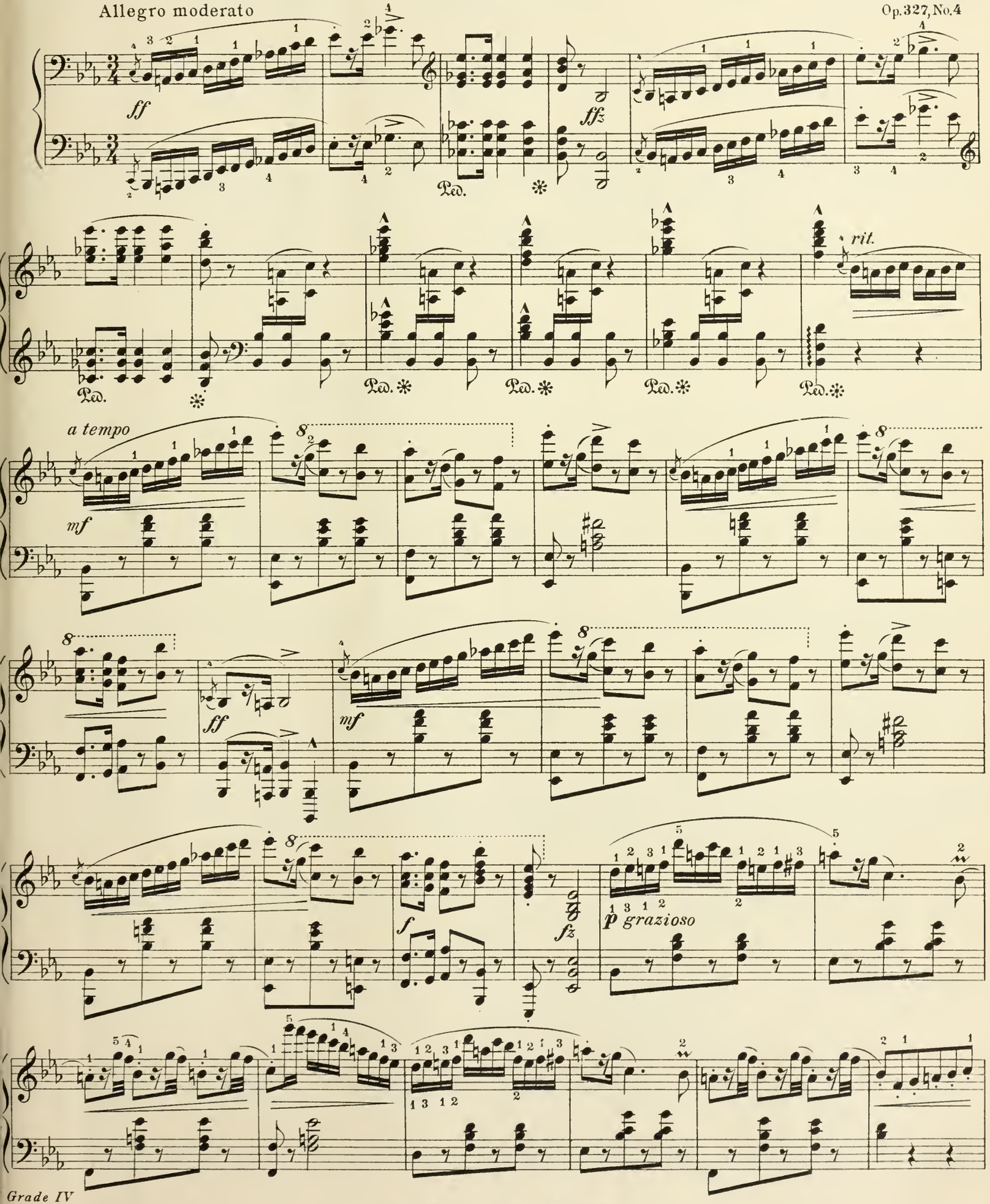
THROWING KISSES
(KUSSHÄNDCHEN)
MAZURKA

Edited by Karl Benker

CARL BOHM
Op. 327, No. 4

Allegro moderato



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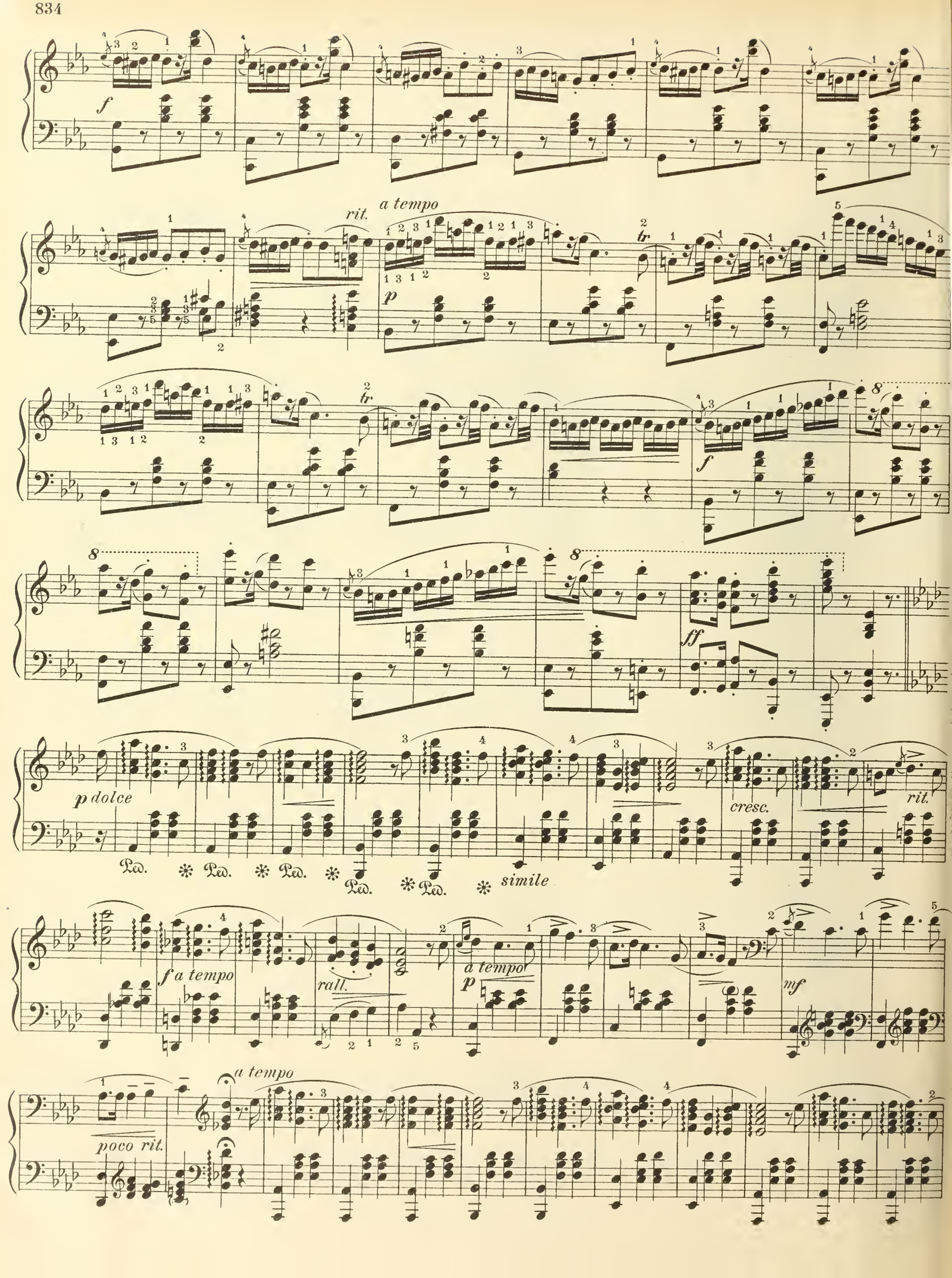
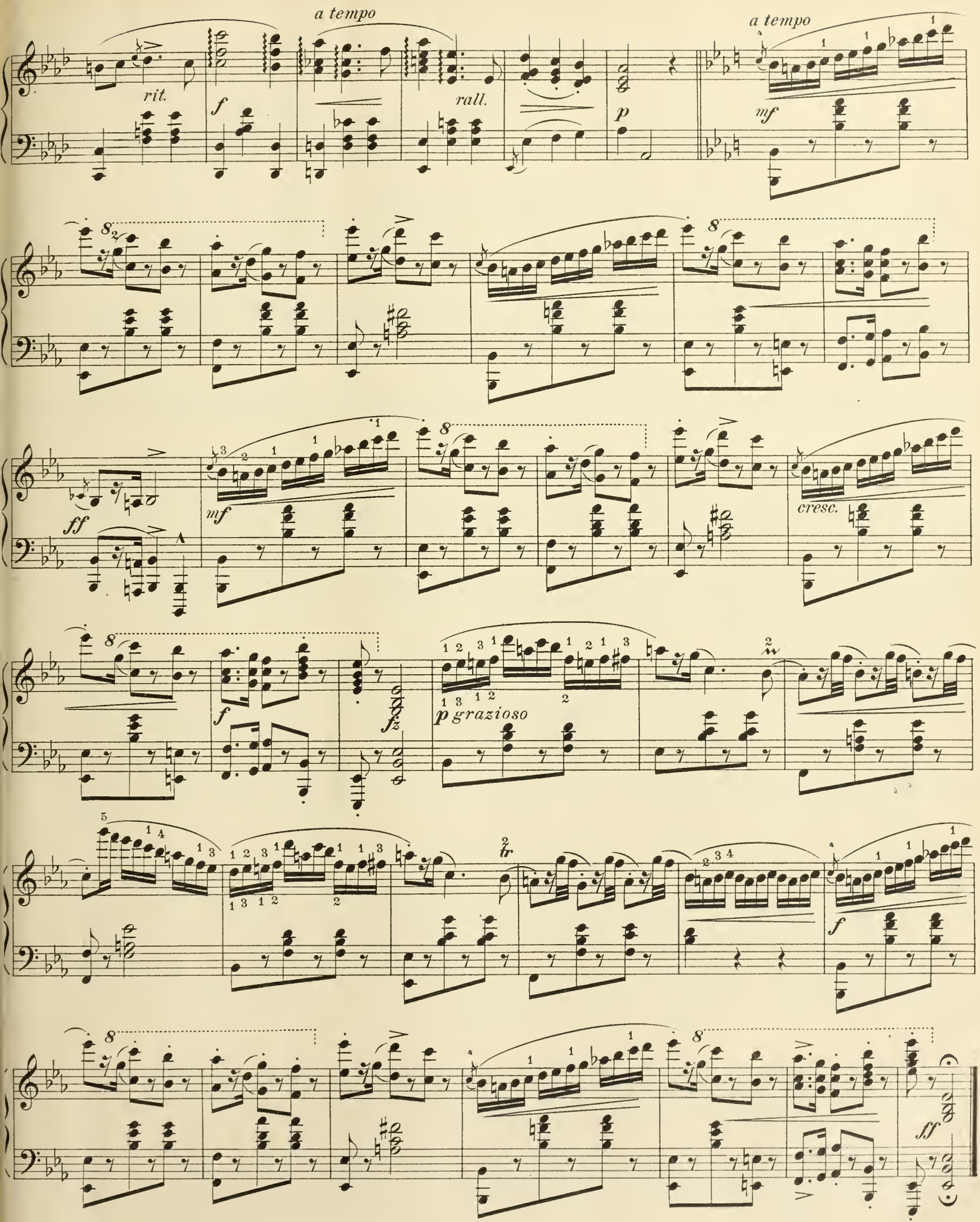

f
rit.
a tempo
p
tr
f
8
ff
p dolce
Ped.
cresc.
rit.
simile
f a tempo
rall.
a tempo
p
mf
poco rit.
a tempo


a tempo
rit.
f
rall.
p
a tempo
mf
ff
mf
cresc.
f
fz
p grazioso
fr
f
ff

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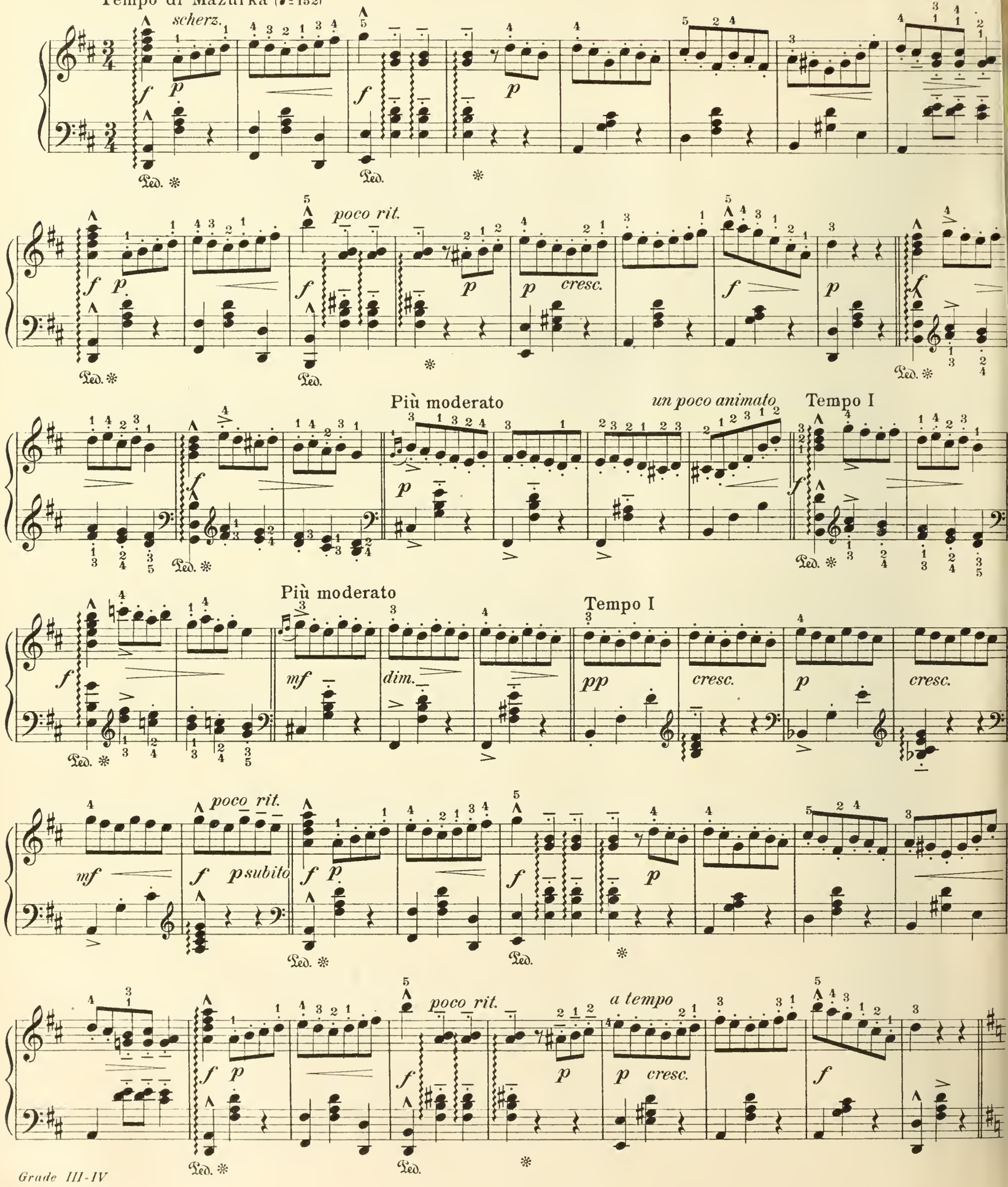
ARLEQUINADE

(PIZZICATI)

Edited by Karl Benker

LOUIS GANNE

Tempo di Mazurka (♩= 152)



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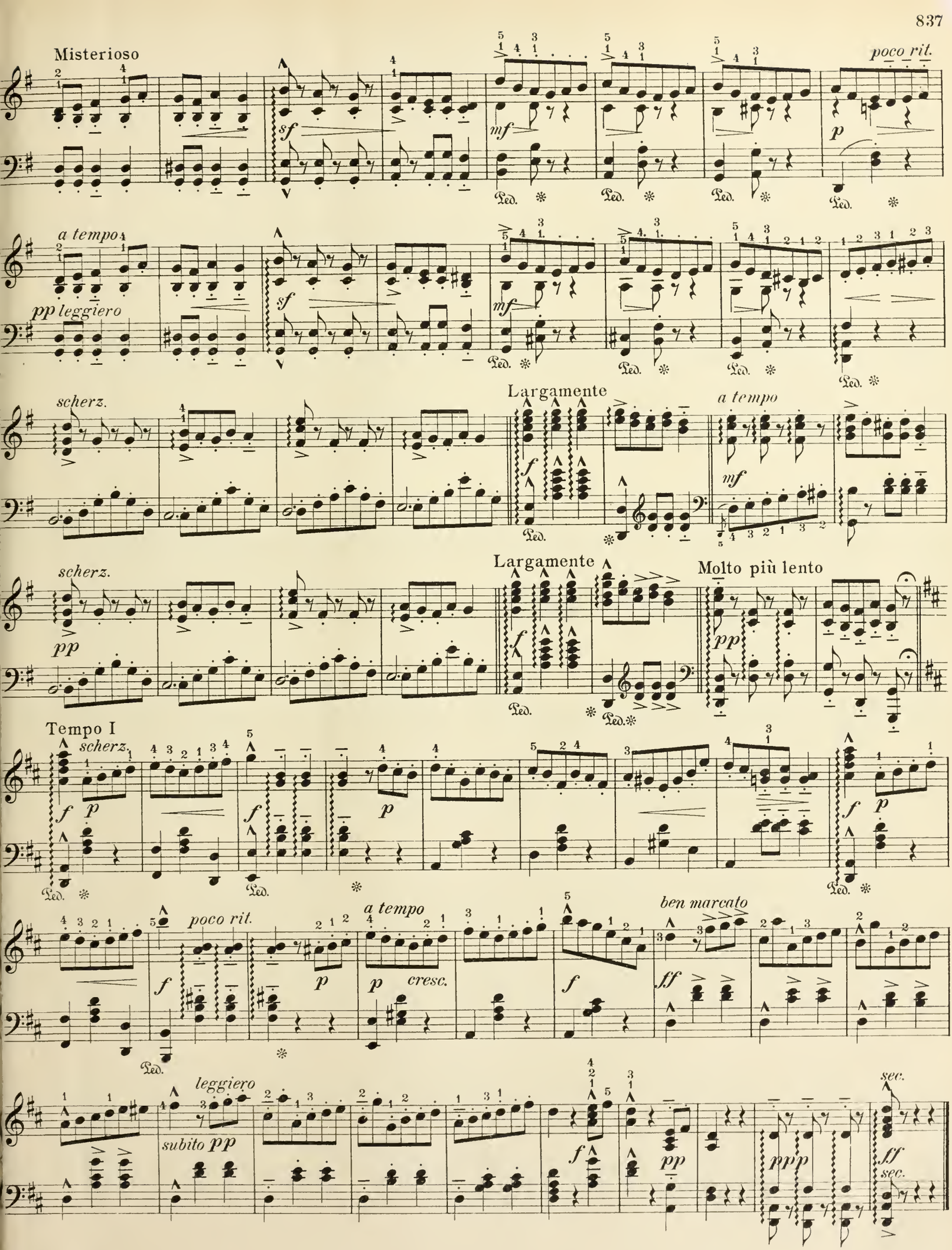

Misterioso
poco rit.
a tempo
pp leggiero
scherz.
Largamente
a tempo
Molto più lento
Tempo I
ben marcato
leggiero
subito pp
sec.

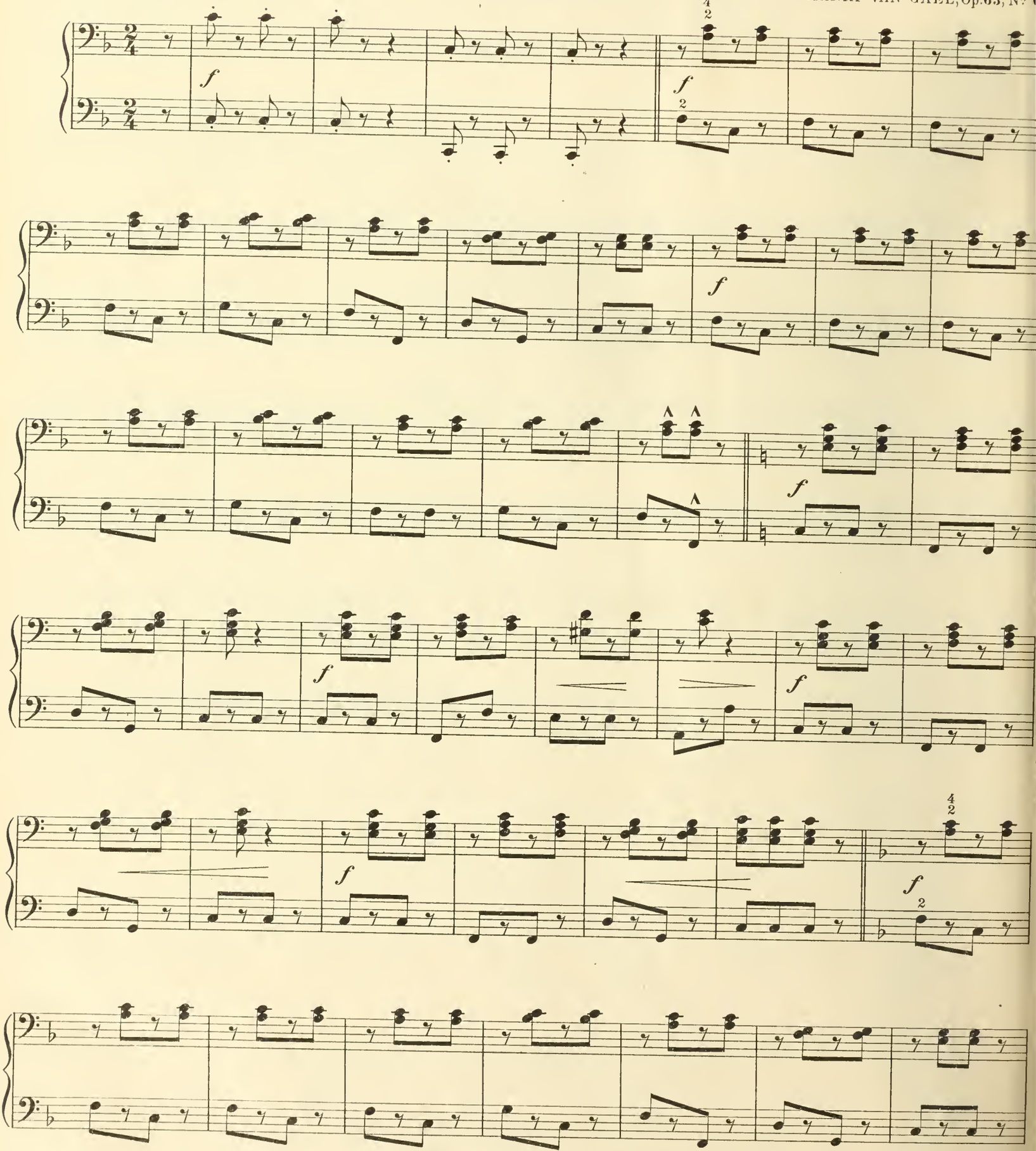
SEE OFFER ON PAGE 815

A CLEAR TRACK
(SANS OBSTACLE)
GALOP

Animato

SECONDO

HENRI VAN GAEL, Op. 63, Nº



Grade II- III

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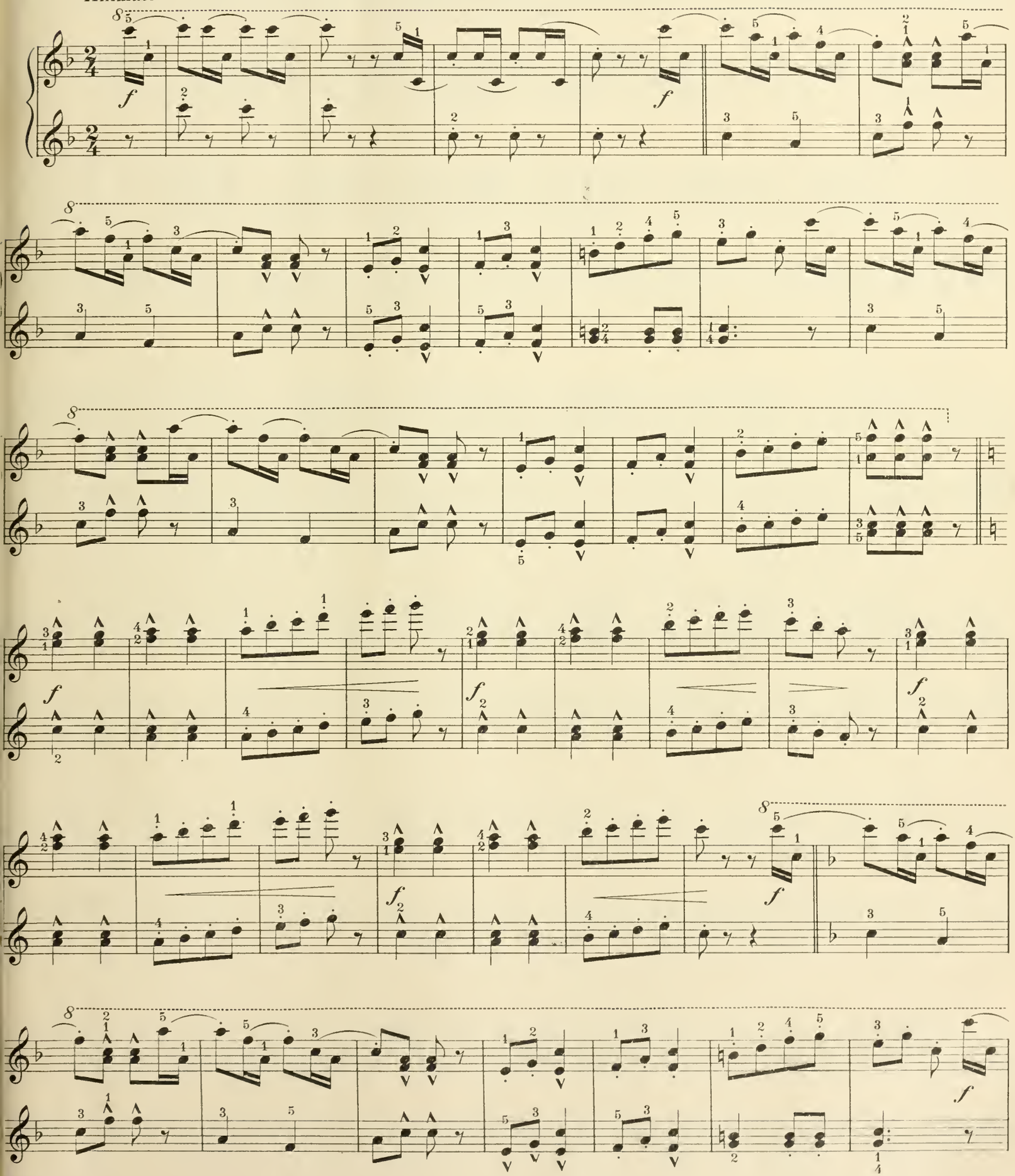
A CLEAR TRACK
(SANS OBSTACLE)
GALOP

PRIMO

HENRI VAN GAEL, Op. 63, № 6

Animato



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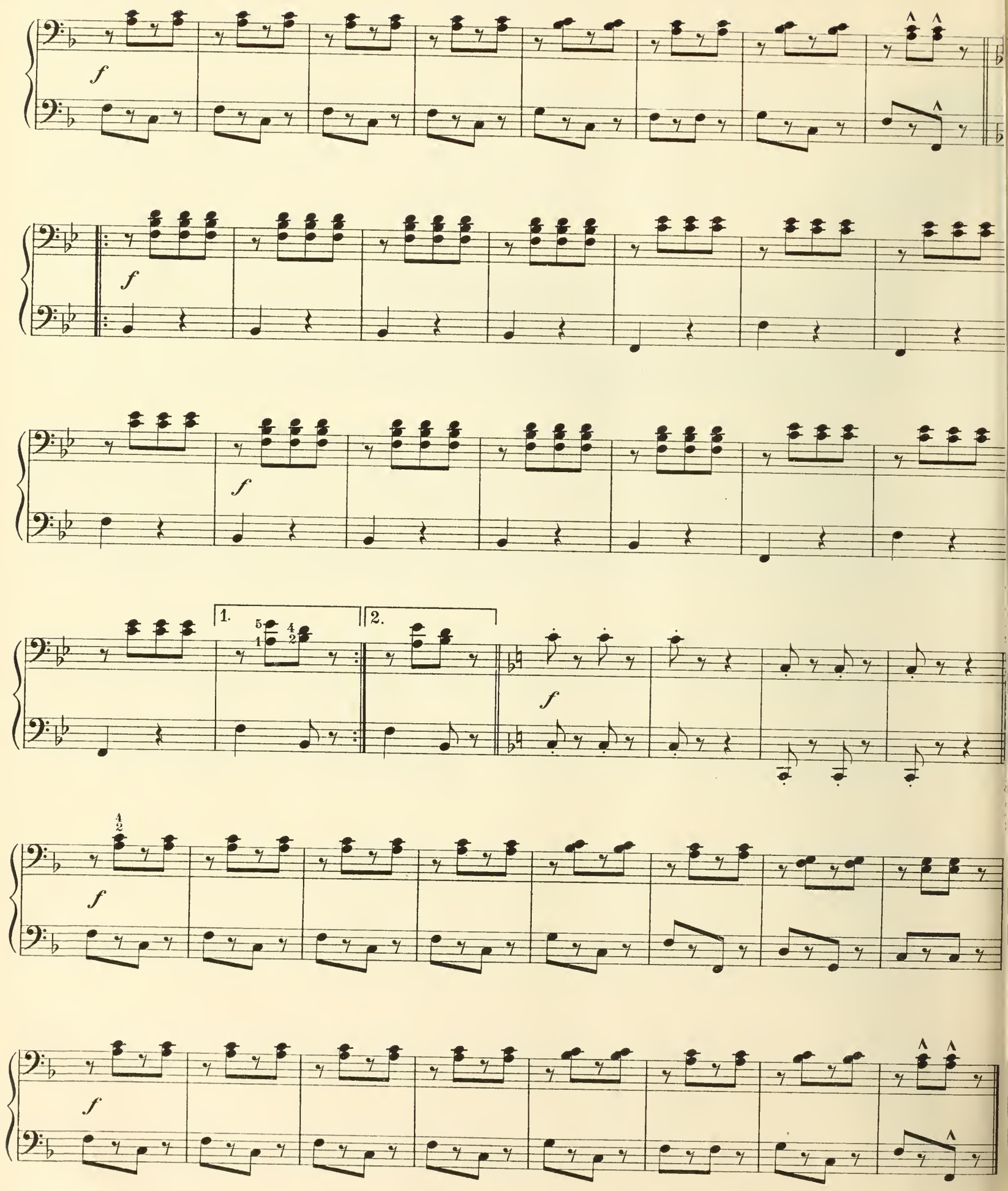
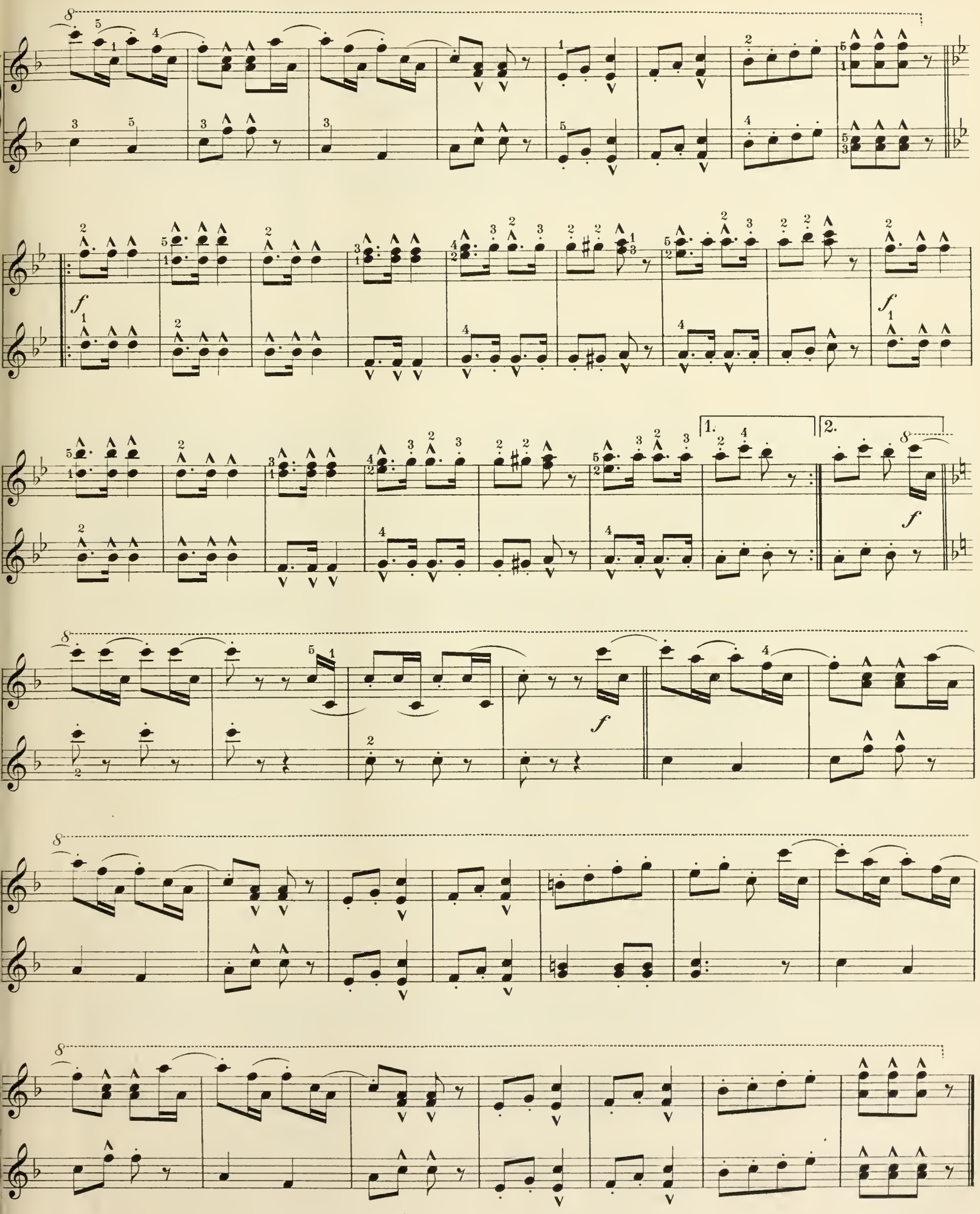

f
f
f
1.
2.
f
f
f


f
1.
2.
f
f

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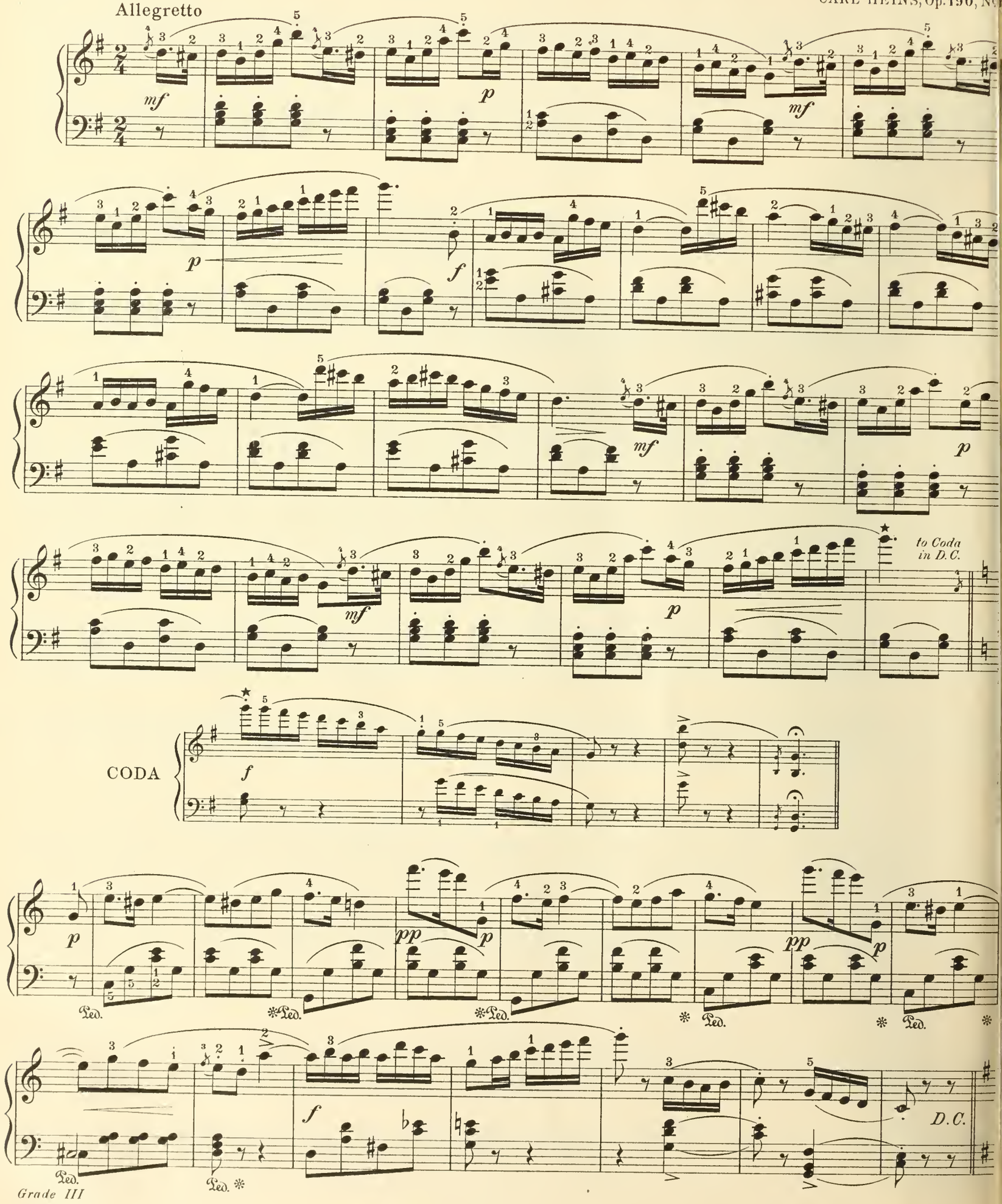
THE RETURN

(RÜCKKEHR NACH DER HEIMATH)

Edited by L.E.Orth

CARL HEINS, Op. 190, No.

Allegretto



Grade III

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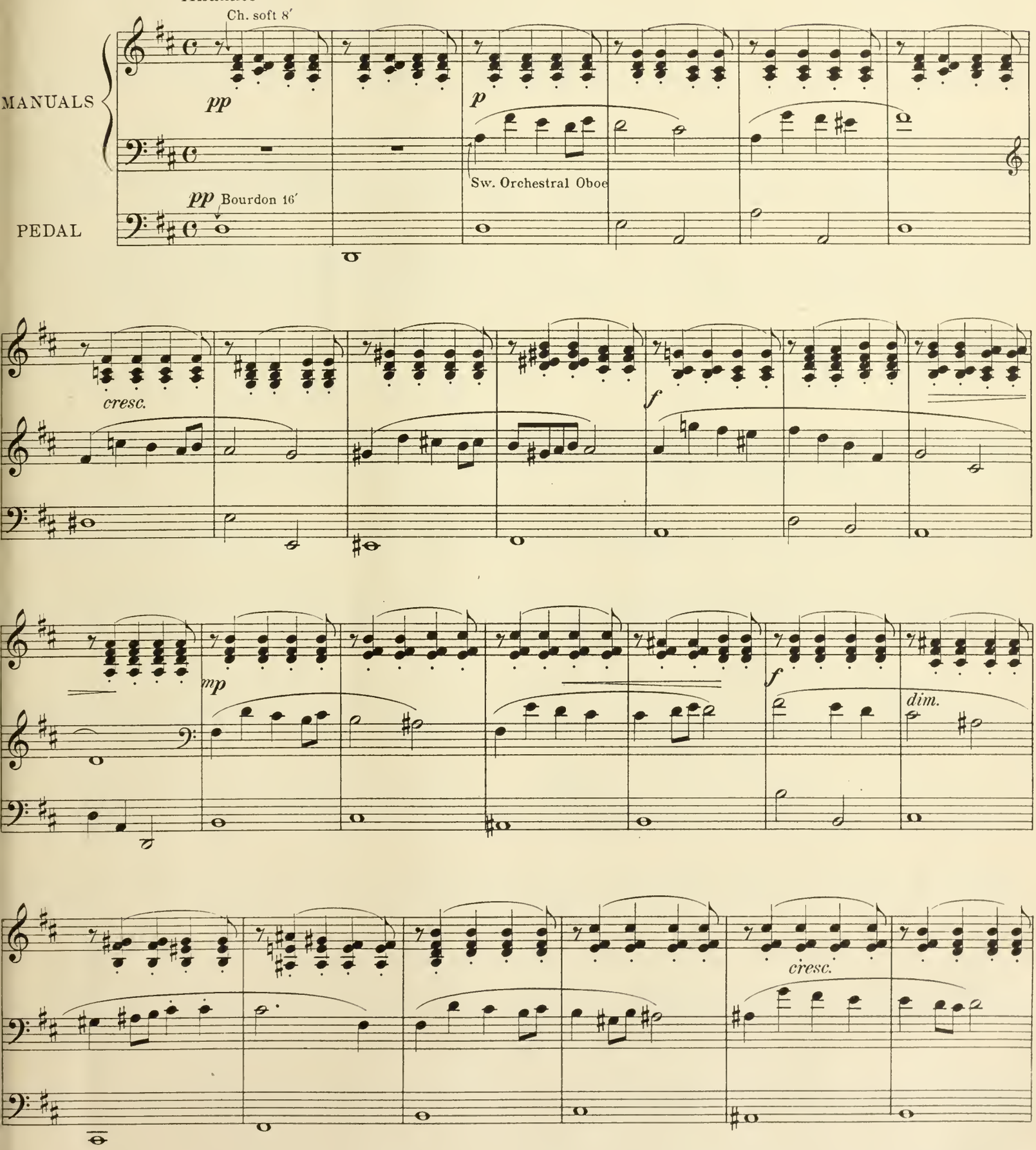
LIEBESLIED

IDYLLE

Prepare { Swell: Orchestral Oboe
Choir or Great: Soft 8′
Pedal: Bourdon 16′

F. FLAXINGTON HARKER
Op. 3, № 1

Andante



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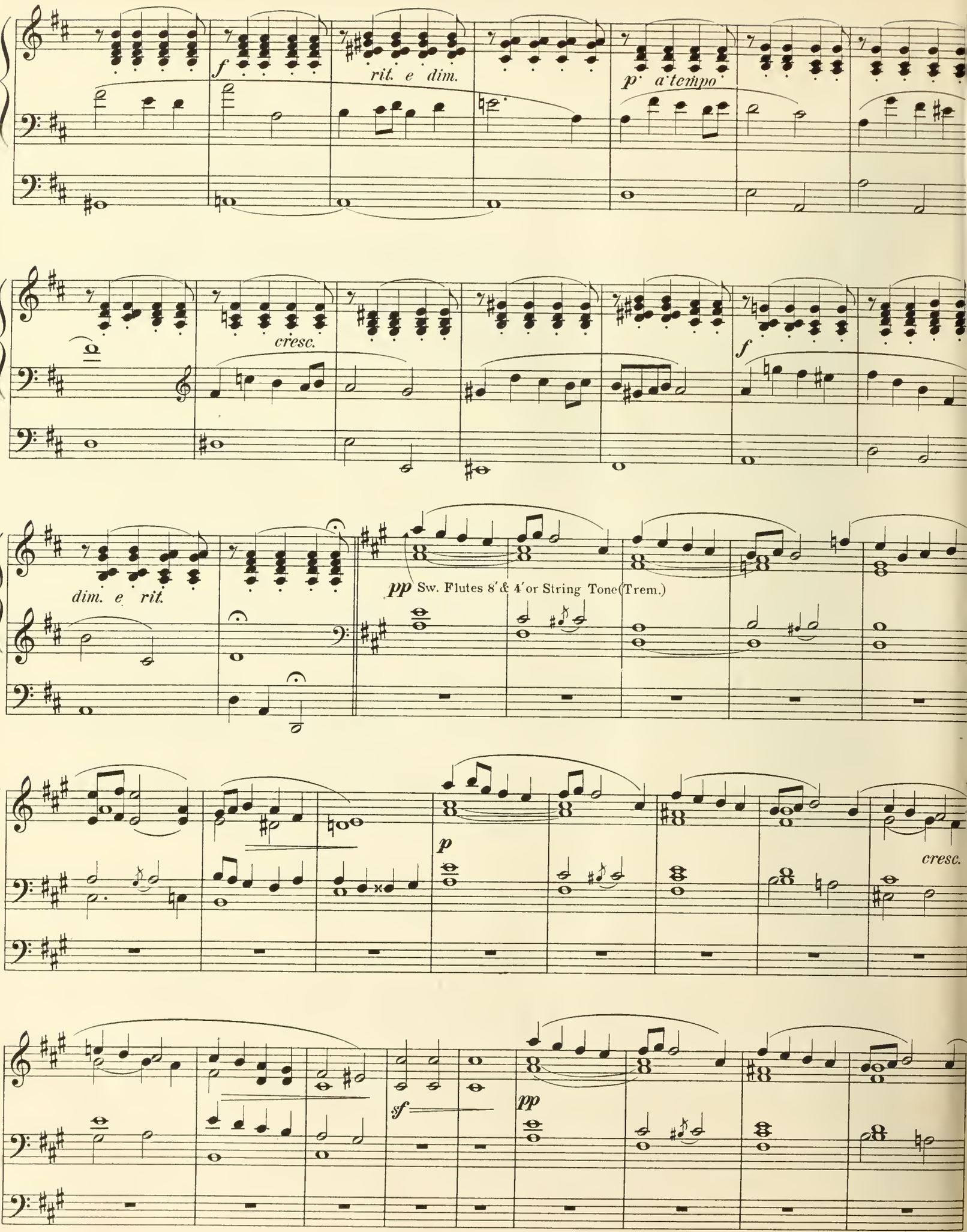
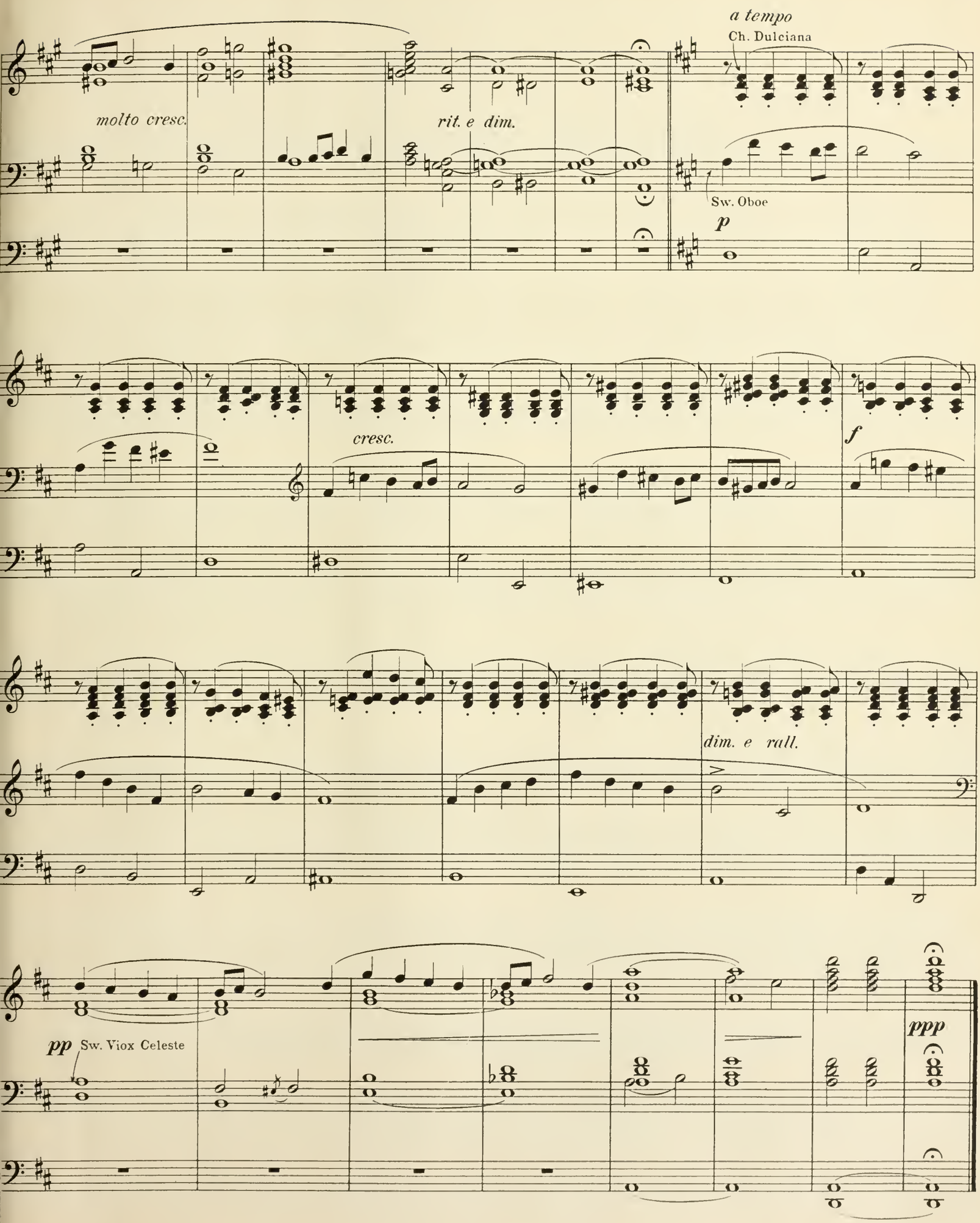

f
rit. e dim.
p a tempo
cresc.
f
dim. e rit.
pp Sw. Flutes 8′ & 4′ or String Tone (Trem.)
p
cresc.
sf
pp


a tempo
Ch. Dulciana
molto cresc.
rit. e dim.
Sw. Oboe
p
cresc.
f
dim. e rall.
pp
Sw. Viox Celeste
ppp

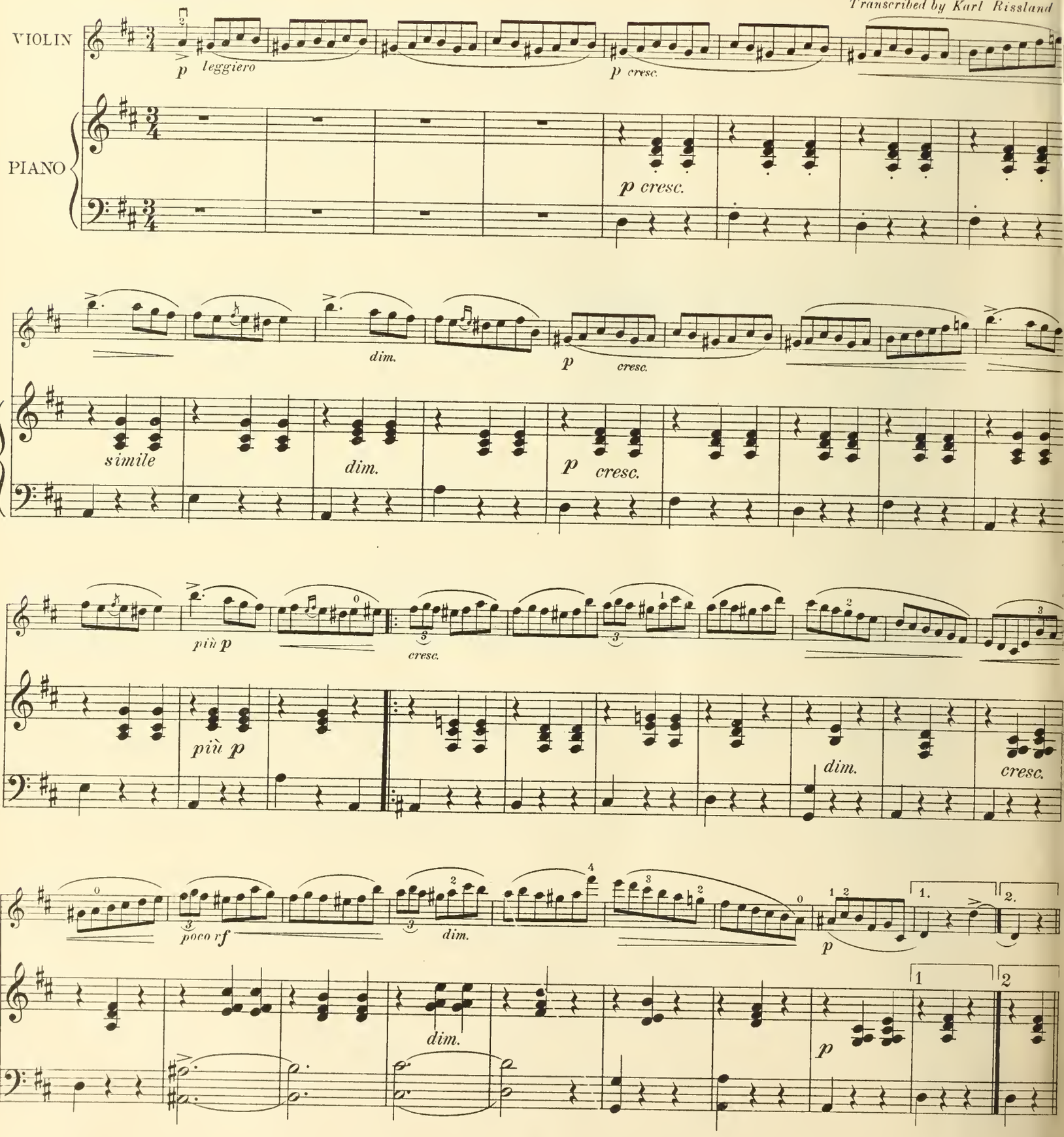
SEE OFFER ON PAGE 815

VALSE, in D major

(THE MINUTE WALTZ)

FREDÉRIC CHOPIN
Op. 64, No. 1
Transcribed by Karl Rissland

Molto vivace



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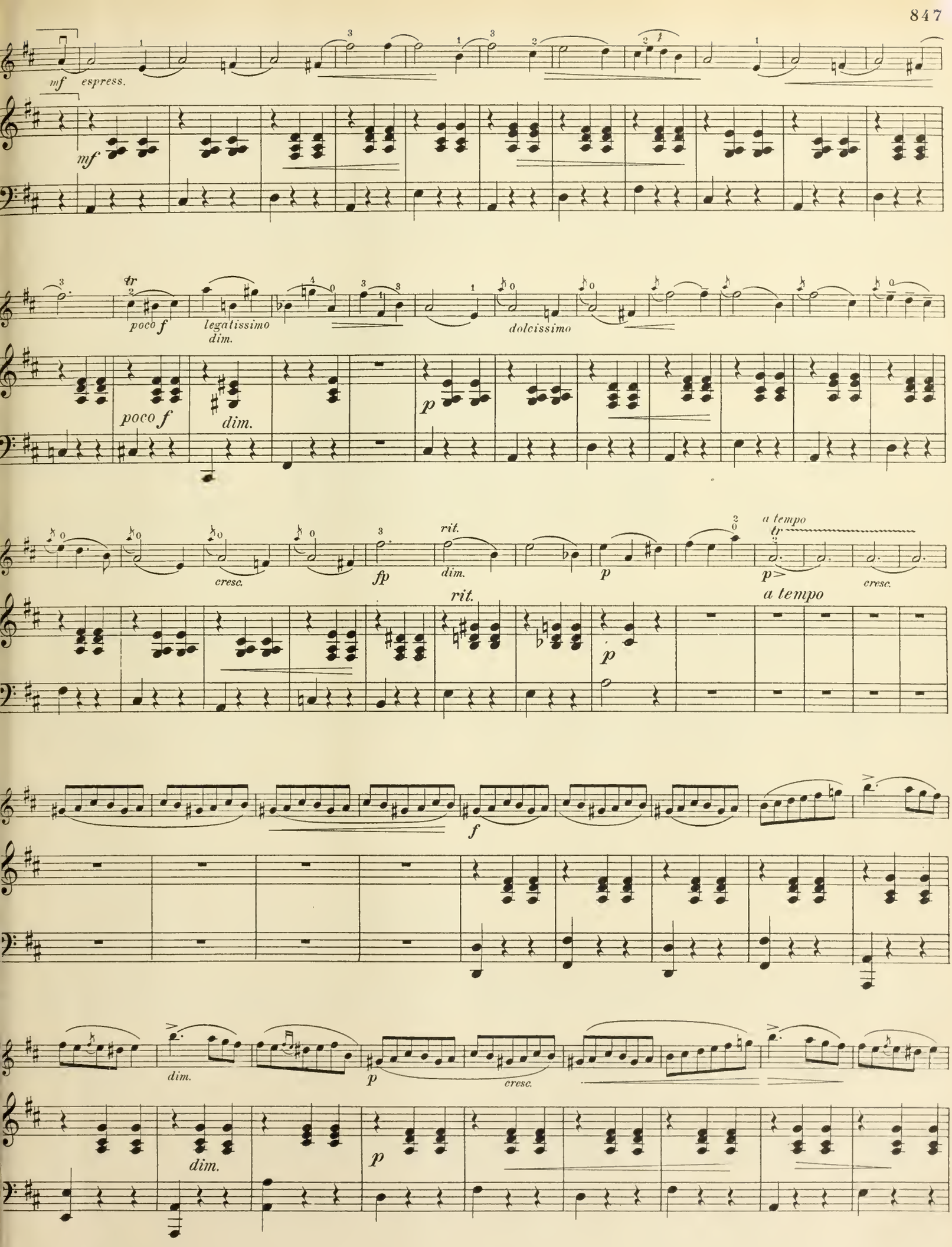
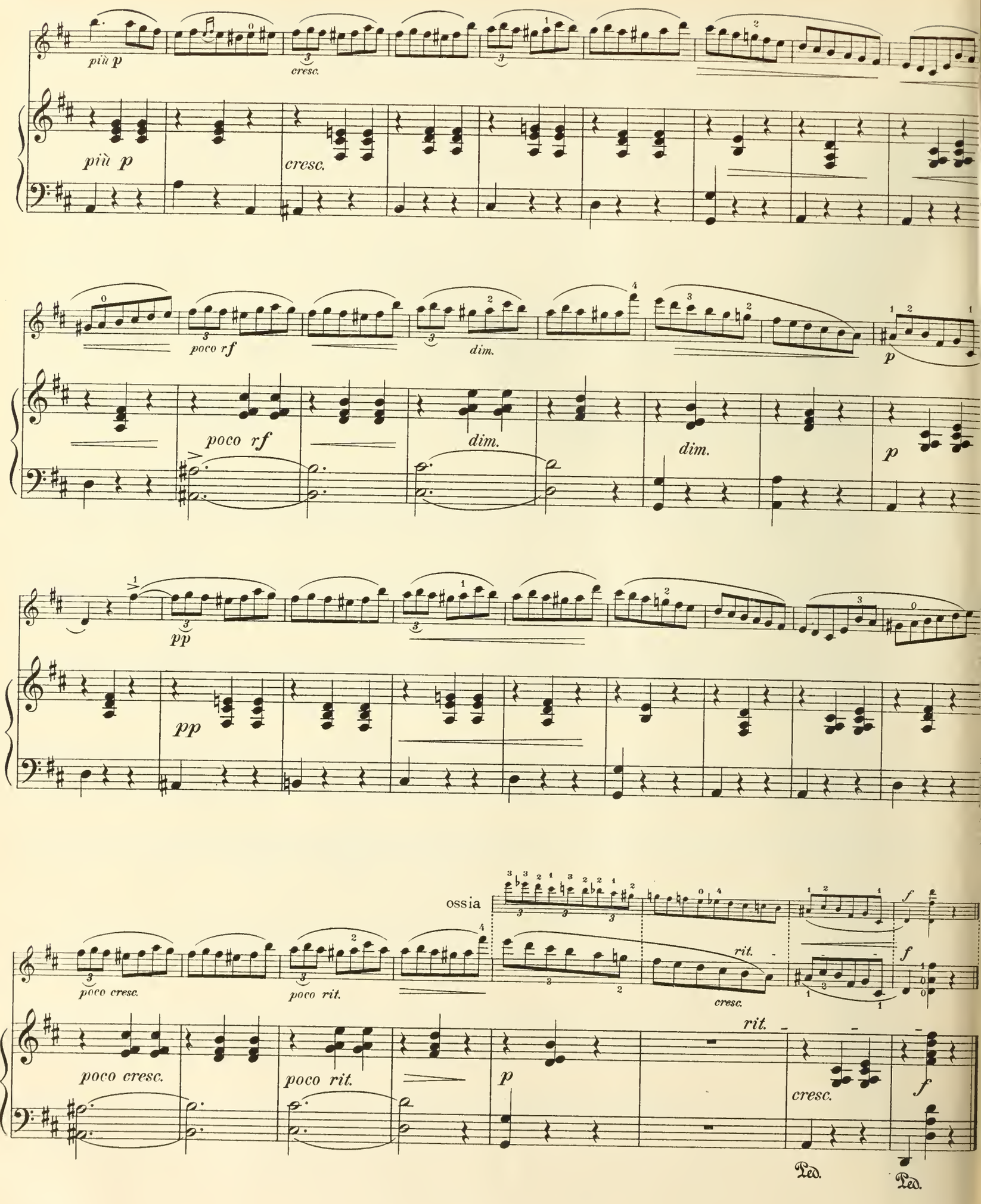

mf
espress.
mf
tr
poco f
legatissimo
dim.
dolcissimo
poco f
dim.
p
cresc.
fp
rit.
dim.
p
a tempo
tr
p
a tempo
cresc.
rit.
p
f
dim.
p
cresc.
dim.
p


più p
cresc.
più p
cresc.
poco rf
dim.
p
poco rf
dim.
dim.
p
pp
pp
ossia
poco cresc.
poco rit.
rit.
cresc.
f
f
poco cresc.
poco rit.
p
rit.
cresc.
f
Ped.
Ped.

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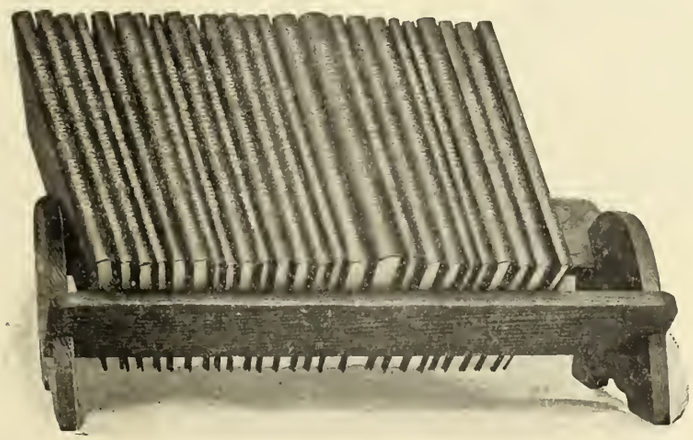

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The SINGER and His ART

FRIEDA HEMPEL

MME. HEMPEL has returned to the United States for a concert season, after having spent some time in the Red Cross service in Germany.

THE GOAL OF THE AMERICAN VOCAL STUDENT

BY D. A. CLIPPINGER

THE impulse to sing is as old as the human race. The voice was the first medium through which man expressed the joy of living, and throughout the ages it has maintained its supremacy.

There is joy in living. Much more than most people suspect. If humanity could rid itself of the "cares of *this* world" and the gloomy apprehension of the *next*, which, reduced to its lowest terms is nothing but fear, it would find that all of life's activities are joyful.

But notwithstanding this mental confusion, the result of education of a certain kind, the positive element in life, which is joy, asserts itself and finds its natural expression through the voice. For this reason almost everyone sings in some degree. It is the universal mode of giving expression to feeling and never can be repressed. The question confronting us, therefore, is to make the voice a more perfect medium of expression. In other words, how to make people sing better.

The process of learning to sing well is not a short one. Much time, patience, and care are necessary, to say nothing of the expense. What inducements can be offered to American vocal students by way of compensation for such an undertaking?

The time is coming when it will be unnecessary to ask this question, for when the sociological value of music is once fully recognized, it will become a necessity and the thought of compensation will be no greater than that associated with other branches of a liberal education.

"The aim of education," said Herbert Spencer, "is to prepare one for living," but it must be admitted that in the past music has had but small part in the educational systems of our country. It has been looked upon as a parasite existing on the body politic and extracting therefrom moneys which might have been spent for meat and drink. It has not been looked upon as a necessary part of an education. The truth of this statement lies in this, that in practically all of our educational institutions, there may be a few exceptions, the music department must pay its way. A large endowment may be used for other departments, but music must give a financial reason for its existence or go. That this is the result of a confused apprehension of values there can be no doubt in the mind of a musician.

The same desire for financial returns obtains in the mind of a majority of vocal students, especially those who are at all gifted by nature. The question is not how much joy I shall receive from it, or how much joy I shall be able to give to others, but what financial returns shall I receive? There must be a money equivalent and it must not be long delayed. If it is the student begins to chafe. Six years in the university without a penny coming in is proper and right. It is according to the educational code; but two years' study of singing without producing is likely to be regarded as a waste of time if nothing more. Again we are impelled to suggest that this attitude is wrong. The cultural value of the study of singing should be its sufficient warrant. It is not in the nature of things that art should be primarily a money maker. Where that idea is dominant real art must suffer.

The overweening desire on the part of the singer to earn money is almost always associated with the determination to make the course of study as short as possible; the result is that the singer goes through life with the handicap of being but partially formed.

But looking at it from the point of view of the business man, what does America offer to the vocal student? We answer unhesitatingly, more than any other country on earth.

On the continent of Europe about all that is open to the singer is the opera, and as not more than one in a thousand is fitted by nature for an operatic career, the rest have scant encouragement.

There is practically no such thing as concert singing in Italy. It is opera or nothing. It is much the same in Germany, although, owing to its great song literature, there are many more concerts than in Italy.

England is the home of oratorio, and there are plenty of miscellaneous concerts, but the territory is limited.

On the Continent the church offers nothing to women singers and little to men. The condition is much the same in England.

In comparison with this, what does America offer the singer? What are the avenues through which financial returns may come?

There are in this country many thousands of churches; just how many I am unable to say, but the number is enormous. A large majority of these churches pay for their music. The amount per year ranges from a few dollars to many thousands. The number of singers who have been helped in this way to earn a living while completing their musical education is beyond computation, and the number of well-trained singers employed in church choirs runs far into the thousands.

We have now about three thousand Chautauqua Assemblies in operation, and the number is increasing yearly. Every one of these Assemblies engages singers. It is safe to say that every day these Assemblies are in session each one of them has one or more singers to whom money is paid. This avenue offers to singers about three months of work at a time when engagements are most likely to be few elsewhere.

The Lyceum bureaus, whose business amounts to a considerable number of millions of dollars annually from supplying entertainment courses throughout the country with talent, furnish steady employment for many months each year to an astonishingly large number of singers.

The Federation of Women's Musical Clubs, numbering many hundreds, furnish engagements at good prices to a large number of singers each year.

Almost every town of any size in this vast country has its choral society, and in the larger cities there are many such societies. These all do works requiring soloists.

Practically every one of the thousand of colleges in the United States has a music department and a choral society. Many of these, in addition to their regular season's work, hold a May Festival lasting two or three days, during which some large choral work is done with orchestral accompaniment. The number of these spring festivals, which are not confined to the month of May, may be judged by the fact that every orchestra in the country is employed in this kind of work for from six to eight weeks every spring. Each of these orchestras carries a sufficient number of soloists to take care of the oratorio concerts.

If the exact amount of all this business could be determined, it would be seen that singers in America earn several millions of dollars each year through avenues that are denied to singers of all other countries.

I have not mentioned the business of teaching. There is no way of computing the earnings of teachers of singing in the United States; but as almost every singer does some teaching, the figure, if known, would be astonishingly large. I hesitate to say that all of this teaching may be labeled "Music Education," but at least it serves to make a living for a very large number of people.

There are no limitations placed on the American vocal student. He may aspire to the greatest things in the gift of the world. The spirit of freedom in our country, its free institutions, yea, the very bigness of it all should be a constant urge and inspiration to him. The resistance is less here than elsewhere and the opportunities far greater. In fact, they are unlimited.

HEARING SINGERS

BY H. W. GREENE

The benefit a student of singing may gain from hearing a concert depends upon the kind of hearing he enjoys; and if it does not stand the test of value, his willingness to sacrifice it in the pursuit of a better kind.

Generally speaking, there are two classes of hearers in attendance upon all concerts: Those who know what good singing is, and those who do not. Another classification more to our purpose is: Those who are given to criticism, and those who merely yield themselves to the enjoyment of the occasion.

The latter comprehends a blend of the glamor of lights, beautiful faces and gowns, pleasing texts with tuneful melodies, and the exhilaration that is usually aroused by a well-filled auditorium. Those who constitute the former, who are given to criticism, and those whose business is criticism are, of course, greatly in the minority; but they are, or should be, augmented by all present who are students of singing. It is not only the student's prerogative but his duty to criticise. Criticism must be intelligent, that is, planned for and systematized.

The student should assume the attitude of the critic for a double purpose; to find things worthy of imitation, and to take note of things that the singer does that he cannot do himself because of personal limitations or for reasons involving in his opinion the probity of the art. To do this he must be saturated with the work in hand in much the same way that the teacher of psychology would prepare himself to confront his class.

It is inevitable that the highly successful singer is intelligent. He knows his composer and his author equally well, and he has a reason for everything he attempts to do whether he is able to carry it out or not. This preparedness of the artist is necessary to a satisfying presentation of his numbers; therefore the student, who is to hear him, should prepare with equal care that he may gain an insight concerning the qualities that exert the various influences upon an audience.

An objection that will be raised is: "Why, this is real work, and if one attends many concerts he will not have the time to make such careful study of programs." Certainly he could not, but why attend many concerts? Is it not a wiser plan to select one concert that is to be given by an artist of acknowledged distinction, secure the program in advance, go deep into its numbers and their arrangement, than to get a gossipy acquaintance with half a dozen concerts, even though they were equally fine.

The result of such concentration upon the numbers to be heard will be to stamp indelibly upon the mind every detail of the artist's rendering. There will be passages that the student had predetermined as to how they should be rendered that will not be given at all as expected. A reason should be forthcoming, and it will show that either the student or the singer was at fault, or that the passage was susceptible of two readings, neither of which could be adversely criticised. It is hardly necessary to suggest further.

The idea is clear that the danger the student should avoid is a superficial attitude to concerts and recitals. One should develop, not smother, the critical faculty. A too constant attendance upon concerts will have a destructive tendency. That the faculty can be blunted needs no further proof than is afforded by the writings upon musical subjects in the daily papers. The attendance of a critic upon one or more concerts every day results in criticisms which are often so trivial that the artists in quesion who read them are sick with humiliation that their high ideals and endeavors have roused no responsive note of appreciation on the part of those whose privilege it is to shape opinion.

We use the word "criticise" because it is the generally accepted term for an expressed opinion; but the student's attitude to a singer's rendering of a program should comprehend more than an opinion. He should STUDY the work of the singer. The study of a subject must result in a better understanding of it. Thus the student who studies the program *before* he hears it, who studies its effect upon the audience and himself when it is identified with the mind and voice of the artist, who brings to bear upon the questions involved, be they esthetic, technical or personal, all that he himself has accumulated in the way of experience, has become a better singer himself. The humiliating truth about students of singing is that they so rarely are *students*.

"They pipe and dance
'Mid sights and sounds
But thinking they do never."

Only those who sincerely imitate sincerity evolve, and evolution is as important to singing students as it is to nations.

———*———

A MODERN STATEMENT OF ANCIENT TRUTH

BY F. W. WODELL

There has recently appeared from the press of Frederick Stokes & Co., New York, a book by a London, England, teacher of elocution and singing,* which is more than usually interesting, because the author recognizes the fact that the fundamentals of voice-production are the same for speaking as for singing.

In a certain sense singing is but an extension of speaking. Not all elocutionists are singers, but every artistic singer is, in an important and practical way, an elocutionist. Mr. Stephenson states that one of his objects has been to "set forth the main features of the Old Italian Method of voice production in relation more particularly to the study of the speaking voice." He also gives, as an additional reason for publishing his book "a desire to shed light in dark places, and by reference to its numerous advantages—artistic, hygienic, and therapeutic—to encourage people to apply themselves to the study of voice-production."

The author deals somewhat in detail with various so-called "methods" of breathing for voice-production. His chapters on the "relation of voice-production and phonetics" should interest the singer, and will certainly hold the close attention of the public speaker and reader. Perhaps the most valuable chapter is that devoted to a presentation of the "Old Italian Method."

Here Mr. Stephenson acknowledges his indebtedness to works on the *Art of Singing* by the late Francesco Lamperti and by William Shakespeare. Singers who may wish to read an intelligent, comprehensive statement concerning the principles of the Old Italian School, in a condensed and easily understood form, should certainly read Mr. Stephenson's eighth chapter. This method or system is truly to be judged, as is any other, by its results. Those who have genuine knowledge of its underlying principles know that its ideal is the production of beautiful tone; always there must be tonal beauty, as recognized by the cultivated ear.

This tone means, as a matter of course, ease of production; and this means, equally as a matter of course, other things being normal, a long life for the voice. This method insures as well continuity of tone in singing—the singer is able to bind together his tones, to sing with a genuine legato. Further, as Mr. Stephenson makes clear, because it is founded upon the observance of natural law this method is marked by simplicity—freedom from exaggeration of every sort.

Those who teach "registers" will here find something worth thinking about And teachers who use the *"coup de glotte"* will be interested to observe the author's treatment of this much disputed topic. It may be open to question whether Mr. Stephenson is quite justified in giving the impression that complete, voluntary control over the soft palate as regards raising or lowering it at pleasure, forms an integral part of the "Old Italian Method."

Mr. Stephenson touches upon another subject of controversy when he deals with "stationary position of the voice-box," and takes issue with Behnke of *Voice, Song and Speech,* in this connection Our author says the larynx "must not ascend as the pitch rises," in the "manner advocated by Behnke." Where does Mr. S. get his authority for his own position on the matter?

Of three things the present writer, from personal study, observation, and experience, is reasonably certain: first that the natural position of the larynx is higher on the vowel E as in "feet" than upon OO as in "food" when both are sung upon the same pitch; second, that most singers, consciously or unconsciously, adjust the larynx at too high a point in the neck for the best results in freedom of the vocal instrument and quality of tone; third, that any attempt, locally and directly to place, or fix, or hold the larynx at a given point, high or low, in the neck while singing an aria, can result in nothing but injury to the tone.

This book is an excellent example of how to say much of value in comparatively few words. It is strongly recommended to all teachers and students of singing and elocution who are broad-minded enough to want to get at "the other fellow's point of view."

* *How to Breathe, Speak, and Sing,* by Robert Stephenson, B. A. New York, Frederick A. Stokes & Co. Price, 60c net.

———*———

SOME MEDICAL ADVICE TO SINGERS

For those whose occupation involves use of the voice above ordinary requirements, and who require to maintain it at its highest pitch of perfection, alcohol and tobacco should form forbidden articles. They are themselves sufficient, if indulged in to excess, to set up a chronic form of pharyngitis and laryngitis, producing hoarseness.

Various causes are capable of producing an acute inflammation of the delicate lining of the larynx, such as the infections of measles or influenza; but to the professional vocalist there is importance in remembering the facts that chilling of the throat from unwonted exposure or the over-use of the voice may also produce such a condition. There is a sensation of tickling in the larynx with cough, huskiness of the voice, and perhaps temporary loss of the faculty. No speaking should be indulged in during an attack, while the patient should remain in bed and in a room saturated with moisture from a bronchitis kettle and kept at an even temperature. Ice, applied externally, affords relief, and the rapidity of the pulse should be reduced by appropriate remedies prescribed by a physician.

A chronic form may be set up by repeated acute attacks, or may again be caused by over-use of the voice. This becomes rough and hoarse, the laryngeal lining being swollen and the action of the vocal cords impaired. Occasionally this condition is associated with obstruction to the free passage of air through the nose, which should always be examined.

While local treatment is applied by a brush or spray to the larynx it is important to avoid any loud speaking or breathing the air of heated rooms, and, of course, alcohol, tobacco, hot and spiced foods.—*The Standard,* London.

SINGING TEACHERS OF TODAY AND YESTERDAY

BY SARA MESICK

In the death of Madame Mathilde Marchesi, which occurred a little over a year ago, lay an incident of a deeper significance than the mere passing of a woman who was revered as the teacher of many great singers belonging to this and the past generation. For with Madame Marchesi has finally passed out of existence the old school of teachers of the art of singing.

It is as if the last scion of a long and valiant race had died, and with him was buried a family name that had been written large upon the page of history. It is not empty sentiment that leads us to liken the line of "Old Italian" singing teachers to a race of men bound by the ties of blood.

The family of the "Old Italians" had many members living outside of Italy. Madame Marchesi was a notable example of one who had not even any Italian blood in her veins. Yet her claim to bear the name "Old Italian" was indisputable. And there is cause for rejoicing that the last of the famous line was a woman of such distinction and achievement.

To be sure, we see on every hand careful and sincere masters who profess to be representatives of the Old Italian school of singing. But they are either mere pretenders or else out of the direct line of the race. For the day of the Old Italians is past. And the demise of Madame Marchesi startles us to the fact that we have entered a new era. A changed order of things has arisen; and though the physical end of the old régime has come with her death, the real change started several decades ago—even before the death of the elder Lamperti or the venerable Garcia.

The lamentations over the passing of the true art of "bel canto" have been loud and sincere. And it is unfortunately true that the singer of today does not pass through the severe and thorough schooling of voice and musicianship that was demanded a century or two ago. A notebook kept by a student in a famous vocal school in Rome in the eighteenth century, records such items as "an hour each day spent on the cultivation of the trill, two hours spent in composing a canon or fugue or motet, an hour in not only the practice but also the improvisation of elaborate cadenzas."

But though we bemoan the fact that such conditions exist no more, we must realize that today they are no longer possible. The singer who wrote fugues for two hours a day a century ago now must needs devote that same time to a system of musicianship that will enable him to master the intricate tonalities of a Strauss or Debussy score. At least a part of the time devoted to the trill must now be spent in a school of fencing; and the improvisation of cadenzas has given way to the study of dramatic art.

And so today there are few if any teachers who can, unaided, give to a pupil a thorough and complete training as a singer. After a few years the tone specialist calls to his aid the operatic coach; the coach's work must be supplemented by the teacher of acting. The singer is not of our generation, who studied for six years on a single page of exercises, and then was bidden by his master: "Go forth; you are the greatest singer in Europe."

The day of the human music box, with the singing teacher turning the crank, is gone. We regret that the perfection of vocal mechanism has to some extent gone with it; but we are glad that the art of singing has been raised to the point where the intelligence and individuality of the singer himself is the all-important essential.

Who has ever read the name of Farinelli except in connection with that of his maestro Porpora? Yet Farinelli was one of the greatest singers of the eighteenth century. Careful as must have been the training of de Reszke, of Fremstad, of Garden, we believe that their claim to fame will rest upon their own achievements. The true greatness of a *Tristan*, a *Brünnhilde*, or a *Thaïs* could never be passed over from teacher to pupil.

It has come about that the maestro as a famous personality is passing. Thirty years ago the newspaper editor molded the great mass of public opinion with his pen. Today the reader looks through the news columns, and forms his own opinions about civic and political questions. We still have great minds on the staffs of our metropolitan dailies, but there would hardly be a niche into which another Horace Greeley would fit.

So it is with the singing teacher. There are many men and women of eminence and distinction in the profession, but it is a tendency of the times that they point rather than lead the way for their pupils.

It is far from our purpose to deprecate the work of the modern singing teacher. We wish only to call attention to the fact that his work lies along new lines. Once more we may go to the journalistic field for our analogy. Fifty years ago the newspaper was rare enough to be a luxury, and each copy that came from the press had its every word devoured by many readers; the less carefully read news sheet of today, however, certainly plays a more important part in our daily life.

So, in the day that is past, it was only the phenomenal voice that was thought worthy of being put under the direction of a singing teacher, and the pupil early decided to make singing his life work. Today the great majority of the patrons of our vocal studios have as their purpose the acquirement of a pretty accomplishment, or at most only a semi-professional career.

And indeed it is through this group of pupils that the larger part of the singing teacher's influence is wrought today. It is the great army of dilettantes who are making our country steadily more musically intelligent and appreciative,—who will make not only possible but necessary many such institutions as the Century Opera Company.

For surely the modern world needs as many influences as possible to lift it up from the materialism of the street into the idealistic world of art appreciation. And so, though the age of "bel canto" in its original sense may be behind us, may it not possibly be that we are reaching up and out from a sense pleasure in singing, to something that lies nearer the soul and the ever elusive Truth?

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TWO POINTS OF ADVICE BY CARUSO

The *mezza voce* is a concentration of the full voice, and it requires, after all, as much breath support. A soft note which is taken with the "head voice" without being supported by a breath taken from the diaphragm, is a helpless sort of thing. It does not carry, and is inaudible at any distance, whereas the soft note which does possess the deep breath support is penetrating, concentrated, and most expressive.

With a *piano* tone properly taken in the register which is proper to it there is no danger of having to change the position of the throat, and consequently the real character of the tone when making a crescendo and again diminishing it. On the other hand, when a soft tone is taken in a register foreign to it, as soon as its strength is augmented the register must be suddenly changed, and the result is like a Tyrolean yodel.

Practising with closed mouth is a method of study, really all that is necessary to place certain voices, but is bad for others. It all depends on the formation of the mouth and the throat. For example, a singer troubled with the fault of closing the mouth too much should never work with the mouth closed. When one can do it safely, however, it is a most excellent resource for preparatory exercises in respiration. Breathing through the nose with closed mouth throws back the respiration to the abdomen, hence it is best to do the exercise seated in a comfortable, natural position.

TO SINGERS

Mr. Stock specializes in the field of voice placement, its development along individual lines and in the study and performance of songs, sacred and secular, that are suitable to the first years of vocal study.

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M. B. Bencheley,
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The system of vocal technic formulated and taught by Miss Marie Bencheley is of great interest to me, because of what it has done for a member of my own family. In a year's study with Miss Bencheley, my daughter, who, apparently, had little to build upon, either vocally or physically, has developed a very clear, strong voice, and her chest and throat measurements are materially increased.

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MERRY CHRISTMAS MUSICALS

OLD CHRISTMAS SONG

Now Christmas is come,
Let us beat up the drum,
And call all our neighbors together;
And when they appear,
Let us make them such cheer
As will keep out the wind and the weather.

(I am sure there is a member of each of our Music Clubs who can put this old Christmas song to music for the Christmas meeting. It makes a "rollicking" chorus.)

—*—

THE SPIRIT OF AMBITION

BY ELIZABETH A. GEST

One day Nellie was so tired that she could not practise, and she fell asleep in the hammock with a red rose in her hand. Presently the rose grew large and turned into a beautiful fairy prince. He had golden wings and a sword hung at his side, and Nellie thought he looked like a general in the fairy army. He saluted her with a low bow, and said, "Good morning!"

"Oh, good morning," answered Nellie; "and who are you?" she asked timidly.

"I am the Spirit of Ambition," answered the fairy. "When people really want to gain anything, and try hard to do so, I come and help them, and cut a path for them with my sword, and lead them on to their goal."

"Oh, how wonderful!" cried Nellie. "No, wonder people succeed when you help them. Will you help me, sometime?"

"Certainly," answered the fairy, "any time you invite me to come to you, I will come. But now I must go, for someone else is calling me. Good-bye." And he vanished.

The next day Nellie was practising, and could not learn her scales. "Little fairy prince, come and help me," she cried; but he did not come. Another day her piece was hard and she could not learn it. "Oh, little Spirit of Ambition, please come and help me." But he did not come, and she was very much disappointed, for she thought he did not keep his promise to come to her when she invited him.

But one day she was going with some of her friends to spend the day in the country, and she told her mother that she did not want to go.

"Why not?" asked her mother. "It will be so nice, and you will have such a good time playing in the fields."

"No, I would rather stay home and practise," answered Nellie, "for I am going to practise hard every day of my life, and when I grow up I am going to be the greatest pianist in the world, and people will come in great crowds to hear me; and I will be very famous. So you see, I really must stay home and practise."

"Very well," said the mother, "do as you wish."

So she ran off to the piano, and there, sitting on the music-rack was the little fairy prince.

"Well, where did you come from?" asked Nellie. "I have invited you to come several times, but you have never come. I thought you had deserted me," she said mournfully.

"You only invited me once," said the fairy.

"When was that?" asked Nellie.

"When you said you wanted to practise hard and be the greatest player in the world; and I heard you say it and came to help you."

"And will you stay with me, and help me always?" she asked. "As long as you wish," answered the fairy.

And the little Spirit of Ambition stayed with her always, and helped her to become one of the great pianists in the world.

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ETHEL'S MUSIC LESSONS

BY HARRIETTE BROWER

VII

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ETHEL'S MUSIC TRAVELS

We left Ethel with her parents among the snow-capped mountains of the Austrian Tyrol, enjoying a delightful week in Salzburg, the home of Mozart. Ethel procured all the picture postals she could find of the great composer himself, his birth house, his living house, portraits of his parents and sister, his statue in the Platz in Salzburg, and the tiny house where he composed his opera of *The Magic Flute*. She wrote home to her teacher, Miss Dudley, an account of all she had seen

and enjoyed in this beautiful Mozart-land, sent her some of the pictures she had collected and begged that she might study some more Mozart pieces as soon as she returned home.

A little later Ethel was on her way northward, and soon she found herself located in Berlin for a fortnight's stay. She went into raptures over the massive, elegant buildings, the beautiful parks, and the fine picture galleries. She loved the Tiergarten, a beautiful park quite nearby, and wanted to go there every day. Here she found the triple statue to Mozart, Haydn, and Beethoven, carved in pure white marble. Another day she discovered the Wagner statue, which represents the composer seated, and surrounded by some of the characters in his operas. The statue was placed in a lovely green bower, and the composer seemed to be listening to the songs of birds above him in the tree-tops. Mamma suggested he might be hearing the bird theme which he used in the *Siegfried* music. Of course Miss Dudley had to receive pictures of these favorite statues at once. Ethel visited them so often that they seemed like old friends to her.

Berlin is a great musical center, and Ethel heard considerable music, even though it was summertime. She was also taken to visit the great music schools, several of which are famous. The Royal High School of Music attracted her very much, with its fine new buildings and concert hall. She saw, too, the house where Mendelssohn used to live; it is now on one of the busiest squares of the city. She also found his grave in a little cemetery, just off one of the noisy thoroughfares —"tucked away between the houses, so that you never could find it unless you knew just where to look," wrote Ethel to her teacher. "But mother knew just the way, for she had been there before, when she was a girl."

Ethel grew to love Berlin, and was almost sorry to be told they were to leave it in a day or two, and start for Hamburg. That meant going home of course, for she knew they were to sail from there. "But Berlin is so lovely," she would exclaim; "and oh, the flowers, mamma, did you ever see so many?—almost like London." She meant the flower pots and window boxes full of blooms which decorate nearly every house.

The hours flew all too fast, and very soon they found themselves in Hamburg, a city which also delighted our little American, with its fine squares and buildings, the beautiful lake right in the middle of the city, and in some places waterways for streets, crossed by bridges—like the pictures of Venice, for all the world.

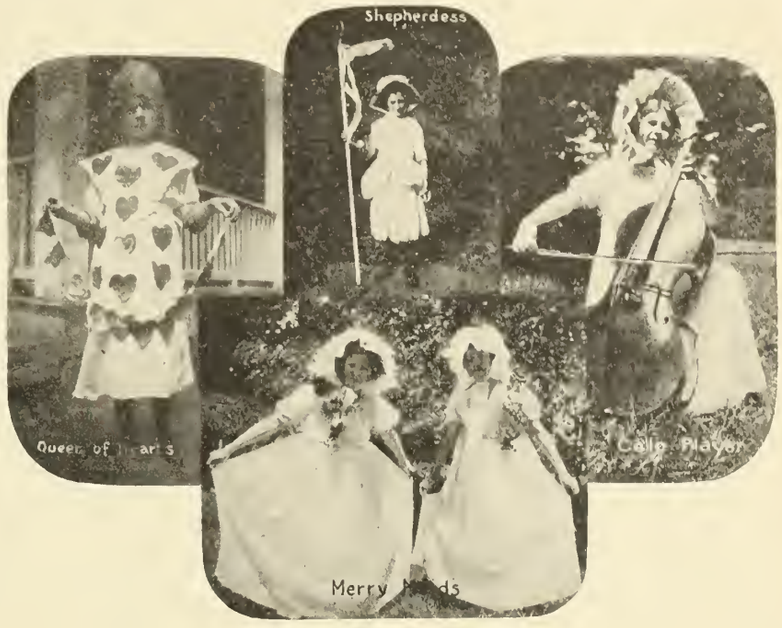
Ethel learned that two great composers

were born in Hamburg: Mendelssohn in 1809, and Brahms in 1833. The Mendelssohn house was quite easy to find. It is well preserved, though there are no relics or souvenirs in it now of the composer. It must have been a very good house a hundred years ago, and is in a very pleasant part of the city. Not so with the Brahms' birth house. It is in a poor quarter, to begin with, and then it is so hidden away behind other houses as to be almost impossible to find. "We never would have found it," said Ethel afterwards, "if mamma had not met a gentleman at the music store who knew just how to go, and he drew it all out on paper—like a map, you know." We will let Ethel tell the rest.

"We walked through ever so many streets, some of them such queer ones, with such oddly dressed people in them. At last we came to an open square, all paved with rough stones, and no sidewalks at all. I didn't see any house where I thought the great composer Brahms could have lived, for all the buildings looked like factories or breweries. But mamma said it must be there, according to her map. So we began to walk around the square. Then we came to a little slit between two buildings, hardly big enough to walk through. Mamma said we must go in there. We came to a tiny back yard, all filled up with old rusty iron and things. I didn't see how anybody could live in such a place; there were people living in the old house in front of us, and on looking up we saw a tablet on it which said that Johannes Brahms had been born there, May 7th, 1833. I wrote down what was on the tablet, so I could always keep it. We went up the narrow, little wooden staircase, and knocked at the door. There were children inside, for we heard their voices. The children would not open the door when we knocked, for they said: 'Mother is out, and we dare not open.' So we had to go away without getting into the room. But we could see that Brahms must have been very poor, indeed, when he was a little boy, to have lived in such a place as that. It didn't matter so much, though, that he was so poor at first, for he grew to be a great man and a wonderful musician, and that is the main thing. I hope I can soon play some of his music. Mamma says perhaps I might learn the *Cradle Song* before long."

In a few days Ethel was on the ship which was carrying them back to the home land; of course she was eager to see her little friends and begin her lessons on the piano. About her further musical studies you shall hear a little later.

A CHRISTMAS JUBILEE

BY LAURA ROUNTREE SMITH

THE children's heads are seen above a large shoe which occupies the center of the stage. The words *Merry Christmas* are upon the shoe.

Mother Hubbard and the Old Woman sit in front of the shoe. The children may wear costume or not as desired.

The Pretty Maids wear cheesecloth dresses of dainty colors, two blue, two pink, two green, two white, two yellow, two lavender. They carry wreaths of flowers or holly.

Bo-Peep wears white dress, pink bodice and overskirt, pink hat. She carries a crook wound with pink ribbon.

The Queen of Hearts wears a white dress covered with red paper hearts, a heart-shaped hat, and she waves a string of hearts in time to music (*Hearts and Secrets*).

The Singing Waits wear long capes and pointed hats.

The children make the invitations on bell-shaped paper, containing a real sprig of holly fastened in the corner, and the following rhyme:

Mother Goose Children, one and all,
Give invitation hearty,
To a musical at Christmas time;
Come join our merry party.

PART I. PRIMROSE HILL. IN THE MORNING

1. Song. Merry little maids are we. (*Sixty Songs from Mother Goose.* L. E. Orth.)
2. Dialogue and Songs.

OLD WOMAN:

No stockings for Christmas, oh what shall we do?
No chimney for Santa Claus in this old shoe.

MOTHER HUBBARD:

I'd so like to help you for Christmas draws near,
But my cupboard is bare at all times of year!

OLD WOMAN:

Call Little Boy Blue, for it may be true,
If he lived in a shoe, he'd know what to do.

Song. *Little Boy Blue.* (*Thirty Songs for Children.*)

CHILDREN IN THE SHOE:

Boy Blue's in the meadow asleep today,
But Little Tom Tucker sings on the way.

Song. *There was a little fellow* (*Sixty Songs from Mother Goose.* L. E. Orth.)

OLD WOMAN:

Sweet music may lure Little Bo-Peep,
Tho' she is sad, for the loss of her sheep.

3. Piano. *Little Bo-Peep.* (*Mother Goose Songs without Words.* L. E. Orth.)

(Enter Bo-Peep.)

ALL:

While we children all are singing,
Hear the sheep-bells ringing, ringing.

4. Piano. *Little Sheep Bells.* Paul Beaumont.
5. Dialogue and Music.

CHILDREN IN THE SHOE:

Oh, Little Bo-Peep, what shall we do?
We are so crowded in this old shoe;
No stockings, no chimneys for Santa, 'tis true;
Oh, Little Bo-Peep, pray what shall we do?

BO-PEEP:

I'm Little Bo-Peep, I really don't know,
But call the Pretty Maids all in a row;
Tho' each is airy as a fairy,
Old Mistress Mary is still contrary!

Piano. *Mary! Mary!* (*Mother Goose Songs without Words.* L. E. Orth.)

(Enter Pretty Maids singing.)

Song. *Mary Contrary.* (*Sixty Songs from Mother Goose.* L. E. Orth.)

PRETTY MAIDS:

Come! build your *own* chimney, this much we know,
Tho' we are but Pretty Maids all in a row!

(The children in the shoe build a chimney of blocks or they fasten up paper, lined off like bricks of a chimney, on a screen by the shoe.)

Song. *We're the tribe of Mother Goose.* (*Sixty Songs from Mother Goose.* L. E. Orth.)

(Enter Queen of Hearts.)

OLD WOMAN:

Queen of Hearts, oh, what shall I do
For my poor little children who live in a shoe?
My children have no stockings at all;
They have no stockings if Santa should call!

QUEEN OF HEARTS:

I'm the merry Queen of Hearts,
Tho' the Knave once stole my tarts,
I'm quite happy, as you see,
For I helped deck a Christmas tree.
Some Christmas secrets I surely know,
But ask the Pretty Maids all in a row.
A merry Christmas, and how do you do?
Dear little children that live in a shoe.

Piano. *Hearts and Secrets.* Kern.

PRETTY MAIDS:

The Old Woman of Leeds
Was known for kind deeds;
Perhaps she would know
How to hang in a row
Stockings she knit
In the long, long ago.
Sleigh bells are ringing,
Blow, merry winds, blow.

(Sleigh-bells are softly rung behind the scenes.)

Piano. *The Sleigh-ride.* Behr. (*Rhythm and Action.* Norton.)

(Enter Old Woman of Leeds with a basket full of stockings which the children hang up back of the shoe.)

Song. *Santa Claus will come tonight.* (*Thirty Songs for Children.*)

(Pretty Maids wave wreaths to and fro while the next selection is played.)

Swing Song. Esipoff. (*Rhythm and Action.* Norton.)

PART II. PRIMROSE HILL. IN THE EVENING.

(The stage is darkened. The Singing Waits pull bellropes.)

1. Piano. *The Chimes.* Müller. (*Rhythm and Action.* Norton.)
2. Carol. *Stilly night, starry and bright.* (*Folk-songs and Other Songs for Children.*)
3. Recitation. *The Waits.*

We are Singing Waits on Christmas Eve,
This is Primrose Hill, we do believe;
Forth to the woods then let us go,
To gather in holly and mistletoe.
Heap on the Yule-log with good cheer,
For Merry Christmas time is here.

4. Violin, 'Cello, and Piano. *Frolic under the Christmas Tree.* Paul Th. Miersch.
5. Piano. *Under the Christmas Tree.* Hiller.
6. Piano. *The Bells.* Wachs.
7. Recitation. *Chiming Bells.*

Hear the sweetly chiming bells,
Bells on Christmas Eve;
Each one a sweet story tells,
Bells on Christmas Eve.
Chiming bells of long ago
Sweetly ring across the snow,
Chiming, chiming, sweet and low,
Bells on Christmas Eve.

Hear the sweetly chiming bells,
"Peace, good will to men."
Stronger now the music swells,
"Peace, good will to men."
Chiming bells, where'er we are,
Carry tidings glad afar;
In the East a glowing star,
"Peace, good will to men."

8. Piano. *Evening Chimes.* Rollinson.
9. Recitation. *My 'Cello.*

In winter when the lights burn low,
At Merry Christmas time, you know,
I take my 'cello and I play
Melodies not dreamed by day.
You'll hear the sweetly chiming bells,
As louder still the music swells,
When thus I lightly touch the strings,
The sweetest songs my 'cello sings.

The tinkling sleigh bells you will hear,
For Merry Christmas time is near;
The chiming bell in castle hall,
The children carol, one and all.
But there's one song that's sweeter far,
The song of the bright evening star.
Then softly sing, while lights burn low;
Hang high the holly and mistletoe!

10. 'Cello and Piano. *Song to the Evening Star.* Wagner.
11. Drill. By the Merry Maids.

March in from right and left, meet, march forward in two's, bow, recite:

We're the Pretty Maids that stood in a row
In Mistress Mary's garden, you know.
But Christmas is coming, sing hi! sing ho!
'Tis the time of holly and mistletoe.

Hold wreaths over faces, right, left, over heads, on heads, swing to and fro. Face each other, sides to the audience, end couple march under, all who hold wreaths touching, the rest follow, march right and left, form two circles, march round, meet in lines, form one circle inside the other, each circle marches to center, those in outer circle hold wreaths high up over the heads of the rest. All hold wreaths high, touching, recite. *Song of Christmas:*

Sing a song of Christmas,
With holly berries bright.
Sing a song of evergreen,
With candles all alight.
Hear the Christmas bells chime low;
Sing a song of mistletoe.

Sing a song of Christmas,
With carols loud and clear.
Sing a song of chimney wide,
And Yule-log with its cheer.
Keep the candles burning bright,
'Tis Christmas *everywhere* tonight.

(March right and left. The Waits march between singing.)

12. Song. *The First Nowell.* (*Folk-songs for Children.*)

Note.—This program may be given in part or as a whole. Each part is complete in itself.

MERRY CHRISTMAS

OUR BIRD CORNER

"A Bird in the *Bush* is worth two in the *Hand.*"

THE CHRISTMAS COCK

SOME say that ever 'gainst that season comes
Wherein our Saviour's birth is celebrated,
This bird of dawning singeth all night long;
And then, they say, no spirit dares stir abroad;
The nights are wholesome—then no planets strike,
No fairy takes—no witch hath power to charm,
So hallow'd and so gracious is the time."

OUR FRIENDS THE BIRDS

NEVER before has the interest in birds in this country been so widespread as it is today.

Many plans are on foot for the establishment, in various parts of the country, for bird refuges or sanctuaries, and for the systematic placing of nest houses and feeding stations in parks and cemeteries.

At present, in our opinion, the greatest single factor hastening this ornithological millennium is the formation of *Junior* classes by the National Association. The enrolment in a single season of nearly 100,000 children in definite courses of bird-study, and supplying them with leaflets and colored plates of the Association is an accomplishment of untold importance.

At the present rate of increase not many years will pass before one million children will have had some instruction concerning birds, and will have learned where to get further information.—From *Bird Lore Magazine,* organ of the Audubon Societies, published by D. Appleton, N. Y.

THE VIOLIN

CONDUCTED BY RAY G. EDWARDS

AMERICAN COMPOSERS' DAY

FEBRUARY SIXTH, 1915

THE musical season now before us is one in which American musicians, both performers and composers, will find ample scope for their talents. So important is the opportunity, made by conditions abroad, that it seems to the writer an occasion for emphasizing the standing of American composers by means of programs of compositions by American composers (born here or resident in America at least ten years), and the selection of February 6th as the date of performance of these programs in all cities from coast to coast. This date, the first Saturday in February (falling on the 6th in 1915) and to be known as "American Composers' Day," is chosen for several good reasons: It is "symphony night" in all the large music centers, a night when conductors can arrange to have a program of orchestral works by American composers. It is also far enough advanced in the season to afford ample time for amateur musical clubs, schools of music, and societies to prepare special programs and give to each number a finish not possible earlier in the season.

It is desirable to have one day every year when music lovers may do honor to composers of the Western world, when the general public may also become acquainted with the art creations of their countrymen. The day can be made helpful and inspiring both to composers and performers and should be the means of bringing to public hearing all the best recent productions of American composers—solo, chamber, orchestral, and choral music. Such united effort will encourage creative artists and give to American musical circles an impetus greatly to be desired.

Already conductors and directors of musical societies are arranging American programs for the winter, and I take this opportunity of making an appeal to them to arrange dates for concerts so that a program of American compositions may be given by their respective organizations February 6th. I would make the same appeal to the musical directors of choral societies, to schools of music and to program committees of all music societies and women's clubs, and would be pleased to have a few words from them on the subject, by way of suggestions for making the day more helpful.

Independent musicians, vocal and instrumental, including organists, should make the occasion one for bringing to a public hearing compositions for the voice or instrument in which they are chiefly interested. Chamber music, piano trios, string quartets, quintets, etc., should be brought forward by groups of players of the various instruments. It will be surprising to find that in almost every city composers of budding talent have manuscripts waiting for performance, and I would suggest that it will be feasible in some cities to confine the program to composers of the state, or to compositions in manuscript, or to works published within the year.

We shall present an appropriate program, and probably two, on "American Composers' Day" at the music colony at Ruskin, Florida, held during January and February, and will be glad to have the privilege of looking over manuscripts or published music for piano, strings, voice, chamber music, chorus and orchestra, with a view to performance. I look to the day as one that will be the means of bringing amateur and professional players together in concerted music, and therefore, that one of the lasting results will be the formation of organizations for the enjoyment of chamber and orchestra music. So here I leave the matter for your consideration.

RAY G. EDWARDS, Director,
Ruskin School of Music,
Ruskin, Florida.

CALISTHENICS AND THE VIOLIN

BY PAUL STOEVING

I HAVE sometimes been asked for an opinion as to the value of calisthenics as an aid to practising on the violin. That not one of the popular violin methods, to my knowledge, recommends them would be no reason for discarding them or denying their efficacy; but I think the claims of the majority of calisthenic propagandists show this efficacy in too optimistic a light. The assumption that calisthenics can reduce practising on the instrument to a minimum is certainly unwarranted by theory and fact. If, in the case of the bow arm of the violinist, it were possible to localize certain muscles or sets of muscles and exercise them separately from others, and thus more strenuously than is possible in practising, gymnastic exercises, causing a precipitated inflow of nourishing blood, might, indeed, to a great extent, replace less direct, and therefore also less efficacious, work at the instrument.

This, however, is a problem which, for its solution, would require profound anatomical knowledge; and, further, the laws of the physiology of the bow arm mock any attempt at turning it to practical account. For even the slightest effort in working the bow involves the activity, not of one or two of a small number of muscles, but a multitude of them, all at the same time, and with graded intensity; with every portion of the arm working, the whole arm is, to a greater or less degree, drawn into activity, or at least affected. There is no such thing, for instance, as an exclusive wrist movement, however slight; it appears only as such; in reality the movement may be, or may not be, initiated by the wrist, but requires for its consummation the cooperation of and is continued in the whole arm.

The late Dr. Steinhausen, of Berlin, an amateur violinist, by profession a noted anatomist and surgeon, having made the physiology of the arm in violin and piano playing his special study, claimed that one of the fundamental movements of the violin arm consists in the tremulous revolutions of the forearm in the socket of the elbow bone. In this movement, which he calls the pronations and supinations of the forearm, he sees the secret lever for the execution of most styles of bowing, the staccato in particular, and with respect to the left hand, for that of the vibrato.

So far as the staccato is concerned, the truth of this assertion can be tested by anyone who pulls up his shirtsleeve and watches the wrist performing the characteristic little turning movement necessary for this style of bowing; he will see that it is really the forearm and not the wrist which does the work. But I doubt that the knowledge of this fact and any special gymnastic exercises deduced from it will bring him appreciably further in the acquisition of the staccato or any other style of bowing based on it. The tremulous revolving of the forearm is indeed easy for anyone, scribbler, tailor, or blacksmith; with some it is naturally faster than with others; let, however, any individual with the best capacity for revolving the forearm and an otherwise untrained arm try a staccato, he will fail dismally. The fact is, that to produce it while the forearm revolves other parts of the bowing apparatus, the forefinger, thumb, etc., must act at the same time as supplementary, modifying, or determining agents, and require no less training than the fundamental one.

I fear it is thus with every theory put forward to replace by calisthenics the established traditional exercises on the instrument. Taking, for instance, the forefinger of the bow hand. Varying pressure of this finger, in conjunction with counter-pressure from the thumb, is the prime factor, not only in effecting an increase of tone, but for all accentuation and the execution of an infinite variety of bowing styles both of the martelé and rebounding kind. But no amount of gymnastic exercises for strengthening the muscles of these fingers, apart from actual playing, will, to any appreciable degree, help in acquiring either a strong, let alone a beautiful tone, or a facility in the bowing styles referred to. And this simply for the reason mentioned above, that the work of the forefinger and thumb depends upon, and is conditioned by, the simultaneous activity of other muscular factors. For the same reason, that is, the complexity of the muscular apparatus, the experience of players and teachers proves that proficiency in many styles of bowing is attained not so much by practising these styles by themselves as in an indirect, roundabout way, through the persistent use of other widely different or related styles, and thereby exercising, strengthening, developing the muscles principally involved in the execution of the former. Thus, in order to attain the responsive strength in the forearm and flexibility of the wrist (while the grip of the hand remains comparatively loose) which are necessary for a mastery of the spiccato, sautillé, and springing bow arpeggio, one of the best means is diligent practice of sciolto balzato or fouliette (short, hard hitting with the bow) at the nut, and for tone shading sureness, and lightness of touch the study of martelé, at all parts of the bow.

These facts are not meant to be taken as an argument against the use of special calisthenics, or as a proof that they are useless. No, they seem to me to point only to the futility of according them,

at least in the bowing curriculum of the violinist, more than a very modest place at best.

I confess to doing myself for years regularly every morning, in connection with a few Swedish exercises, one or two calisthenics for the right arm and left hand, although I have really never tested their assumed virtue by omitting them for a time and then making comparison. No one indeed can possibly gainsay the beneficial effect which gymnastic exercises, just like outdoor games, have on the body and mind in general; and through them they should also react beneficially on the violin playing organs, the nerves and muscles of the back of the neck, the arms, and hands; but aside from this excellent general use of calisthenics, special, ingenious gymnastics for the right arm and hand may do something in the way of preparing these members for the actual work with the bow.

A pupil, for instance, who experiences a more than ordinary lethargic opposition on the part of the forearm to revolve quickly in the elbow socket, in Dr. Steinhausen's sense, may derive some benefit from the following exercise, which I take from a brochure by Heinrich Davidsohn, of Danzig, a thoughtful propagandist of the Doctor's theories: "Let the arm hang down loosely with the hand acting like a pendulum and energetically swing the forearm backward and forward from the elbow (revolving fashion); then do the same movement more rapidly in a bent middle position of the arm, as though playing on the A string, and also while, as it were in imagination, the bow was being pushed up (making an upstroke)."

I also remember some valuable suggestions made by Mr. Ray G. Edwards in THE MUSICIAN some time ago on the subject of calisthenics for the violinist. Likewise would I recommend for children with weak hands that at first they learn to hold the bow with only alternately, the thumb and middle finger, the thumb and third, thumb and index, thumb and second and third, third and fourth, second and fourth, and index and fourth, in various positions of the arm and wrist, that is, as though playing at different parts of the bow (particularly with outstretched arm at the point), and also while drawing it full length through the air in the approximate direction of each string. These latter exercises, however, can hardly be called calisthenics pure and simple, as they are performed with the bow, and actually touch the muscles involved in the stroke and benefit them accordingly.

Less complex and involved is the activity of the left hand in playing the violin, and gymnastic exercises rationally, systematically, and regularly pursued may do some good. But so would the same amount of time given with the same regularity to exercises on the instrument; and here they would serve the purpose not only of increasing the strength and independence of the fingers, but in doing so in the needed right position, develop their sense of touch and familiarity with the finger board, that is, the intonation, while at the same time the bow arm is being exercised, as well as the muscles of the left shoulder, elbow, chin, etc., employed in holding the instrument.

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THE PROSPECTS OF MUSIC IN AMERICA

BY RAY G. EDWARDS

LESS than one hundred years ago "playing on an organ with a loud noise" was a sin in this country, and the music of voices was looked upon by most people as wicked in that it made men satisfied with this world. The music, and even the names of the great masters, Bach, Mozart, and Beethoven, were known only to the few, and the instruments required to perform the orchestra music of these composers were a rarity indeed. Symphony orchestras, of course, were unknown. Our grandparents, and even our parents, were sung to sleep with songs the words of which must have caused many a nightmare, portraying as they did the most awful and mournful deeds of murder, death, robbery, and midnight scenes of the gallows and churchyard.

In 1817 there was but one bassoon in New York City, while the only oboe player in the country in 1828 lived in Baltimore. The first Italian opera company to come to America was heard in New York in 1825. The New York Philharmonic Society Orchestra was founded in April, 1842, by U. C. Hill, a pupil of Spohr, whose *Violin School* he edited later for the publishing house established by Oliver Ditson in 1857. The Chicago Musical College was founded in 1869, the New England Conservatory in 1870, and many New York societies and schools for musical culture were organized during the eighties. Chickering founded his piano factory in 1823.

And so, in a few words, we can mention the important events in American musical history, in much of which living men and women took part. Is it any wonder, then, that we have not yet produced another Bach or Beethoven? The wonder is that we have mastered every form of composition and have such works as those of MacDowell, Nevin, Loomis, and Paine. Today the greatest opera companies and symphony orchestras are on this side of the Atlantic, as well as some of the greatest schools and teachers of music. If we go to Europe to study composition, which no one is anxious to do at the present moment, we find several of the best known teachers for a number of years have been Americans. American singers are in demand everywhere, while our violinists have played in all the great orchestras abroad. Eighteen thousand bands in America alone have bought Sousa's music, so we can safely say the total number of bands in the country is around twenty thousand. The Kneisel Quartet and the Flonzaley Quartet, members of the latter organization, by the way, being, except the 'cellist, all pupils of César Thomson, are the two leading string quartets of America, and of the world.

These two quartet organizations are serving a better purpose than as entertainers only; they are the models upon which numerous amateur string quartets are building, and they have fired more than one composer to try his powers in chamber music writing. And it only remains, now, for American composers to prove themselves in the larger forms for chamber instruments and orchestra, having already shown to the world that as writers in the smaller forms, for voice and for piano, they can create works equal to any being produced in these later days in other parts of the world.

But, of course, the absolute music of the orchestra, and more especially of the string quartet and piano trio, these are the supreme tests for a composer, to be able to write as easily in the large forms as our countrymen have already done for voices and the piano. The writer for stringed instruments alone, or for full orchestra, has not the aid of words or of a program; he depends entirely, or nearly so, upon pure tone, unassociated with the other arts.

But if this is the test, who will doubt that America is to produce new and wonderful examples of "absolute music" as the next step forward in her musical development? Surely, as we review the progress of one short century, or of even the last fifty years, we cannot but take hope and feel proud of the achievements during these last few decades. The last thirty years have seen the establishment of most of our orchestras. When we have as many string quartets of equally high standing, and a fair number of amateur quartets and trios compared with the twenty thousand bands, music will have become a power in the land, such a power as it has not been in the golden days of any nation.

When we think of the coarse songs of our grandparents, and the little knowledge even the favored had of the master compositions, we can be at ease concerning the future of music in America and the part it will play in the culture of every home. Nothing hinted at above can convey a true idea of what is possible for American composers and performers to accomplish during the next fifty or one hundred years, a period that will see as great a change as that between our present symphony orchestra devotee and the general public of the pioneer states one hundred years ago.

ON FINGERING

BY L. HENDERSON WILLIAMS

I WONDER how many average amateur violinists, who have ceased taking lessons, take the trouble to finger their new music before actually beginning to play it? Not the majority, I fear—particularly if the piece is something they have recently heard and are anxious to reproduce quickly, and with as little trouble as possible. A great many of the dainty and delightful little "encore" pieces played by the modern concert artists are victimized in this way by the unskilful imitator. All goes well enough, perhaps, except for "just one" passage; "just one" little bit that evades the player's grasp and worries him or her every time the piece is brought out. Yet very often this worry and uncertainty are caused by having no fixed scheme of fingering. The performer attempts it in several different ways and sticks to none in particular. Now it is quite right to finger it at first in various ways, but, after due consideration of the effects, a choice must be made and rigidly adhered to; otherwise there will be lasting confusion in the violinist's mind concerning that precise passage, and it will remain a

permanent defect in what might otherwise be a meritorious reading.

The safest plan is to mark every change of position in good, clear penciling as soon as a definite choice has been made. It can be rubbed out later if desirable, but it should be left as long as there is the slightest hesitation in the stopping.

There are several considerations which must influence us in our choice of fingering. Roughly speaking, they may be classed under three heads: Facility, Phrasing, and Tone-color.

The term "facility" is not altogether easy of definition without special illustration, because it so often happens "that one man's meat is another man's poison" in matters technical. Indeed, as regards fingering, the shape and size of the hands must often be taken into account as well as the speed and style of the music. Consequently we can throw out only a few general suggestions:

In lengthy passages begin to shift early, and do not keep all the work for the E string.

In repetition of broken chord passages it is better to divide the notes between two strings or more, and remain in one position, than to keep perpetually shifting.

In chromatic passages choose one of the accepted fingerings and stick to it. Variations of fingering in this scale are more likely to result in faulty intonation than even in the diatonic modes.

The understanding and practice of correct phrasing is of the greatest importance to all true lovers of music. Without it melody is pointless and tasteless, and harmony degenerates into mere tolerable noise. The violinist phrases with his bow as the singer with controlled breathing, and any manner of fingering which interferes with, or renders ineffectual, this special function of bowing, must be unhesitatingly condemned. It may be conspicuously easier for the left hand to play certain notes in a different manner from that indicated or implied by the composer, but if the alteration seriously interferes with the spirit of the phrasing, then the apparent convenience is too dearly bought. Indeed, it is surprising how many players sacrifice the greater to the lesser in this matter; get the notes anyhow and anywhere, with the faintest conception of the inartistic effect, and thus inflict indescribable suffering upon more sensitive musicians.

Very much the same reasoning applies in the consideration of tone-color. Each string has its characteristic quality of tone; and in no case will notes produced upon the upper portion of one string sound exactly similar if played upon the lower part of the next. To take a familiar example: How much finer and more sonorous the opening melody of Raff's *Cavatina* sounds when played altogether on the G string than when the third and even the second strings are utilized for the higher notes. Again: the middle third of the D string is used with excellent effect in parts of Wieniawski's *Légende,* when the impression to be conveyed is that of a veiled and mysterious melancholy. This peculiar quality of tone cannot be obtained in any other register, but it is not by any means the easiest way of playing the notes. Once more, facility must be sacrificed to phrasing; or, in this instance, more particularly, to tone.

Of specific faults, that of using the open string where a stopped note would be preferable is extremely prevalent with children. It is commonly caused by laziness—the dislike to exerting a weak fourth finger when anything else can be substituted. Akin to this is the habit of not stopping any finger with sufficient firmness, thereby producing a hoarse and hazy instead of a clear note; also that of letting the thumb slip upwards with a convulsive wiggle, when a note such as F on the first string is required.

Harmonic, even the natural series, like the open strings, should be rather sparingly used. There are two reasons for this: one—having reference chiefly to young pupils—being that it is necessary to displace the lower fingers in order to produce them; which displacement should be avoided without good reason. The other objection lies in the nature of their sound, which is easily distinguishable from that of the surrounding stopped notes, not having their fulness or intensity, but being, by contrast, more clear and penetrating. Their legitimate use depends entirely on the player's judgment, but in a sustained scale passage they are usually undesirable. The treatment of artificial harmonics does not come within the province of this paper.—From *A Scheme of Study for Country Violin Students.*

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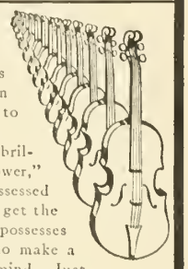

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ORGAN MUSIC FOR SPECIAL EVENTS

BY HARVEY B. GAUL

THERE are times when an organist is at his wits' ends, and those times are not confined to Saturday night rehearsals, or a cold church to practise in, or an implacable sexton; but very often he is harassed to find suitable music for certain occasions.

Some of the occasions that try his soul are the Church Festival, the Consecration, Dedication, or Anniversary Service. These events happen with ill-regulated regularity in some churches. Other events that take his mind off the high cost of living and the trouble in Europe are the National holiday and the local celebration. To find organ music that is specifically designated for these events is like finding the unearned increment in a country music teacher's bank account. It is almost impossible.

To be sure, we have *Festival Preludes* and *Festal Postludes* without end, but none of these is entirely applicable to a particular service. They are about as general and prevalent as our ideas on suffrage.

Many an organist, just to show that he feels joyous and that the occasion is a felicitous one, falls back on Batiste's *Offertoire* in D minor, or Meyerbeer's *Torchlight March,* and feels that he has done his full share, with the aid of noise and a flourish of pyrotechnics, to observe the day. In some instances that is all very well, as noise is synonymous with holiday. But "breathes there an organist with soul so dead, who never to himself has said, 'I wish I could get something for Decoration Day besides *My Country 'Tis of Thee'?*"

With the aid of several publishers' catalogues, it was discovered that there are many pieces applicable to certain days and events. The only difficulty was that the average publisher scattered them generously throughout his catalogue instead of classifying them.

For a HARVEST HOME FESTIVAL the following numbers will be found excellent:

Variations on "Come, Ye Thankful People, Come" ..... Woods
Thanksgiving ..... Coenen
Thanksgiving March ..... Best
Thanksgiving March ..... Calkin
March for a Church Festival ..... Calkin
Thanksgiving Hymn ..... Edward German
Song of Thanksgiving ..... Booth
Thanksgiving ..... Foster
All Nations Upon God Depend ..... Handel

For a COMMEMORATION SERVICE for either a distinguished person or event, the following pieces are suggested:

In Memoriam ..... Rheinberger
In Memoriam ..... Adolph Foerster
In Memoriam ..... Bonnet
Commemoration March ..... West
Piece Héroïque ..... Franck
Song of the Hero ..... Volkmann
Funeral March on the Death of a Hero ..... Beethoven
Caprice Héroïque ..... Bonnet

For a national holiday such as DECORATION DAY or the FOURTH OF JULY, the following compositions may be used:

Jubilate Deo ..... Silver
Jubilate ..... Frysinger
Hymn of War (Aïda) ..... Verdi
War March (Rienzi) ..... Wagner
War March of the Priests ..... Mendelssohn
War March of the Priests ..... Rossini

For a MILITARY or PATRIOTIC SERVICE for our own nation or some other (please exclude Mexico), the following numbers will be found applicable:

Military Overture ..... Mendelssohn
Variations on "God Save the King" ..... Hesse
Variations on "God Save the King" ..... Rinck
(*God Save the King* is *America,* as we understand it, so that the titles are interchangeable.)
Coronation March ..... Tchaïkovsky
Coronation March ..... Elgar
Military Polonaise ..... Chopin
March Salvator Rosa ..... Liszt
Rakoczy March ..... Berlioz
Marche Slav ..... Tchaïkovsky
Overture 1812 ..... Tchaïkovsky
Norwegian War March ..... Sinding
Finlandia (Tone Poem) ..... Sibelius

For a CIVIC OCCASION, of which we have few, though there are organists—city organists, for example—who have to play at state or city meetings and conventions, the following may be used to advantage:

See the Conquering Hero Comes ..... Handel
Variations on "See the Conquering Hero Comes" ..... Borst
Civic March ..... Best
State March ..... Spencer
Imperial March ..... Elgar

For a PUBLIC DAY, when our people are gathered together for celebration, the numbers below will be found popular:

Fantasia on "My Old Kentucky Home" ..... Lord
Variations on American Air ..... Flagler
Variations on "Home, Sweet Home" ..... Flagler
Concert Variations on "The Star Spangled Banner" ..... Dudley Buck
Concert Variations on "Home, Sweet Home" ..... Dudley Buck

There is no restriction on some of these numbers; they may be used at many different services either for recital purposes or for *Preludes* or *Postludes.*

The hope is that some of them will be substituted for Gounod's *Queen of Sheba March,* which has been the *pièce de résistance* of too many organists on too many occasions

SPECIAL MUSICAL SERVICES FOR CONGREGATIONS

BY CHARLES N. BOYD

IN many churches with a volunteer chorus choir the special musical service is regarded as a distinct advantage, not only for the pleasure it affords the congregation, but also for the benefit accruing to the choir on account of the performance. It should be clearly understood, however, that the special musical service does not properly consist of a *mélange* of solos, duets, and choruses. Such a pointless, formless affair is bad enough on week days, and doubly bad in church. If the special service is to be more than a passing "entertainment" it should have a subject and an object.

Naturally the sacred cantata comes to mind as perhaps the most common example of this sort of service. There is an abundance of these works of every grade of difficulty and every grade of musical excellence. From such an array it is not hard to pick a cantata suitable to the choir and occasion. But, the question of musical merit altogether aside, the cantata has one defect for a church service—the congregation has little to do but listen. For many years composers have yielded the only point possible in an art work, and allowed the congregation to sing chorales or hymns at appropriate moments in the cantata. More than this cannot be expected of the congregation, but it is an undeniable fact that the congregation is willing to assist as far as it is able, and, like other contributors, takes added pride and enjoyment in the service. Let the performance of cantatas be encouraged, but in addition let something be promoted from a more congregational standpoint.

This means the use of the only music in the congregation's repertoire, hymn-tunes, and signifies that the service will center about the feature. The possibilities are almost without number, but the general plan of each service includes congregational and choir singing in approximately equal amounts, and the narrative or explanatory remarks by the minister. If the latter is wise his remarks will not be too verbose.

Many hymnals contain a "subject index," by means of which the hymns appropriate to a certain subject may be located. With a well-chosen subject the arrangers of the service will find many hymns available for any congregation, and also the subjects of enough anthems and solos to fill the choir's list. This material of course needs careful programming, for it must not be presented in haphazard order. Minister and choirmaster may co-operate in arranging the service, and the minister's remarks can bind the service into complete and desirable form.

Another hymnal index groups the hymns according to their Scriptural references. So the clergyman may select a certain Psalm or chapter, and hymns and choir music may all be grouped around it. Here the choirmaster finds abundant opportunity for the use of excerpts from oratorios and cantatas, and often has a chance to include material that would otherwise be much less effective. It is sad but true that the lack of co-operation between clergymen and choristers so often leads to the conflict of sermons and music, and lessened effectiveness of each.

Either Barnby, Sullivan, or Stainer provide enough music for both choir and congregation

A SONG OF OLDEN TIME

to spend many evenings with one composer. Dykes falls a little short on the choir side, as do Lowell Mason and many of the American hymn-tune writers whose names figure so frequently in our hymnals. Services devoted to English, American, or German composers, grouped by periods, are excellent means of interesting people in their hymnals and promoting better congregational singing. In such cases the choir leader may sometimes have to adopt later or foreign settings of familiar texts, but the hymn-tune part of the program is easily provided. The great composers are not always the best subjects for special musical services, mainly because of the lack of hymn-tunes. What musician would care to have Beethoven represented by the fragment from the *Ninth* symphony which so many hymnals present, or Schumann by a scrap of the F major *Nachtstück?*

Once properly started, the congregations are easily interested in such services. They do not require any special preparation on the part of the audience, and yet afford an unusual opportunity for general participation. They do not require much extra work from the choir, and yet may bring as much benefit to those in the choir loft as to any other participants. By all means let us have as many special and appropriate choir services as may be, but do not overlook the congregation, and the immense asset of an interested and well-disposed church membership.

—*—

AT THE ORGAN

BY WILLIAM REED

A CHURCHGOER recently told the writer of this article that, in his opinion, an academy of deportment for church organists would prove a useful institution, basing the suggestion on his experience that many organists display undesirable mannerisms of one sort or another while seated on the organ bench. It must be admitted that there is some truth in the latter part of the statement, and were it not the case that the players themselves are often unaware of their ungraceful deportment, we might conclude that mannerisms are sometimes consciously assumed. Possibly they are in some cases.

At any rate, such mannerisms as facial contortion, oscillation of the head, swaying of the body, a spasmodic jerking of the limbs, etc., are all unnecessary; a tendency to any or all of them requiring vigilance and correction at the outset, since all such are habits which, once having gained ground, are difficult of eradication. Of course, mannerisms may result from congenital nervousness and, as such, be more or less incurable. But they also proceed from imitation of the mannerisms of others, or (as above hinted) from a mistaken idea that they impress the onlookers.

But from whatsoever cause they proceed, it is to be remembered that all unnecesary movements of a player tend unduly to force his outward personality on public attention, to distract the devout, and amuse the undevout. Nor are they of use in themselves. In former times, when organ action was uniformly heavy, and when registers were stiff and long in the "draw," some excuse existed for a display of energy on the part of the player. When manuals were coupled, it was a not uncommon spectacle to see the player actually *pounce* on the manuals in order that every note in a heavy chord be made to sound. Pedal springs were also obstinate; so much so that they were apt to cause the player's legs to *ache* in the performance of what now would be considered a passage of moderate difficulty. In short, organ playing was, at the period referred to, decidedly physical work, demanding some visible effort.

With present-day action and the newer mechanical accessories provided, there need be neither noticeable effort nor physical fatigue to the player. Actions are light and combinations can be prearranged and readjusted as required by a few quiet and deft touches here and there; the old feverish grabbing for registers need no longer disturb a congregation.

Considering, then, the present advantages, the use of unnecessary gestures and corporeal contortions seems the more absurd; and, it may be said the majority of people know better than to judge such as evidences of a specially musical temperament. Comparatively few would be found nowadays to deliver themselves of such remarks as these: "That organist is full of music; see how energetically he plays"—"He *does* bring out the organ tone; it requires muscle for that"—or "I like to see a man play as if his heart and soul were in his work"—(why not his body also?). We have all heard similar remarks and have learned, even in our youth, to value them accordingly.

Another and an important side of a church organist's deportment is that of his demeanor during church service. To our days it is a far cry from those when a singer broke off in the course of his solo and, pointing to the organist, informed the congregation that "He can't play it!" An innuendo to which the organist would retort audibly in terms not complimentary to the singer's vocal qualities. At the periods referred

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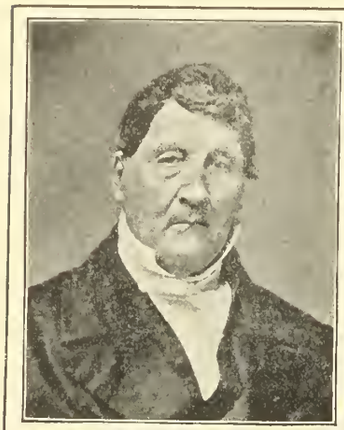

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to, the personality of the different church officials—not even overlooking the organ-blower—was sometimes surprisingly in evidence.

Nowadays there is a vast difference in such matters and there is, consequently, all the more reason why the organist should be careful to shape his demeanor in accordance with his surroundings and, amongst other things, avoid flippancies or that "jesting which is inconvenient." A reverential attitude will, moreover, not only enable him to do his work in the proper spirit, but will also act as an example to his choir and add weight to his discipline in the practice room.

The previous remarks as to gesture refer, of course, to those only which are unnecessary. Where the organist is also choirmaster, he is at times obliged to conduct in some manner while playing, in order to give leads or to pull his forces over rocky ground. Such conducting should be done as unostentatiously as possible and with a clear mutual understanding between organist and choir as to its meaning. In any case, the less of such conducting the better, since choirs depending upon help of this nature are apt to look for it on any and all occasions, with the result of feeling more or less at a disadvantage should the organist, when, literally, having his hands full, be obliged to temporarily withdraw it.

Method in every particular is of the essence of dignity, order, and certainly in all matters pertaining to the conduct of the church service. Nothing should be left to chance. Such matters as a careful adjustment of the organ bench, provision in all sufficiency of the necessary music and its arrangement in the order required, or possible, and likely alterations in the music projected should always receive sufficient attention from the organist before and *not during* service.

By taking precautions, possible casualties are averted or their probability at least minimized. And (not the least important point) the organist will have a freer mind, such as he needs to bring him into close touch with the spirit of his work which should be in line with the other components of the church service; never forgetting to sink his outward individuality as much as possible.

———*———

To play good music well is the calling of the virtuoso.—*H. von Bülow.*

THE QUARTET CHOIR

BY GORDON BALCH NEVIN

IN reading a number of articles, recently, dealing with the question of the best form of choir for the average church, especially the non-liturgical church, the present writer has been struck by the almost universal disapproval of the quartet choir. Having felt for a long time that this form of choir is, when properly selected and trained, the nearest approach to the ideal choir, he has been led to raise his voice in protest against the disparagement of this type of choir.

ADVANTAGES

First, let us notice the advantages of the quartet, and then we may consider how to go about securing a good quartet choir. Possibly the first and most striking point of superiority lies in the tremendously increased chances of the work being done in an artistic manner. It is true that with most paid chorus choirs it is *possible* to do things in first-class shape, and it is also true that with *some* volunteer choirs artistic results are possible; but it can hardly be gainsaid that the results in many cases are far from being such as would delight the ear of a critical musician or produce feelings of reverence or religious delight in the heart of the ordinary listener. Now what is the cause of this condition?

Well, it lies principally in the inherent necessity of using more or less spirited numbers with a chorus choir; as an example, let me say that it would be hard to discover a chorus that would hesitate to scramble through the *Gloria* from Mozart's *Twelfth Mass,* given a good organist and a powerful instrument back of them; but try them on some short *a cappella* number, or one with an independent organ part, and see what will happen, particularly if the tempo of the number be *andante* or *adagio.*

Herein lies the great advantage of the quartet; it shines the brightest in numbers requiring delicate nuance, finished phrasing, independence of parts, and depth of feeling. And after all, are these not the things which we should most consider in church music? We church musicians are engaged with the hope that our work, in our various capacities, will bring—not wonder, or amazement, or surprise into the heart of the listener—but will put him into such a receptive frame of mind that the truths uttered from the pulpit will strike deep into his heart; or, in other words, as a minister once said to me and to my choir, "It is my hope that you will be 'assistant *pastors,*'" and this is as it *should* be. It has been truly said that music in the church does not make anyone *religious;* however, it does put the listener into an emotional state where it becomes possible for what is preached to reach down into and grip the innate tendencies towards religion that are in us all.

Now I ask you, which is most likely to place you in a receptive frame of mind: a chorus of the average kind, or a quartet? In the first you will have the invariable quantity of "dead-wood" members with no voice, members with some voice but limited as to reading capacity or accuracy of ear, members who think it good fun to whisper or write notes to each other, and all the other drawbacks growing out of the gathering together of any large group of singers; on the other hand, you will have the possibility, at least, and there is no excuse for anything else, of hearing four trained singers, whose work can be expected to be accurate and finished, whose decorum is above reproach, and whose numbers should be within their individual capacity and group capacity, and with a director of good sense their numbers will be suited to the *genre* to which they belong.

I said "with a director of good sense"; and it is unnecessary to say that all results will be bad unless the director is so qualified; but, with a chorus choir, the sense and taste of the director are limited in scope by the inherent weaknesses of the type of choir, and for safety it is almost essential that all the music be of a spirited nature and with enough motion to carry along the choir—(and the "dead-wood").

Even worse, is the fact that it is just this type of music that does *not* place the listener in the receptive frame of mind which is the prime reason for the presence of the choir. The hearer will probably be placed in a rather cheerful frame of mind, right enough in itself and not at all incompatible with religion; but so also does the opening chorus of a Broadway show place one in this happy humor. What is wanted is the quiet, devotional, receptive frame of mind, and the average chorus choir cannot and does not produce this mood.

FORMING A GOOD QUARTET

Now as to the securing of a desirable choir. It has often been stated that all the members should be consecrated persons, and I feel that this would be a splendid thing if it were possible; unfortunately it does not seem to be so. But, what is possible, is to select persons with a sense of the fitness of things; and herein lies the crux of the matter. No one with natural refinement or strong sense of fitness, will ever be a hindrance to religion while in the choir loft; while alas! even consecrated singers have been known to behave in a manner open to criticism before the congregation. To pick reliable persons will necessitate much careful inquiry, but this should not be neglected. Next, no singer should be engaged for a long term contract without a thorough try-out of some weeks or months.

In the selection the organist or director should have an important part; he should select a number of available singers for each part, and they should sing for his committee. This will doubtless result in some eliminations, and then the remaining singers should be carefully tried out in groups for blending, and at the same time their behavior in the choir loft should be noted, and any who show signs of frivolity and lack of

respect for the position should at once be discarded. This is a more important matter than seems to be generally realized, particularly among the organists who are prone to forgive all sins of deportment, if the candidate can only sing. Thus, and thus only, can a perfectly satisfactory choir be secured. Once started, it is not so trying a matter to replace any one singer; the start is the critical time.

I would even recommend in some cases the building up of the choir around some one good reliable singer: for instance, suppose a soprano or tenor is secured or can be located; get that one singer; then start searching for an alto or baritone, bearing in mind both the personal qualifications and the blending properties of the voice with the one already secured. With two singers the possibilities increase; duets alternate with solos, and we have all too few duets these days. Soon a third singer may be located, the blending of the voice with the other two being carefully considered; then finally the fourth. This would doubtless be the ideal way to secure a new quartet; with one already engaged and not satisfactory, the process is simply to eliminate and then build up along the above lines.

In closing, I would say to organists, show your music committee and pastor, that you are seeking to increase the religious stimulus of the service, rather than trying to feature yourself; and if you have the ability to command their respect there is little that they will not try to do for you. Then when you have a good quartet, see to it that your selections are within the scope of the singers, and I think you will agree that the quartet is the ideal choir and the most delightful form of choir to work with in church music. It is simply a case of quality in preference to quantity, with the former well in the lead.

———*———

THE ECHO ORGAN

BY H. C. M.

THERE has been a good deal of discussion in the English papers as to the relative size of the organs in St. Michael's, Hamburg, and the proposed organ for the Liverpool Cathedral. The table below will give in condensed form the principal points of comparison; the figures are taken from the London *Musical News*.

ST. MICHAEL'S, HAMBURG

Stops	163
Pipes	12,173
16-ft. stops	28
8-ft. stops	59
Mixture stops	16
Pipes in do	4,022
Total pipes (deducting mixture and mutation stops)	7,137
Mechanical accessories	125
Cost with case	$60,000
Maker	Walcker

LIVERPOOL CATHEDRAL

Stops	167
Pipes	10,657
16-ft. stops	38
8-ft. stops	72
Mixture stops	9
Pipes in do	2,257
Total pipes (deducting mixture and mutation stops)	7,639
Mechanical accessories	152
Cost without case	$90,000
Maker	Henry Willis & Son

* * *

IN an English paper some time ago I read of the death of a person whose claim to distinction seemed to be that he was "Amen" bass in ——— Cathedral. This to me was at once a reminder and an explanation; it reminded me of my wonder, while visiting the various English cathedrals, at hearing one voice anticipate all the others in singing the unaccompanied amens at the ends of the prayers; it explained what to me was a ridiculous and inexcusable blemish on otherwise good work, by the suggestion that the person responsible for it really occupied a position with a certain attached responsibility. I may be quite wrong in my deductions and will be glad to be set right. At one cathedral, not visited much by Americans, the "amen" bass was particularly obnoxious; he was a real *basso profundo* and his portamento snortings from some deep note up to the proper note were memorable.

* * *

A FEW months ago a suggestion came to this column that it would be an excellent plan to publish each month service lists in order that organists and choirmasters might know how other people ordered their services and what music was being performed. This naturally led to the suggestion that choirmasters send their service lists to this department for publication. A Pittsburgh organist puts it interestingly in a recent letter; he writes "when my Wife gives a luncheon she gets out menu books and consults them for fresh ideas, although she has been cooking for a number of years. I have been selecting music for a congregation for fifteen years and I am always glad to receive a tip from the congregation as to what they like. If you could publish each month a few samples, either those you arrange or print programs which have been used recently by good choirs, I for one would appreciate it, since I could use them for new suggestions. I find it quite a difficult matter to arrange material for the whole of Sunday that shall bring expressions of satisfaction from the pews. I think every choir director who is not an autocrat admits this."

* * *

OUR readers will remember a reference in these columns to the dissatisfaction expressed in many quarters at the engagement of Mr. E. H. Lemare to design the organ for the San Francisco Fair in 1915, to be the official organist, and to give a large number of the recitals. The London *Musical News* in the issue of Sept. 5 refers to the matter in the following terms: "There seems to be still a considerable amount of perturbation in the United States over the engagement of Mr. Lemare to give recitals at the Panama exhibition in 1915. . . . This, of course, is a matter for the Americans to settle for themselves, and we have not the smallest desire to impugn their right to stick up, if they so wish, the sign, 'No foreigners need apply.' At the same time, we may point out that Mr. Stewart, who is in charge of the musical arrangements, presumably did not engage Mr. Lemare because he was a foreigner, nor because he thought him superior to native players, but because he considered that his reputation was such that he would draw the great American public.

If this were so, Mr. Stewart had warrant for his supposition. America, like Great Britain, is fond of putting the foreigner in places of honor. Take their great orchestras alone; how many of them are native Americans? Both the Damroschs are Germans, so is Frederick Stock, so is Karl Muck, and so are many others, more than we can remember offhand. Some of them have been naturalized, but that does not make them Americans. Then we seem to remember that one Antonin Dvorák was called from Europe to become the head of the New York Conservatory, and that at the present moment the opera houses in the great cities like New York and Chicago are directed by foreigners, who visit Europe every year to pick up foreign "singing birds." All this shuts out the native-born American from various spheres of musical activity; but the American public insists on having it so, because of the idea—erroneous, no doubt, but firmly planted—that the foreigner is better than the home product. Consequently, it is no use finding fault with Mr. Stewart; the proper procedure is to convert America, though if that were done it is not so certain that unlimited satisfaction would result. There must be free trade in art; protection spells isolation and consequent stagnation. As we have often urged with regard to British music, the duty of a country, merit being equal, is to give the preference to the native article when the question of a choice has to be faced. But a man in Mr. Stewart's position is bound to listen to *vox populi*."

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1. Why is the sixth degree of the diatonic scale called the "submediant"? In the natural sequence of tones it is above the mediant and the prefix "sub," as I understand it, means *below*, as in the case of the subdominant.

2. How can I explain the difference between the major and minor modes to pupils? I have a pupil who when asked to play the scale of A minor is quite at sea, and apt to play A major.

3. Is there any published work on transposition? Is there not some rule to guide one? I can transpose accompaniments, but have no idea how I do it.

4. How should I go about learning score reading at the piano?

5. In one number of THE MUSICIAN which I am unable to find now, Mr. W. S. B. Mathews mentioned two *Album Leaves*, by Hugo Kaun, as being good preparation for the *Intermezzi* by the latter.

1. The prefix "Sub" means *under;* Submediant means the under-mediant, that is, counting *down* a third. It is also the mediant in the chord of the "Sub" or *under* dominant (the fourth of the scale that is, the dominant counting down five). I think one of the old ways of naming the scales is better, Tonic, Sub-Mediant, Mediant, Sub-Dominant, Dominant, Super-Dominant, Leading Tone. It seems to me more rational. Most good musicians use the terms tonic, sub-dominant, and dominant, and refer to the other tones by number, that is, 2, 3, 6, or 7. Now that our scheme of modulation is condensing and we refer to modulation as being on the dominant or on the sub-dominant side of the key, it would seem that only three names would be necessary for piano students.

2. You have not put work enough on the modes, or possibly on the difference between major and minor chords. If from the first study you have brought out the difference in effect in major and minor chords, supplemented by a theoretical knowledge of the same, have had the chords written, and the dominant seventh with both major and minor answer thoroughly mastered, then it is easy enough to have the pupil understand the difference in effect in the modes. If the tonic or key tone is minor, then the mode is minor. If major, then the mode is major. I always present the three forms of the minor scale at one time, and because the chord arrangement within the mode is so different with each form of scale, I bear down hard on the chord on the key tone as being the chord which determines whether the mode is major or minor.

3. There are many. I like the new book by Carl W. Grimm, published by Willis Co., Cincinnati. It seems very comprehensive and, once the signs are mastered, very simple.

4. Learn the C clef and put some time on the transposing instruments before you try to read the score as a whole. I think you will need a good deal of work in these before you will find the score reading practicable.

5. The piece referred to was the *Album Leaf* from the Op. 2 of Hugo Kaun, published by Kaun Music Company, Milwaukee, Wis.

There is a *Serenade* by the same composer, Op. 7, published by the same company, which is a nice teaching piece, although not in the same mood as the *Album Leaf*.

1. Seeboeck's *Minuet* in A. What is the meaning of the harmonic character, o, over A and D, page 3? Also over right hand's last note of the composition?

2. First period, second measure, from double bar, should the right hand come in on grace note, octave, B, or on principal?

3. Fourth measure, second period, should right hand come in on lowest or highest note of extended chord?

4. Mason's *Technic*, page 9, section 11, triceps tone production. When passing from one third or triad to the next, does the lift come from the shoulder or elbow?

5. Page 33, No. 12. What is the meaning of "Touches 1 and 4, Section 30"? I examined Section 30, but found nothing that I could associate with No. 12.

Does the expression, first form, second form, third form, fourth form, refer to speed or to the kind of touch?

1. This is the stringed instrument sign for a harmonic tone. Mr. Seeboeck himself used to produce something of the same effect on the piano by a trick of pedal. Using a bounding arm on the tone over which you find this sign and, leaving the tone very quickly, try to pedal just after the tone is played. If you are successful you will catch only a small part of the tone on the pedal, which will give the effect he desired of losing the tone played and hearing only the overtones.

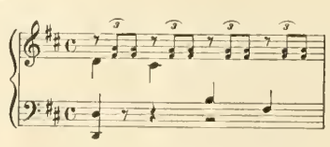
2. As this is not strictly "classical music," you have the right to do as you please. I much prefer the octave grace note B on the beat, that is, with the right part, as I want the octave on the pedal for harmonic support.

3. On highest. It is the rule on all such extended chords that the spread precedes the accent, although it is so quickly made that the ear hardly recognizes it. While it is permissible to change this rule, if you desire to have the lowest tone on the pedal clearly, still you must always consider the loss of effectiveness in rhythm. Make up your mind whether it wouldn't be better to do without the clear low note for the added intensification of accent which the widespread chord before the beat always gives. In this case, if the spread is not before the beat, the rhythmic effect is very much weakened.

4. There is no perceptible "lift" in the triceps touch. You are thinking of the "bounding arm" mentioned in the next selection, I think. While, of necessity, to move the arm from one position to another, there is action in the shoulder joint, still the shoulder joint does not rise as in shrugging the shoulders.

5. The Editor preferred that the first and fourth touches should be practised through the diminished chord as outlined in Section 30, rather than through the diatonic scale. The numbers refer to the touch used.

* * *

The following is a copy of the first measure of *Simple Aveu* (*Simple Confession*), by Francis Thomé. Are the notes A and F, right hand, and B and F, left hand, played as grace notes or not; if not, how are they to be played? I have found notes printed the same in *Under the Leaves*, by Francis Thomé.

I notice that some notes are printed smaller than others. It will be a great help to me if you will please explain these things. Are they important in learning music?

This method of printing is to assist the student in ascertaining quickly the melody notes from the accompaniment. The notes that are printed small are not grace notes, but accompaniment notes, and are to be given their full value, but played very softly. The large notes are the melody tones, and must be played clearly with a good, full singing tone.

———*———

THE STANDARDIZATION OF MUSIC TEACHING

(*Continued from page* 807)

are working for standardization, there should be a central examining body. If the work is to be national, and it must be national to succeed, it must be under the supervision of a national body. This may be the National Music Teachers' Association, or it may be a private and endowed corporation which shall have for its purpose the applying of standards, if not the establishing of standards. This latter idea was first suggested by W. J. Baltzell, the Editor of THE MUSICIAN, and has much to favor it. A general standard cannot come without a general controlling force, and such an examining board would be an ideal way in which to solve the final problem.

To recapitulate. The agitation for standardization has come because there is a general demand for it. As was natural, the various, and by no means uniform, plans have originated in bodies here and there in the United States and which were more or less representative. The various plans proposed have been devised from the local point of view, sometimes being designed for a whole state, sometimes for a small body of teachers. In all cases the tendency has been to localize standardization and to discuss it from a technical standpoint.

The main point to be emphasized is that standardization must be standardization of general musical knowledge first and technical procedure afterwards; that it must come by small degrees and to small groups of teachers; that it must come voluntarily and not because of legislation; and that it must be national in scope When any plan of standardization takes into account these things, that plan will have a great chance of success.

———*———

THE EDUCATIONAL WORK IN MUSIC OF THE CHAUTAUQUA INSTITUTION

(*Continued from page* 810)

first place, it enables one person, who is talented and worthy of instruction, and who otherwise would perhaps have to do without, to receive the benefit of Chautauqua and all that it stands for. It enables this one person to enjoy all the privileges which are provided for the student of piano music, and to enjoy them with no personal expenditure. Among those who tried for the scholarship this year were students and teachers, a body of musicians representative of many states and coming from many different teachers of the country. The 1914 scholarship was awarded to Miss Blanche Brocklebank, of Wellesley College. Miss Brocklebank had given a recital some weeks previous to the scholarship contest, and from her program she selected two numbers which she played. Miss Woods was so pleased with the work of Harold Jewett, of Fredonia, N. Y., that she gave to him as a prize a free course in all of her classes for the season.

And so it is that every year hundreds of earnest workers come to Chautauqua with the idea of getting the very most possible good out of their vacation time, and return to their homes with a little bigger, a little better conception of truly great things. The worth of this great Assembly as an

educational institution can hardly be overestimated for its real merit, and for the permanent results on those who come, and the familiar words, "Education ends only with life," have now been changed by this aspiring throng to "Education is life," the keynote of Chautauqua's success.

———*———

NOTES ON THE MUSIC IN THIS ISSUE

(*Continued from page* 813)

tively easy pieces with a movement in notes in rapid succession which children like to play because it compels busy, lively fingers. There is an object to practise on a piece such as this. It is good to develop rapid action of the fingers.

Liebeslied (*Idylle*), Op. 3, No. 1, by F. Flaxington Harker, will make a fine number for use in the recital before or after the church service. The melody, largely in a middle solo voice, is an attractive one, and given on the oboe has plenty of rich color. It is a good number for the Christmas program.

Valse, in D (*Minute waltz*), Op. 64, No. 1, by Frédéric Chopin, has been transcribed effectively for the violin by Mr. Karl Rissland, of the Boston Symphony Orchestra. It is so well known as to need no comment, and will surely be welcomed by violinists. It has been transferred from D♭ into D, a key well suited to the violin.

———*———

A FAMILY STRING QUARTET

(*Continued from page* 804)

which he had originally set out. This time Brussels was the destination. In 1907 the advanced studies were begun at the Royal Conservatoire under Henry Van Hecke and César Thomson in violin, Joseph, Jr., studying 'cello with Gerardy and Gaillard, and piano with Arthur de Greef and Joseph Wieniawski. Here they met all the great artists, played before critical audiences, and were recognized as an ensemble of formidable attainments. Both Van Hecke and Thomson gave them much encouragement, Thomson introducing them to the Brussels public at *soirées* at his home, and Van Hecke, a man of high ideals, keeping their spirits up at critical moments. Brussels was the home of the Zoellners for five years, from 1907 to 1912, and there they won many notable *encomia* for their playing. They appeared in Berlin, with success, in France and in a number of the cities of Belgium.

In 1912 they came back to America and they have since played three seasons from coast to coast, making many friends and winning numerous admirers. In New York, Boston, and other large centers the playing of the Zoellner family has elicited warm praise. Quartet playing of the type which they exemplify is always interesting; it is not the dry-as-dust, academically hampered kind, which is heard playing nothing more modern than Beethoven. The Zoellners play Beethoven, and they play it well; but, like all progressive musicians, they believe in bringing out the works of contemporary musicians. And so this year they introduced a *Romantische Serenade* (*Romantic Serenade*) by Jan Brandts-Buys, Glazounow's *Suite,* Op. 35, and a quartet, Op. 15, by Ernst Von Dohnanyi.

It is indeed a long series of events which have piled one upon the other to lead to the Zoellner Quartet of today. To some it may seem very difficult and trying. But artists who have real merit and justification for calling themselves artists survive it, as have these players. Mr. Zoellner has demonstrated that it is possible to attain one's end in the face of hardships and ill-fortune of all kinds. His Quartet today has proved itself and will doubtless occupy a place of distinction in the concert field for some years to come.

And what the Zoellner family has done may be held up as a model to be pursued by all who love music and who play an instrument. To be sure, they have done it professionally, but it is quite as possible to build up a quartet or a trio, for that matter, without any idea of a concert career. If you play the violin, and have a friend who plays the 'cello, seek out a pianist of some capability, and you can at once make the acquaintance of some of the most inspired music we have, namely, the trios for those instruments by the great masters, Beethoven, Mozart, Brahms, Schumann, Schubert, etc. Or look about you and find some friends who love music and convince them that it is worth while to study an instrument seriously, even for amateur performance. A string quartet may thus be organized and the most enjoyable of evenings passed. For with chamber music playing go friendship and good cheer. There is nothing that gives more satisfaction to everyone concerned in it than the playing of chamber music, there is nothing that requires as fine a sense of form, of color, of balance. And the development of these qualities in the individual is not only useful, when acquired, for music, for are they not the qualities which we need all through life in whatever work we chance to be engaged?

But there has been one other influence in the Zoellner Quartet's working toward its goal. The writer of these lines, after assembling his material, received an additional letter from Joseph Zoellner, Jr., 'cellist of the Quartet, recenty in which he wrote: "Two persons who inspired us a great deal in our work were César Thomson and Henry Van Hecke. But most important of all is she, who has helped us to overcome every discouragement, both while in Europe and on our travels here: our mother. It would indeed be a long letter, were I but to commence to enumerate the countless sacrifices which she has made for us." In all the work this artist family has done and now does the kindly personality of the mother and wife has been an aid in the accomplishment of their work in the field of musical art.

The spirit of the home, of the family, of the domestic pervades all walks of life. We feel it in virtually everything we do. And so the Zoellner Quartet, aided in its climb to recognition by the advice and thoughtful, gentle nurturing of a wise and loving mother, is but one of many. If an artist quartet has won note, aided by this home influence, is it not natural to believe that the home is a place where chamber music should be fostered, where weekly gatherings of young men and women, or the members of a single family will go far in making of our younger generation better men and nobler women?

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OLD TIMES IN AMERICAN MUSIC

(*Continued from page* 805)

America is able to apply the curriculum that he uses abroad, without alienating a single pupil.

THE FOREIGN INFLUENCE

But even in the older days the few advanced American music lovers were seeking the more thorough German training. Mason and Richardson and Paine and J. C. D. Parker were probably the earliest of the procession of American students of music which went to Germany to imbibe knowledge at the fountain head. Of these, Richardson understood so well (after his return) that he must temper the wind to the shorn lamb in the matter of musical instruction, that he evolved a piano method which had a sale of over a million copies!

At first Leipzig and Berlin were the Mecca and Medina of the American musical enthusiasts, but with a younger generation the tide set in toward Munich. It was in 1878-79 that Charles D. Carter, of Pittsburgh, and George W. Chadwick, went to Rheinberger, at Munich, for musical instruction. After that there was a long list of earnest Americans, all going to the same city and the same teacher. There was the lamented Frederic Field Bullard, the American Bizet, who might have become the most virile of the American composers had his life not ended so prematurely. There was Wallace Goodrich, Henry Holden Huss, Arthur Whiting, Horatio Parker, and Louis Adolph Coerne. Decidedly, Joseph Rheinberger had very much to do with turning the music of America into a more earnest and classical channel. His conservative influence was a very wholesome thing for our country in the days when it was groping towards the higher reaches of music.

Even today the good influence is still at work in the compositions of such men as George W. Chadwick and Horatio Parker; for I hold such works as the *Melpomene* overture or *Hora Novissima* to be much more important to our musical advance than the wild strivings after intense modernism which have recently been displayed by some of the younger and less balanced American composers.

AMERICAN MUSICIAL PEDAGOGY

In the matter of musical pedagogics America has become absolutely self-sustaining in the sixty or seventy years which I have been describing. I doubt whether any country in the world has ever made such rapid yet thorough progress in any art as the United States has made in music teaching in about a half century. But *festina lente* needed to be the motto at first. If Dr. Tourjée, for example, had begun his Conservatory with as stiff examinations and as broad a course as one finds in the leading conservatories at present, he would have found only a corporal's guard willing to take the many branches required to win a diploma.

Let me cite but a single instance: When he desired to found a little orchestra in his conservatory, he requested the students who played other instruments than piano and organ to meet one evening and bring their instruments with them, that they might organize. They came promptly enough, but, when it was found that some nineteen flutes and a couple of mandolins only were present, the formation of a conservatory orchestra was indefinitely postponed. Today, in the same institution, a splendid students' orchestra has played eight of Beethoven's symphonies, and is now considering the production of the great ninth.

It is not at all an exaggeration to say that America at present spends more upon music than any European nation ever did, even before the days of ruinous war. It has no operas or conservatories subsidized by the government, such as we find in Germany or France, but it patronizes opera more liberally than any nation. Its outlay upon musical tuition is far in excess of that of any foreign country. There is more universal study of music here than abroad. By means of victrolas, piano playing devices, etc., good music is heard in isolated portions of the country, where such audition would never be dreamed of in Europe. Undoubtedly the uplift in music has been almost miraculous in the last half century, but I trust that I have shown that the seed was planted, more than fifty years ago, and therefore it is unjust to think of the mid-nineteenth century as a period of American musical barbarism, and the veteran may not be wrong when he thinks of the days before musical cubism had set in, and sighs occasionally for "those good old times."

MAKING AMERICA MUSICAL

(*Continued from page* 803)

to make America musical. Among other things, they facilitate the work of the managers in placing players and singers.

The managing business, on its part, is growing apace. A decade ago there were managers only in the largest cities. Now they ramify throughout the country, and many of the local managers are women who show excellent business sense in furthering the good cause.

Mr. Sousa made a mistake when he sneered at the player-pianos and talking machines as producing "canned music." Great traveler though he be, his band cannot be heard by hundreds of thousands in remote regions who would like to hear it; and to these the phonograph records are a great pleasure. Everyone, of course, would prefer to hear him and Caruso and Sembrich and Gadski, or Paderewski, Hofmann, and Kreisler at "first hand," but the reproductions of their art and style are really wonderful; and the fact that records of such art can be multiplied by the millions, like newspapers, is of the utmost importance.

Musicians and teachers, therefore, ought not to oppose mechanical sound reproducers. They pave the way for the artists themselves, and are among the most potent influences in making America musical.

———*———

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BOOK NOTES

My Path Through Life. By Lilli Lehmann. With 50 illustrations. 500 pages, 8vo. G. P. Putnam's Sons. Price, $3.50.

The musical public will welcome this volume of memoirs, which contains both musical and personal reminiscences mingled with suggestions of an educational character of much value. For example, in discussing the appoggiatura, she says: "In every instance when the accent of syllables at the end of a spoken or musical phrase requires the appoggiatura, Spohr, Marschner, Weber, and Wagner have written it out, and Mozart and Beethoven, according to the manners of their time, have indicated it by means of two notes of equal value and pitch, thereby signifying the correct rendering. What would be the state of mind of these two masters if they heard today their wonderful recitatives which precede the arias, and the dialogue recitatives, rendered with a total absence of the appoggiatura, that is to say, with a total loss of expression?"

In this book Mme. Lehmann unfolds the complete story of her musical career and how she attained to her commanding position, a story fascinating to those who are interested in the development of character and personality through music. Conditions in her case were not always favorable, and the record is full of incidents showing the absolute necessity of hard work. The student of opera will find this book full of value, for no singer now living has had a finer influence upon true art and art ideals than Lilli Lehmann. The volume is rich in anecdote and pervaded with the author's splendid personality.

Essentials in Music History. By Thomas Tapper and Percy Goetschius. Charles Scribner's Sons. Price, $2.00, net.

At the present time there is a great interest in the history of music, and as a result a fair literature on the subject, in the English language. Consequently every new book is closely scanned to find out the reason for its publication. In the work under present consideration, by two distinguished American educators in music, we find that the object is to place before the public a work which shall present the essential facts in the history of music and to interest and benefit the student, thus making it available for individual reading or for use in the classroom, with references to other works for collateral reading. It is an eminently practical book.

Some Famous Singers of the Nineteenth Century. By Francis Rogers. H. W. Gray Company, New York. Price, $1.00.

A series of sketches of the great singers of the previous century, among them the Garcias, Lablache, Catalani, Rubini, Jenny Lind, Sontag, and Mario. It should be especially interesting to teachers and students of singing.

Advice to Singers. By F. J. Crowest. Frederick Warne & Co., New York. Price, 50 cents, net.

The fine reception accorded to this book is proven by the fact that the present is the tenth edition. For some years past it has been out of print, although always in demand, and we acknowledge indebtedness to the publishers for reissuing it in its present form at such a moderate price. It deserves a place in every singer's library. It is full of practical suggestion on such points as personal life of the singer, diction, voices, instruction, practice, style and expression, exercises, etc.

Chippewa Music. By Frances Densmore.

Chippewa Music. II. By Frances Densmore.

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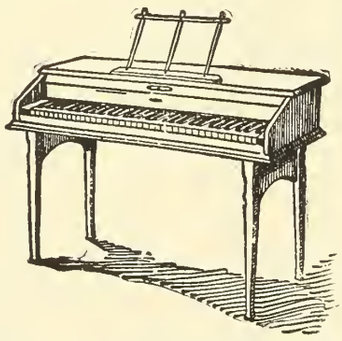

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of these two books, which are printed at the Government Printing Office, Washington.

They contain a description of the songs used by the Chippewa tribe, their musical instruments. In the first book the religious or ritual songs are the central topics, also the social songs. In the second book "war" forms the keynote, with songs of tribal games and dances, and songs "composed in dreams." Both books are profusely illustrated with portraits of Indians, pictures of instruments used, materials used in dances, games, etc., and copious musical examples.

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GENERAL NEWS ITEMS

In the twelfth annual competition for the W. W. Kimball Co. prize of $100 offered by the Chicago Madrigal Club, D. A. Clippinger, conductor, the award has been made to Will C. Macfarlane, of Portland, Me. The composition will be sung at the Club's concert in March. Mr. Macfarlane is city organist of Portland.

The Junior Class of the New England Conservatory numbers 126 members, the largest in the history of the institution.

Frederic Gerhard, of Pottsville, Pa., director of the Third Brigade Band, and a musician of prominence in that section of the state, died suddenly, October 7. He was well known as a bandmaster and violinist.

Mr. A. J. Goodrich and wife, who were professionally engaged in Paris for several years past, have returned to the United States in consequence of conditions in France.

Prof. Horatio Parker, of Yale University, was awarded the $10,000 prize offered by the National Federation of Music Clubs, for the best opera in English by an American composer. The work is entitled *Fairyland*, and the libretto was written by Brian Hooker, also of Yale University. One of the conditions of the contest was that the successful opera is to be presented next summer in Los Angeles, during the Panama-Pacific Exposition.

Christian Sinding, the Norwegian composer has been given an annual income of about $400 to compensate for the loss in sales of his compositions in Germany.

As an indication of the anti-German feeling in England, we notice that a musician who enjoyed considerable popularity in London advertised that in spite of his Teutonic name he is French in birth and training, having been born in Alsace before it was transferred to Germany.

Sigismond Stojowski, the noted pianist and composer has again become a member of the Von Ende School of Music, New York.

Miss Clara Angela Macirone, an English composer, died August 19. She was born in London, January 21, 1821, and was educated at the Royal Academy of Music. She enjoyed a fine reputation as a composer of part songs.

The Jaques-Dalcroze Institute, at Hellerau, near Dresden, has been closed on account of the European war Mr. Jaques-Dalcroze is at the branch school in London this season.

Mr. W. L. Hubbard, whose "Opera Talks" were so much appreciated by music lovers of Boston and suburbs last season, gave a series of "Talks" at the Century Opera House, New York, in November.

The San Diego Symphony Orchestra will give a series of six rehearsals and six concerts this season. The first was presented October 30, and the last comes on May 15.

Organ music will be represented at the Panama-Pacific Exposition. The organ to be erected will tower to a height of 71 feet; it will be 40 feet wide, 20 feet deep, will have five manuals and 113 speaking stops. After the Exposition the organ will be taken over by the city of San Francisco.

Theodore Spiering, since his return to New York, has accepted a position on the faculty of the New York College of Music.

The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, opened its twelfth season, October 23. The wide range of support given by citizens is shown by the fact that there are 325 subscribers to the guaranty fund.

A portrait of Carl Busch was presented to the Kansas City Permanent Art Collection, November 17. Mr. Busch has been one of the leaders in musical work in the Western metropolis for a number of years.

Jersey City is to have a musical association. At a preliminary meeting it was decided to invite musicians living in the adjoining cities of Hoboken and Bayonne to join with Jersey City. Musicians in the state are well organized; Paterson, Newark, and Trenton have musicians' clubs.

Detroit has an Operatic Ensemble of sixty members. *Maritana* is in rehearsal at the present time.

Louis Lombard delivered an address before the Philadelphia Music Teachers' Association, November 9, on the subject, "The effect of the great war on music, here and abroad." Mr. Lombard came to the United States as a concert violinist, then took up opera conducting, and finally organized a conservatory of music at Utica, N. Y. Later, through fortunate investments in Wall St., he accumulated a large fortune, retiring from music and living in Switzerland, where he was a munificent patron of music and the arts.

CHINESE ORCHESTRA

A CHINESE ORCHESTRA

HERE we have a full Chinese orchestra of ten musicians, photographed while the "music" was at its height. Beginning at the right of the picture, the instruments are as follows:

The *San-heen*, a sort of guitar. This instrument has three strings, a long wooden neck, and the head is covered with snake skin. The timbre is not unpleasant when heard alone, although in this orchestra, as you can imagine, the gentle tones are generally quite lost.

Standing next to the *San-heen* player is the flute player. The Chinese flute is called *Ti-tzu;* it is made of lacquered wood.

Next comes the brass gong player (seated in the front row). Bells and gongs are favorite musical instruments with the Chinese, and those of all sizes and shapes are used. The general name for any bell is *Chung*. This one is a sort of brass gong suspended from a wooden support and played with a rather heavy wooden mallet.

Standing directly behind the "gongist" is the *Chi-sian* player. The *Chi-sian* is a form of tambourine—a small wooden frame like a drum covered with snake skin.

The cymbals you will of course readily recognize. They are called *Po,* are made of brass, and are generally of generous dimensions. The *Po* player, by the way, is the most important member of a Chinese orchestra. You can see by the look of determination in his face that he realizes the responsibility of his position.

Immediately in front, seated in the center is the *Huien-chung* player. This is one of the most interesting and remarkable instruments in China. It is a very ancient form of *Chung* (or bell), cast into a peculiar oval shape like an inverted bowl. It has raised knobs of metal cast in three rows around the bottom. These little knobs are so arranged that by striking them successively with small wooden hammers, the notes of a rude musical scale are produced. The *Huien-chung,* in this case, is supported by a tripod of sticks.

Next, to the left, comes the drum. This form—one of an almost unlimited variety—is called *Tsu-tou.* The skin (as you can readily see) is merely stretched over a wooden frame and fastened with a double row of large headed tacks.

Standing behind the drum player is another musician with a *Ti-tzu,* or flute; this one is of lacquered wood also.

Next to the left end (seated in front) is the only violinist in the orchestra, and how inadequate is his tiny instrument to cope with the tremendous volume of noise produced by the others. This form of violin is called *Ur-heen.* It has two strings; the head is covered with snake skin. The bow he uses is made of bamboo and threaded with horsehair.

Last of all, on the extreme left, a boy wielding another *Chung.* This one is quite similar to the other, only smaller and sounded by striking with a short stick.

It would not be possible to give an accurate impression by means of words, of the timbre of any one of these instruments; to attempt a description of the result when all are played at once would be sheer folly. The phrase some enthusiastic advertisement writers for popular songs in this country have used is quite applicable: "Hear this once and you'll never forget it."

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NEW YORK NOTES

BY EVA EMMETT WYCOFF

THE Metropolitan Opera opened, Nov. 16. Several new operas will be produced; one having its première on any stage is *Mme. Sans-Géne*, by Renato Simoni. This will be practically the only novelty of the season. Yet operas will be produced which have never been heard here. One will be Borodine's *Prince Igor*. The afternoon cycle of Wagner's *Der Ring des Nibelungen*, performances of *Parsifal*, and special matinees of novelties will be continued as usual. Another production will be Weber's *Euryanthe*, which is unknown to the present generation, and Beethoven's *Fidelio* will be heard after an absence of many years.

MR. ALBERT SPALDING gave his first New York recital in two seasons at Carnegie Hall, Oct. 29.

DAVID and CLARA MANNES will give their series of joint recitals at the Belasco Theatre during the months of January. February, and March.

MR. REINALD WERRENRATH gave a song recital Oct. 26 at Aeolian Hall. His singing displayed a splendid voice and artistic intelligence. In his program he produced many novelties.

ALMA GLUCK presented her song recital, Oct. 31 at Carnegie Hall.

MME. SCHNABEL-TOLLEFSEN, pianist, and Mr. Horatio Connell, baritone, gave a joint recital in Aeolian Hall, Nov. 4. They are splendid artists and gave a most interesting recital. Ellis Clark Haumann, at the piano.

MME. YVONNE DE TREVILLE presented her recital "Three Centuries of Prime Donne" in costume at Aeolian Hall on November 6.

MR. HAROLD HENRY, the American pianist, played a recital at Aeolian Hall on Oct. 29. His technique is clean and his audience was much interested.

MISS FLORENCE HINKLE sang delightfully in her recital at Acolian Hall on Nov. 2.

THE National Opera Club of America has been organized in New York City by Mme. Katherine Evans von Klenner. It has among its vice-presidents and directors many names of prominent singers and directors. The object of the club is to further the interest of musicians in music as an educational factor instead of one of amusement.

MME. HUDSON-ALEXANDER, with Arthur S. Hyde at the piano, gave a song recital at Aeolian Hall, Oct. 29. She is a serious artist.

MR. LEONARD PORWICK gave his first recital in Carnegie Hall, Nov. 5. The program was unusually interesting.

GENERAL NEWS ITEMS

MOSZKOWSKI is said to be a naturalized Frenchman. A son is in the French Army.

WILLEM MENGELBERG, the famous Dutch conductor, died at Amsterdam, late in October, as the result of a fall downstairs. He was born at Utrecht in 1871, and was conductor of the Concertgebouw, of Amsterdam, for a number of years prior to his death. Several years ago he conducted the New York Philharmonic Orchestra as a "guest."

ALBERTO JONAS, the pianist, who left the United States some years ago to locate in Berlin, has returned and opened a studio in New York.

EMIL OBERHOFFER, conductor of the Minneapolis Orchestra, has announced that all his directions in rehearsal shall hereafter be given in English, instead of German as heretofore.

SIGISMUND STOJOWSKI, pianist and teacher in New York, is conducting a series of weekly class recitals to which piano teachers, artist students, and young concert piano students will be admitted for criticism, at the Von Ende School.

VIOLIN classes have been established in the Brooklyn public schools upon recommendation of Dr. Frank Rix, director of music.

YSAYE lost his home in Brussels and is now in England.

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THE People's Choral Union of Detroit, under the direction of William Howland, is planning to hold a spring festival in 1915.

ANDREAS DIPPEL has inaugurated a series of performances of light opera in New York. Later the company will go to the Century Opera House.

TROY, N. Y., now has a Symphony Orchestra of more than fifty players.

EDWARD C. MOORE, of Chicago, was awarded a prize of $500 for music best suited to a new dance to be introduced by Pavlowa, the Russian danseuse.

VIENNA is without performances at the Royal Opera House for the present.

———*———

DURING a visit to Weimar in 1889 Von Bülow was very much out of humor and excitable. During the orchestra rehearsal of the *Adagio* of Beethoven's Eb major concerto, which he was playing, he turned to violinists and said, "Like sardines in oil, gentlemen!" Lassen, who was conducting, hastily broke in, "But without vinegar!" which caused Von Bülow to laugh and change his mood.

HUMMEL, the composer, was once asked what beautiful object he had in mind when he wrote his charming *Rondo*. He might have answered truthfully, a beautiful theme from Bach's fugue in C♯ major. But he very frankly replied that the 80 ducats his publisher had promised him was very much in his mind.

———*———

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VICTOR TALKING MACHINE RECORDS FOR DECEMBER

IN the present issue Mr. Henry T. Finck, music editor of the New York *Evening Post*, in discussing the topic of *Making America Musical*, speaks of the great aid which has been given by the Talking Machine and its records covering the best in musical literature.

Now that the Christmas season is at hand, one need have no hesitation in sending a record or two to a friend who has a Victrola; such a gift will make a most satisfactory souvenir. We notice here a few that especially interest us, taken from the December issues.

Enrico Caruso and **Alma Gluck**: *Brindisi-Libiam nei lieti calici,* from Verdi's *Traviata*, the great banquet scene.

Alma Gluck, soprano: *Comin' thro' the rye*, a charming record of the old Scotch ballad.

Sophie Braslau, contralto: *Brindisi* (*Drinking Song*) from Donizetti's opera, *Lucrezia Borgia;* one of the great opera airs.

Frieda Hempel, soprano, and **Pasquale Amato**, baritone: *Figlia! Mio padre*, from *Rigoletto*, by Verdi, one of the celebrated duets in the opera repertoire, by two great artists.

Lucy Isabelle Marsh, soprano, and **John McCormack**, tenor: *O terra addio* (*Farewell, oh earth!*) The great duet from Verdi's opera *Aïda*.

Julia Culp, contralto: *Auld lang syne.*

Lucrezia Bori, soprano: *Niña Pancha*, a Spanish song by Valverde; the singer's sweet, flexible voice is splendidly shown.

Margarete Ober, contralto: *Heimweh* (*Longing for home*), by Hugo Wolf. One of this great song composer's best numbers.

Mischa Elman, violinist: *The prophet bird* (*Vogel als Prophet*), Op. 82, No. 7, by Schumann, a number which is beautifully adapted to the violin.

Giovanni Martinelli, tenor: *Cielo e mar* (*Heaven and ocean*), from Ponchielli's opera *Gioconda*. The singer's fine voice is in evidence with a ringing high B at the close.

Frances Alda, soprano: *Love's own sweet song*, from the late opera *Sari*, a dainty waltz song, much admired in the opera production.

John McCormack, tenor: *My wild Irish rose*, one of Chauncey Olcott's most popular songs.

———*———

VON BÜLOW usually objected to the presence of visitors at a rehearsal. On one occasion, at Wiesbaden, a Russian society dame, whose social habit was by no means retiring, attended a rehearsal without an invitation. It must be explained that she was the morganatic wife of a Russian grand duke, "married with the left hand," as Germans put it. After Von Bülow had finished she rushed up to him, saying, "My dear master, why do you play this hateful Brahms, whose music is so lacking in melody and so thankless?"

With his most amiable smile, Von Bülow excused himself with the following: "Your highness is right. Perhaps I should have played Dreyschock's *Étude for the left hand alone*. Doubtless you would have been better pleased."

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Compositions by CHARLES FONTEYN MANNEY

BORN in Brooklyn, New York, Feb. 8, 1872; educated at private schools and the Brooklyn Polytechnic Institute; studied harmony with William Arms Fisher and Wallace Goodrich, counterpoint and composition with Percy Goetschius; has composed and published numerous works in smaller forms, including songs and piano pieces, anthems, part-songs, a song cycle entitled **The Shropshire Lad** and two highly successful church cantatas, **The Resurrection** and **The Manger Throne** for solo voices, chorus, organ, and orchestra. Among other activities Mr. Manney has had experience in choral and orchestral conducting, has made many arrangements, and has to his credit a large number of English translations for the classic and standard French and German songs, as well as other translations in verse and prose. Resides in Boston, where he is on the editorial staff of the Oliver Ditson Company.

LIST OF COMPOSITIONS

PIANO	Grade	Price
At the Fair	II–III	$0.40
Badinage, Op. 4, No. 4	V	.50
Ballade Romantique	IV–V	.75
Chansonette, Op. 24, No. 2	IV	.50
Coquetterie, Op. 14, No. 3	IV	.60
Fantastic March, Op. 5, No. 4	II–III	.50
Hans in Luck	II	.40
Happy Day, A, Op. 5, No. 1	II–III	.50
In Fancy Free, Op. 4, No. 2	IV	.50
In Springtime, Op. 4, No. 1	IV	.50
In the Theatre, Op. 5, No. 2	II–III	.40
Love Song, A, Op. 5, No. 5	III	.40
Marquis et Marquise, Op. 5, No. 3	III	.50
Merry Company, A	II	.30
Morning Glories	II	.30
Morning Walk, The	II	.40
Pensée, Op. 14, No. 2	III–IV	.50
Première Valse, Op. 4, No. 3	IV–V	.60
Scherzo-Minuet, Op. 24, No. 3	V	.75
Song at Sunrise	IV	.60
Told at Twilight	II	.30
Valsette, Op. 14, No. 1	III–IV	.60

VOICE	Key	Price
Be near to me	High, C; Medium, A	$0.50
Come, my love, today, Op. 3, No. 2	Medium, E	.30
Dedication, Op. 3, No. 3	Medium, E	.30
Ere the moon begins to rise, Op. 17, No. 1	Low, D	.40
God give thee sleep!	High, A♭; Low, F	.50
Heart of hearts	High, D; Medium, B	.60
Henceforth, O Love, Op. 11, No. 2	High, G	.60
I love, and the world is mine, Op. 11, No. 3 (Violin Obbligato)	High, E; Medium, D♭	.60
I'm wantin' you, Jean!	High, E; Medium, D; Low, C	.60
I saw last night a falling star	High, E♭; Low, C	.50
Jesus, lover of my soul, Op. 2, No. 1	High, E♭; Medium, C	.50
Leave-taking, A	High, B	.60
May morning, Op. 11, No. 1	High, A♭; Medium, F	.60
My soul waiteth for the Lord (Duet, Soprano and Tenor)		.75
My thought is of thee, Op. 1, No. 3	High, D♭	.50
My true love hath my heart, Op. 1, No. 5	High, G♭	.50
Night and Day	Medium, F; Low, D	.40
1915 (A Prophecy)	Medium, C	.50
O Captain! My Captain!	Bass, C	.75
Old Glory is waving	Medium, F	.50
Orpheus with his lute, Op. 3, No. 5	High, E♭; Medium, D♭; Low, B	.50
Parted Presence	High, E♭	.50
Since we parted	High, D; Medium, B	.40
Softly soundeth through my soul	High, G♭; Medium, E♭	.40
Song of April, A, Op. 17, No. 3	High, A♭; Low, F	.60
Sparkin' by de gate	Medium, G	.50
Stars in heaven shining, Op. 1, No. 2	High, D	.50
Sweetheart, sigh no more! Op. 1, No. 6	High, A♭	.50

VOICE	Key	Price
Thou who of the heavens art, Op. 1, No. 4	High, A♭	$0.40
Thy Redeemer liveth, Op. 2, No. 2 (With Violin and 'Cello)	High, F; Low, D♭	.75
Token, A, Op. 17, No. 2	High, C; Medium, B♭; Low, A♭	.50
When gazing in thine eyes so dear, Op. 3, No. 1	Medium, D♭	.50
When two who have loved are parting, Op. 1, No. 1	Medium, D minor	.50
Yonder now the sun is sinking, Op. 3, No. 4	Medium, D♭	.50

Number	OCTAVO MIXED VOICES	Solo Voices	Price
11,228.	**Alleluia! Alleluia!**	Unison	$0.08
10,700.	**Angels from the realms of glory**	T. B.	.16
11,300.	**Arise, shine, for thy Light is come**	T. B.	.16
11,233.	**Awake, thou that sleepest**	S. T.	.16
10,269.	**Blessed day of transformation**	Unison	.08
11,452.	**Brightest and best of the sons of the morning**	A.	.16
10,360.	**Child Jesus comes** (Violin Obbligato)	S. or T.	.12
11,358.	**Day of Resurrection, The**		.10
12,550.	**Drop down, ye heavens**	S. A. T. Trio	.16
10,167.	**Hark! the Christmas bells are ringing**	Unison	.08
12,303.	**I heard a great voice**	S. or T. B.	.16
12,031.	**Jesus Christ is risen today!**	S. A. T.	.16
10,512.	**Magnificat, in A**	S. A. T.	.16
11,614.	**Now is come salvation**		.12
10,513.	**Nunc Dimittis**	B.	.12
10,297.	**Old Glory is waving**	School	.06
10,142.	**Old Glory is waving**		.10
11,912.	**Open to me the gates**	B.	.16
11,502.	**Ring out, ye bells**		.10
10,251.	**Send out thy light**	S. T.	.12
11,567.	**Sing, O heavens**	S. Bar.	.16
10,168.	**Star of beauty! Star of splendor!**		.05
11,357.	**Welcome, happy morning!**		.10
11,572.	**While shepherds watched**	Unison	.10

	WOMEN'S VOICES		
11,498.	**Orpheus with his lute**		.12
12,654.	**Softly soundeth through my soul**		.10
10,548.	**Song at sunrise**	S.	.10
11,483.	**Snowflakes**		.12
11,506.	**When love is done**		.10

	ARRANGEMENTS—WOMEN'S VOICES	
12,439.	**Day of days** (Van de Water)	.10
10,342.	**In the garden** (Schumann)	.12
12,557.	**Lo, how a rose** (Praetorius)	.08
12,691.	**Morn-rise** (Czibulka)	.12
10,337.	**Morn-rise** (Czibulka)	.12
10,243.	**Snowflakes** (Cowen)	.08

	BOOK PUBLICATIONS	
Manger Throne, The, Christmas cantata for soli, chorus and organ		.60
Resurrection, The, Easter cantata for soli, chorus and organ		.50
Shropshire Lad, A, Song cycle for medium voice		1.25

PRESS COMMENTS:

Charles Fonteyn Manney, the Boston composer, has written a truly noteworthy song in his setting of Fiona MacLeod's *Heart of Hearts* (*Cor Cordium*).

There is in Mr. Manney's music the ecstatic joy which the poem proclaims so magnificently. It is set on surging arpeggios, which rise splendidly to the climax. The middle portion, *Meno mosso*, beginning in B minor, with its aptly managed imitative passages, reaches into a free *arioso* section which is tremendously significant. After it the first part returns, again climaxed with even greater power.

Mr. Manney's music has always been worthy of sincere admiration. His harmonic sense is keen and his workmanship of a high order. Here he reveals not only these qualities but also a flow of ringing melody that will make the song admired by singers and public alike. It stands high in the list of contemporary American songs.

It is issued for high voice in D and for medium voice in B. —*Musical America*, July 25, 1914.

Charles Fonteyn Manney, unquestionably one of the most gifted of the younger Americans who believe in harmonic individuality, has written two noteworthy piano compositions, *Chansonette* and *Scherzo-Minuet*, issued by the Oliver Ditson Company.

American piano music, as much as any department of native composition, is in need of the kind of work which Mr. Manney has so successfully performed here. The *Chansonette* is an *Andantino con tenerezza* in F sharp minor, common time, of surpassing loveliness. The theme is simple and straightforward and its treatment makes it even more distinguished than it is. It is a gem, this *Chansonette*, poetic, strongly imaginative and representative of the best thought in American music today.

In the *Scherzo-Minuet* we find the composer in another mood. Here one must admire the structure more perhaps than the material. The latter is simple and direct, but the building up of the composition is almost symphonic. The development of the themes and the arrangement of details are masterly.—*Musical America*, Oct. 3, 1914.

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Intermezzo from "Cavalleria Rusticana" ..... *Mascagni-Saenger*
Miserere from "Il Trovatore" ..... *Verdi-Saenger*
Celeste Aida, from "Aida" ..... *Verdi-d'Albret*
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WITH THE SCHOOLS AND TEACHERS

Miss Belle Andriessen, a prominent teacher of Beaver, Pa., gave a recital at New Brighton, in which eighteen pupils assisted. American composers were well represented on the program.

Expositions of classical and modern chamber music have been arranged for at three leading American universities by Miss Loraine Wyman, soprano, George Barrère, flute, Robert J. Toedt, violin, William Durieux, 'cello, and Arthur Whiting, harpsichord. The dates are Yale, December 7; Princeton, December 11; Harvard, December 17.

Mr. J. Warren Andrews, organist of the Church of the Divine Paternity, gave a free organ recital under the auspices of the A. G. O., November 10, assisted by Miss Mildred Potter, contralto, and Mr. Edward Boyle, tenor.

Mr. Ralfe Leech Sterner, director of the New York School of Music and Arts, sends us a program of the 386th pupils' concert, at the school, given October 8. The first part of the program was devoted to excerpts from grand operas, October 16 a program was given at Plainfield, N. J.

Mr. Frank Parker, baritone, gave a recital at the Cedar Valley Seminary, Osage, Iowa, October 29, and at the Conservatory of Music, Charles City, Iowa, November 3.

Mr. Otto Meyer, violinist, and Miss Marie Ten Broeck, pianist, gave a *Paganini-Chopin Recital* at Minneapolis, November 4. Mr. Meyer has a very complete repertoire of Paganini's compositions.

Miss Fannie Brounstein, soprano, of Rochester, N. Y., pupil of Prof. Harold Butler, of the music department, Syracuse University, gave a delightful recital recently in the opera house of her city.

The School of Musical Art, Jacksonville, Fla., gave two fine recitals in October. On the 27th Miss Foster, director of the school, gave an organ recital, and on the 28th, Miss Alma Patton played a violin recital.

The choir of the Memorial Presbyterian Church, New York City, Mr. S. Lewis Elmer, organist and choirmaster, sang Mendelssohn's *Elijah,* November 1, as a part of the evening service.

Members of the faculty of the Cosmopolitan School of Music and Dramatic Art, Chicago, gave a recital at the Branch School, E. 47th Street, October 16.

The Philharmonic Orchestra, of New York, Josef Stransky, conductor, gave a concert under the auspices of the Dutchess County Association of Musicians, November 16. Mr. Charles Gilbert Spross, pianist, was the soloist.

Mr. Charles N. Boyd, of Pittsburgh, Pa., arranged a pupils' recital at his studio, November 6. Nine pupils assisted.

The Alumni Association of the N. E. Conservatory, Boston, presented Mary Antin and a body of singers in a lecture recital, *Songs of the Ghetto,* October 26. The proceeds were added to the fund for helping deserving students.

Miss Lillian P. Norman, of Los Angeles, gave a pupils' recital, October 23, in which nineteen of the class took part.

A piano recital was given at the Pennsylvania College for Women, Pittsburgh, by Miss Mae Mackenzie, assisted by Mr. Charles Edward Mayhew, baritone.

Mr. Henry Doughty Tovey, pianist, director of the School of Music, University of Arkansas, gave a recital of modern music, November 4.

Mr. Henry Hall Duncklee, organist and director of music at the Collegiate Church, New York, sends us an interesting program of the service music on October 11. Five of the numbers were from the catalog of the Oliver Ditson Company.

Mr. William Benbow, of Buffalo, N. Y., gave a lecture recital at St. Mark's Lutheran Church, Hanover, Pa., October 12. This church recently installed a new organ built by J. W. Steere & Son, Springfield, Mass.

Mr. D. A. Clippinger, of Chicago, gave a lecture recital on *Russian Songs and Song Writers,* October 15, assisted by Miss Jessie N. Baldwin, soprano.

A very interesting program comes from Miss Knudson, of Yorkville, Ill. Fifteen of her pupils presented the program.

Mr. J. Alfred Pennington, of Scranton, Pa., is giving a series of organ recitals at the Immanuel Baptist Church, that city. The large organ in the church was built by the Austin Company, Hartford, Conn.

The vocal faculty of the College of Fine Arts, Syracuse University, gave a concert, October 26. The following took part: Miss Belle L. Brewster, soprano, Miss Laura Van Kuran, soprano, Miss Clara Drew, contralto, Mr. Reginald Billin, baritone, Mr. Howard Lyman, tenor, and Mr. Harold L. Butler, bass-baritone.

*

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MANNEY, CHARLES FONTEYN
Softly soundeth through my soul. [E♭][b-E♭] ..... .40
(For description see Secular Songs, High Voice.)

TOWNSEND, STEPHEN S.
The night has a thousand eyes. [B♭][c-E♭] ..... .40
A pleasing setting of a familiar text, by an experienced singer; it well displays the voice.

LOW VOICE

DICHMONT, WILLIAM E.
When violets grow. [E][b-D♯] ..... .50
A capital song for an alto or a baritone voice; as a teaching song it will give fine drill in diction and phrasing.

JOHNSON, WILLIAM SPENCER
From oversea. [B♭][b♭-E♭] ..... .40
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SACRED SONGS

HIGH VOICE

GAINES, SAMUEL RICHARDS
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